

**THE EFFECTS OF TRUSTWORTHINESS ON THE IMPACT OF
ORGANISATIONAL CULTURE ON EMPLOYEE CREATIVITY:
THE NIGERIAN MANUFACTURING INDUSTRY**

By

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ABSTRACT

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Ogbeibu Samuel

Nigeria has fallen behind other countries in terms of her creativity and innovative capabilities. Equally, the Nigerian manufacturing industry that is supposed to aid in catapulting Nigeria into an innovation centric entity has in recent years, grossly underperformed. Extant research thus, accentuate that a major cause of this is the application of non-supportive organisational cultures. This has consequently impaired the growth of employees' creativity in manufacturing organisations, and further hampered perceptions of leader trustworthiness to foster organisational exchange of creative ideas. This study, thus, investigates the effects of trustworthiness on the impact of organisational culture on employee creativity in the Nigerian manufacturing industry. A stratified proportionate sampling technique was employed to obtain 439 valid responses from employees within the Research and development (R/D) and Information Technology (I/T) departments of 21 manufacturing organisations. Results indicated that top management leaders' trustworthiness and adhocracy organisational culture have positive effects on employee creativity. Clan and market organisational cultures have negative effects on employee creativity, while hierarchy organisational

culture does not influence employee creativity. This study demonstrated that ability and integrity does not moderate the impact of clan organisational culture on employee creativity. However, integrity positively moderates this relationship. Additionally, ability, benevolence and integrity negatively moderates the impact of adhocracy organisational culture on employee creativity. Ability, benevolence and integrity also positively moderates the impact of market organisational cultures on employee creativity. Nevertheless, ability does not moderate the impact of hierarchy organisational culture on employee creativity, whereas, benevolence and integrity negatively moderates the impact of hierarchy organisational culture on employee creativity. Furthermore, as a significance of the findings, this study proffers novel insights to policymakers via a Multi-Level Organisational Culture and Trustworthiness Structural Template (MOCTST), developed for engendering employee creativity. Through the MOCTST, this study substantially advance prior insights surrounding employee creativity, trustworthiness and organisational culture.

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APPROVAL SHEET

This dissertation entitled “**THE EFFECTS OF TRUSTWORTHINESS ON THE IMPACT OF ORGANISATIONAL CULTURE ON EMPLOYEE CREATIVITY: THE NIGERIAN MANUFACTURING INDUSTRY**” was prepared by Ogbeibu Samuel and submitted as fulfilment of the requirements for the degree of Doctor of Philosophy in Human Resource Management at Universiti Tunku Abdul Rahman.

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ABBREVIATIONS

AVE	- Average Variance Extracted
CMB	- Common Method Bias
d_G	- Geodesic discrepancy
f^2	- Effect Size
HTMT	- Heterotrait-Monotrait Ratio
HR	- Human Resources.
IT	- Information Technology.
OCAI	- Organisational Culture Assessment Instrument.
PLS	- Partial Least Square.
R&D	- Research and Development.
SEM	- Structural Equation Modelling.
SRMR	- Standardized Root Mean Square Residual
VIF	- Variance Inflation Factor
d_{ULS}	- Unweighted least squares discrepancy

PUBLICATIONS

International Conference

1. The Diffusion of Creative Ideas: A Dark Side Perspective of Trustworthiness Perception (Published in The 19th Malaysian Finance Association Annual Conference (MFAC), 2017).

Journal Articles

2. The moderating effect of benevolence on the impact of organisational culture on employee creativity. *Journal of Business Research*. Vol 90. pp. 334-346 (2018). <https://doi.org/10.1016/j.jbusres.2018.05.032> (Q1-Web of Science - ISI JOURNAL). {Reflects the findings obtained from research questions 1 and 4 of this study}
3. The Dark Side of Trustworthiness Perception and its Effects on the Diffusion of Creative Ideas within Organisations. *Journal of Business Creativity and the Creative Economy*. Vol 4. Pp. 40-52. ICSC Press. Doi: 10.18536/bcce.2018.10.8.1.05. {Highlights concepts reflecting how to engender effective exchange of creative ideas between managers and employees. Mirrors further insights into the background and literature review of the study}

(Please see Appendix I for proof of manuscript publication acceptance)

CHAPTER ONE

INTRODUCTION

1.0 Overview

The main focus of this study is to investigate the effects of trustworthiness on the impact of organisational culture on employee creativity, in the Nigerian manufacturing industry. This chapter provides a detailed overview of the subject matter and guidelines of this study. This is important so as to comprehend the study background, aims, problem statement, objectives and questions, scope of study, as well as the various relationships, and definitions of key contextual terms, respectively.

1.1 Background of the Study

The concept of employee creativity is on a growing phase and it is becoming a very widespread research phenomenon (Ghosh, 2015). This is in view of its imperativeness and organisational significance which have been experienced by corporations across the globe. Global corporations such as the Hewlett-Packard software company, Procter and Gamble and the Wal-Mart, have grown to realize, and also appreciate the importance of their employee creativity within their respective workforce (Dong, 2002; Huston & Sakkab, 2006;

Peterson, 2005). Employee creativity in different organisations is usually impacted differently and this is often due to the distinct operating organisational cultures of each organisation. Cameron and Quinn (2006) highlighted that an organisational culture may mainly reflect either values of adhocracy, clan, market and or hierarchy organisational culture dimensions. Based on this, managers seeking to engender employee creativity ought to employ the organisational culture dimension which best suits their overall objectives. A major reason for the relevance of an organizational culture which engenders employee creativity is for the organisation to remain competitive, maintain sustainability as well as increase profitability (Andreeva & Kianto, 2011; Ajay & Ana, 2015; Anastasia, 2015; Brown & Anthony, 2011).

Over the years, increasing changes in innovation have appeared to instigate managers in striving to initiate and maintain a creative workforce driven by a strong organisational culture (Amabile & Pillemer, 2012). The impacts of organisational culture on employee creativity relates a necessity for managers to re-evaluate their processes of managing the creativity of employees (Afsar, 2016; Chang & Nadine, 2014; Ghosh, 2015; Hoskins, 2014; Raduan, Naresh, Haslinda, & Goh, 2008). This, consequently cause managers to continuously review their organisational cultures in order to identify factors which might have strong impacts on employee creativity. A major factor known as trustworthiness has thus been advocated to either inhibit or foster the degree of employee creativity engenderment (Bradley, Yongjian, & Satyanarayana, 2014; Braun, Peus, Weisweiler, & Frey, 2013; Rebecca & David, 2015). Trustworthiness could

influence the level of employee creativity by impacting the degree of diffusion of creative ideas (Upasna, 2014).

The importance of employees with a very high capacity to commit towards the diffusion of creative ideas should not be overlooked by organisational managers. This is because employees are the most valuable assets to any organisation (Aguirre, Post, & Hewlett, 2009; Biswas & Varma, 2012; Björkman, et al., 2013; Olalere & Adesoji, 2013; Oscar, Tone, Leif, & Hansen, 2014). Employees could manifest high levels of creativity should their expertise, creativity skills and task motivations be given the considerable support and attention they require (Amabile, 1997). Employee creativity usually involves a cognitive process which may lead towards the creation of new products, services, processes and or paradigm shifts (Afsar, 2016; Graen, 2009; Martha, Carolina, Joseph, Niels, & Pei-Chuan, 2002). Therefore, organisational managers may have to operate a flexible organisational culture that helps to reach into and exploit the depths of respective employee creativity.

Sharifirad (2016) also argue that the organisational culture can impact the creativity levels of organisational employees. Hence organisations might have to re-evaluate their cultures with respect to their artefacts, basic values, beliefs and even their underlying assumptions (Schein, 2010). Managers may also need to inculcate flexibility within the workforce, regarding how things are done, to what things ought to be done and in what ways. These steps are also vital for a learning organisational workforce that seeks to continuously support and engender

employee creativity (Liu et al., 2016). Nevertheless, Afsar (2016) claim that an organisational workforce is influenced by different cultural factors and that the degree at which they operate, varies differently. Despite the importance and relationships between the diverse conceptual understandings of organisational culture and creativity, studies (Amabile & Pillemer, 2012; Biswas & Varma, 2012; Ghosh, 2015; Pay, Balaji, & Kok, 2015; Sharifirad, 2016) have yet to agree on the complexities surrounding the definitions, conceptual and theoretical undergirding of organisational culture, trustworthiness and employee creativity.

Despite the positions, capabilities and job roles of employees, creativity ought to be welcomed and given adequate feedbacks even though not all creative ideas may be implemented by managers (Muenjohn & McMurray, 2017). Also employees ought to have some degree of freedom to make choices, and take creative risks without the fear of adverse job related consequences from their superiors (Ajay & Ana, 2015; Beausaert, Segers, & Gijsselaers, 2011). This reflects an adhocracy organisational culture type (Cameron & Quinn, 2006). A type of organisational culture which engenders employees to engage in creative risk initiatives within the work environment. Opportunities for high levels of employee creativity development could further become plausible when employees' freedom and choices to commit towards creativity are supported by a strong and appropriate organisational culture.

Similarly, Aguirre et al. (2009) opined that when employee creativity is effectively supported, there is an increase in the sense of self belonging for

employees. Also Liu, Zhang, Liao, Hao, and Mao (2016) further point out that employee creativity facilitates an effective learning organisational culture, as employees tend to develop a mental awareness of flexibility and effective communication processes among each other. Therefore, an organisational culture which facilitates the development and effective engenderment of employee creativity is bound to increase the diffusion of creative ideas that are relevant for fostering innovation centred objectives (Yetunde & Aluko, 2012; Sharifirad, 2016). The implications of engendering employee creativity have been considered in manufacturing organisations across several countries like South Africa (Ellen & Nico, 2002), and Egypt (Mostafa, 2005), and Iran (Mobarakeh, 2011), and India (Gupta, 2011). However, the phenomenon of employee creativity has yet to receive considerable attention in the Nigerian manufacturing industry (Dimnwobi, Ekesiobi, & Mgbemena, 2016).

Dimnwobi et al. (2016) stress that Nigerian manufacturing organisations struggle in terms of engendering an adequate level of employee creativity required to foster national level innovation and promote the Nigerian economy. This is due to the on-going organisational culture type in operation within the manufacturing industry (Uwalomwa & Jafaru, 2012). According to Hofstede and McCrae (2004), Nigerian organisations operate a high power distance culture. Characteristics of this kind of organisational culture is very similar to the Cameron and Quinn (2006) hierarchical organisational culture type. The power distance and hierarchical organisational culture types rather inhibits employee creativity due to high bureaucratic processes (Naranjo-Valencia, Jiménez-Jiménez, & Sanz-Valle, 2016; Sridharan & Simatupang, 2013).

The hierarchical organisational culture type presents very little or no flexibility between employees and top management to commit elaborately towards employee creativity initiatives. According to Cameron and Quinn (1999) competing values framework, the hierarchical organisational culture favours structure and high control, efficiency and stability. The prevalence of this organisational culture type does not favour risk taking and entrepreneurship (Hofstede & Michael, 2010). It does not promote employee freedom within the workplace and most of all inhibits trust among employees and top management leaders (Carlos & Maria, 2014; Sridharan & Simatupang, 2013). Similarly, Owolabi and Abdul-Hameed (2011) opine that this form of culture relates a management covered with a mask of participation. Top management's pretence to be participative may therefore, not earn the trusts of employees (Dagmara & Katarzyna, 2015). This could subsequently become an issue, as employees tend to have a poor perception of top management.

Employee's perceptions about top management may subsequently become realigned with the motivation to express dissatisfactory attitudes of distrust within the workforce (Agnieszka & Dariusz, 2016; Braun et al., 2013). According to Joe (2014), employees' perception of top management as trustworthy is vital for facilitating the development and diffusion of creative ideas within the workforce. Pay et al. (2015) postulate that a major factor that also influences employees' willingness to share their creative ideas is their trustworthiness perception of their top management leaders. In this case, the diffusion of creative ideas may very well depend on top managements' ability,

benevolence and integrity to engage in interpersonal relationships that can help to engender employee creativity (Rebecca & David, 2015).

Such relationships are often built on trustworthiness perceptions that then determine the emergence or continuity of trust relationships. Trustworthiness is an important factor that facilitates an employee's decision-making process to become vulnerable to organisational top management leaders (Vathsala & Ruvini, 2012). It further promotes employee's commitment and engagement towards employee creativity initiatives (Jan & Hazel, 2013). According to Upasna (2014), it is thus, important for top management and employees to develop, and maintain a strong trust relationship in order to sustain positive organisational culture impact on employee creativity.

Employee creativity is viewed as a critical resource point that needs to be strategically managed by organisational management in a most effective and efficient way (Graen, 2009). Sternberg (2006) emphasised that employee creativity relates the significant evidence of a single or more creative ideas committed towards remarkable innovations. In the course of employees' daily job routines, there is often the occurrence of a flash or flashes of creative ideas in their minds (Sharifirad, 2016). Managers ought to find a way to capture and nurture these creative ideas to further ensure organisational long-term survival (Kembaren, Simatupang, Larso, & Wiyancoko, 2014). However, James (2008) maintained that regardless of employees' job positions, they might not be able or

willing to share their creative ideas in an organisation operating a rigid organisational culture.

Yetunde and Aluko (2012) strongly acknowledge that in order to encourage the diffusion of creative ideas, what really matters is top management's empowerment of employees to identify their own priorities and also implement initiatives of direct benefit to them. Although, top management in this case could be faced with the challenge of comprehensively capturing, representing and developing these creative ideas which independently are not easily capturable from an unresponsive employee. Moreover, Barry and Meisiek (2010) postulate that creative ideas that are not thoroughly capturable cannot be adequately utilized towards realizing the complete innovative potentials of an organisation.

Likewise, Ajay and Ana (2015) highlight that the significances of creativity are still been realised by organisational top management leaders as they continue to engage in more creativity related initiatives. Nevertheless, not all of these initiatives may generate increased creativity and effective diffusion of employee creative ideas. In retrospect, this study's discourse on organisational culture, trustworthiness, and employee creativity seeks to investigate the distinct impacts of several organisational culture dimensions on employee creativity. In order to further engender employee creativity, via an effective diffusion of creative ideas, this study, also attempts to examine the effects of top management leaders' trustworthiness on the impact of organisational culture on employee creativity. This is to further guide organisational top management leaders in their

efforts to operate a flexible organisational culture which inspires strong trustworthiness perceptions, and that can provoke employee creativity engenderment in Nigerian manufacturing industry (Birkinshaw, Crainer, & Mol, 2007; Raduan, Naresh, Haslinda, & Goh, 2008; Sharifirad, 2016).

1.1.2 The Nigerian Manufacturing Industry

African employees are usually creative, as established by a long history of exclusive cultural goods which are accepted all over the world (Mike, Jonathan, Kingsley, & Oladukun, 2009; Kpakol, Obiora, & Jaja, 2016). African history relates creative employees who in various areas of their creative industries, have demonstrated skills and entrepreneurship over the years (Bounfour, 2018; Egbochuku, 2001). Although, compared to the rest of Africa, there are claims to the potentials of employee creativity in Nigeria, as employee creativity exhibited within Nigeria is also further rooted in the Nigerian manufacturing industry experience (Ndaliman, Kamariah, Chikaji, & Mohd, 2015). The Nigerian manufacturing industry can contribute innovatively to the nations' increasing interdependent civilization. This notion could basically be sustained by dealing with the challenge of engendering employee creativity to ensure long term organisational survival (Carlos & Maria, 2014; Mike et al., 2009).

Egbochukwu (2001) also stressed that Nigeria was at the same level of development like other countries such as Indonesia, Brazil, Pakistan and Malaysia in the 1950's to 1960's. However, today it ranks below them all in terms of its overall level of employee creativity development. Nigeria has fallen behind other countries in terms of high commitment of organisations towards employee creativity development (Mike et al., 2009). Reflecting on employee creativity development system in Nigeria, Ndaliman et al. (2015) concluded that it is yet unsatisfactory for the average organisational employee. Nigeria yet struggles to revive its weak manufacturing sector as its manufacturing organisations have failed to achieve expected employee creativity growth (Adejumo, 2013; Ndaliman et al., 2015; Nwibere, 2013; Onyeagu & Okeiyika, 2013). This is also because manufacturing organisations have become unsuccessful in managing and husbanding the concept of employee creativity (Ndaliman et al., 2015). Olusanya (2000) pointed out that since the time of Nigeria's independence, successive organisational cultures have battled against inherent management militating against employee creativity development. However, only little success has been established.

Nigeria is part of a number of international and regional initiatives which seeks to encourage employee creativity. Being part of the initiative, Nigeria is yet to take the necessary actions required to put the employee creativity concept at the forefront of organisational growth and development (Mike et al., 2009; Ndaliman et al., 2015). Mike et al. (2009) emphasized that it is important for Nigerian manufacturing industry initiatives to focus on the creativity of organisational employees respectively. Employee creativity ought to be driven

from a broad platform as creative assets are fully embraced and adequately articulated by each organisation. Similarly, Sangosanya (2011) argued that organisations could have a high development rate if it operates a healthy employee creativity system. The concept of employee creativity is thus, a broad based trait which has to be nurtured and cultivated (Amabile & Pillemer, 2012; Beth & Amabile, 2010; Mike et al., 2009).

Owolabi and Abdul-Hameed (2011) claimed that manufacturing organisations all over the world perform an important role of contributing positively towards economic improvement. Similarly, the Nigerian economy has experienced great change since her independence in 1960 (Oluba, 2008; Olorunfemi, Tomola, Felix, & Ogunleye, 2013). The manufacturing industry is one of the focal industries in Nigeria (Federal Ministry of Industry, Trade and Investment, 2011). A major attention in the manufacturing industry is that it serves as a high potential system for jobs creation and a development platform of employees' creativity and innovative ideas (Owolabi & Abdul-Hameed, 2011). However, studies reflect that there is an alarming lack of adequate commitment by organisational top management leaders towards employee creativity within the Nigerian manufacturing sector (Adeel, Francis, & Simon, 2006; John, 2011; Ku, Mustapha, & Goh, 2010; Nigeria Industrial Revolution Plan, 2014; Olorunfemi et al., 2013; Sangosanya, 2011).

Umoh, Amah, and Wokocha (2014) also relate an issue of less consideration and under-utilisation of employees who otherwise contribute

effectively towards high employee creativity within the Nigerian manufacturing industry. This is often due to a negative impact from the operated organisational culture type (Skerlavaj, Su, & Huang, 2013). An organisational culture which expresses less consideration for employee creativity development may end up arousing a climate of interpersonal distrust among organisational members. Where there is a climate of distrust, it is more difficult for employees to recognise and value top management leaders' trustworthiness (Ezirim, Nwibere, & Emecheta, 2010; Mehlika, Ismai, & Mehmet, 2014; Seok & Chiew, 2013; Sternberg, 2012).

Similarly, what might be prototypical behaviour for one employee may reflect a counter-normative perspective for the other. Gabriel and Kpakol (2014) further maintain that this is yet a growing issue which tends to result in conflicting values (Dollinger, Burke, & Gump, 2007) between organisational members. In an empirical evidence from Nigeria, Ojo (2012) highlighted that although organisational culture is intangible, it is however manifested in the workplace through its impacts on workplace relationships, conditions and work processes. It is also reflected in the results of its impact on employees. As observed by Ojo (2012), organizational culture incorporates values that mirror all life experiences, creative capabilities and innovative skills each employee brings to the organization.

Gabriel and Kpakol (2014) thus, reiterated that managers ought to ensure a congruence of employee values, and that of their organisational culture, in order

to avoid issues of conflicting values, that could breed rigidity and distrust among organisational members. Otherwise, this could lead to loss of creative ideas as employees consistently leave their organisations for another (Chukwuma & Obiefuna, 2014). Conversely, some employees may not want to quit their organisations due to obvious benefits like salaries, wages, bonus, and other incentives. However, they could consciously or subconsciously build up wrong perceptions of job or workplace dissatisfaction. Employees within the manufacturing industry may subsequently end up suppressing their creative ideas by avoiding extra responsibilities in order to keep their jobs (Chukwuma & Obiefuna, 2014).

Conversely, when employees' trustworthiness perceptions of top management appear to be discouraging, the rate of transfer of creative ideas and innovative skills tends to decline (Pay, Balaji & Kok, 2015). Based on an analysis of panel data from 23 developing countries, Hsiao (2003) affirms that trustworthiness is also one major factor and prerequisite necessary for attracting commitment towards employee creativity initiatives via the diffusion of creative ideas (Vathsala & Ruvini, 2012; Liu et al., 2016). Hence, in Nigeria, the manufacturing industry would continue to experience a grave struggle in its drive to engender employee creativity, if employee trustworthiness perception towards creativity initiatives are poorly considered. Likewise, the Nigerian economy would undoubtedly continue to struggle if organisational employees are incessantly impacted by a culture of distrust; as well as a climate of poor trustworthiness perception of organisational members (Mosavi, Abedi, & Ghaedi, 2013; Rebecca & David, 2015).

Liu et al. (2016) also stress that in cases where top management leaders do not adequately commit towards employee creativity, employees tend to inculcate an altered trustworthiness perception of their managers. Therefore, employees may perceive them as not been trustworthy in terms of their ability, integrity or benevolence towards employee creativity initiatives (Bradley, Yongjian, & Satyanarayana, 2014). When the trustworthiness of top management leaders, and employees become convincingly questionable, it could deter organisational members from, and dampen their collective commitments towards creativity initiatives (Carvell & Paula, 2015; Liu et al., 2016; Rebecca & David, 2015). Additionally, such climate of trustworthiness conflict is also a reflection of an on-going trend experienced within the Nigerian manufacturing industry (Adeel, Francis, & Simon, 2006; Nzewi & Nwaduhu, 2015; Uwalomwa & Jafaru, 2012). However, employees are also often very conscious of the difference between the official democracy and actual dictatorship of top management leaders (Bradley et al., 2014; Won-Moo, Taewon, & Seung-Yoon, 2016).

In view of this, Gabriel and Kpakol (2014) opine that it goes beyond just fancy assurances, employee support systems and monetary encouragements, to achieve and sustain employee interpersonal trust relationships within the Nigerian manufacturing industry. Top management behaviours are perceived as unreceptive towards the development of employee creativity initiatives. As a result, top management leaders are perceived to have questionable ability, benevolence, and integrity, which is often typically followed by a decline in

employee work attitudes and sometimes intense organisation conflict if left uncontrolled (Savolainen & López-Fresno, 2012). This also promotes unhealthy work environments that inhibits effective and efficient diffusion of creative ideas, as well as a poor level of commitment towards employee creativity initiatives within manufacturing organisations (Ndaliman et al., 2015).

Kpakol et al. (2016) further stress that although the employee creativity concept may exist in some Nigerian manufacturing companies, it however needs to be stimulated and improved upon. Likewise, the Nigeria Industrial Revolution Plan (2014) accentuated that employees lack the required competence and capacity to demonstrate creative skills in course of implementing their jobs. A major reason of this is due to poor diffusion of employee creative ideas within manufacturing organisations (Adeel et al., 2006). Studies such as Gabriel and Kpakol (2014), Ndaliman et al. (2015) and Kpakol et al. (2016) argue that employees could withdraw from participating in or committing towards the diffusion of creative ideas in cases where the organisational culture inhibits creativity.

Manufacturing organisations need employee creative ideas to support its continuous growth and survival. According to Owolabi and Abdul-Hameed (2011), the lack of adequate commitment and support of employee creativity in the Nigerian manufacturing sectors results in employees' poor development of their creative skills. This further impacts the level of their respective creativity skills, and the use of creative ideas within the Nigerian manufacturing sector

(Adeel et al., 2006). Adeel et al. (2006) and Hope and Godwin (2015) further opined that the manufacturing sector is not even open to the extensive use or adoption of the concept of employee creativity. This is therefore causing stagnation and also negatively impacting the efficiency of employee creativity engenderment within Nigerian manufacturing industry (Nzewi & Nwadu, 2015).

With respect to the Nigeria Industrial Revolution Plan (2014), the Nigerian manufacturing industry has failed to undergo the creative and innovative transformation necessary for it to play a leading part in both employee creative and innovative excellence. Employee creativity requires effective interaction between employees and managers to build on existing, or make new creative ideas (Fabian, Ike, & Alma, 2014). Limited financial resources also hinder the rapid growth of employee creativity within the workplace (Ojalere & Adesoji, 2013). The required creative capabilities of employees necessary to guarantee effective and efficient employee creativity engenderment is still insufficient (Uwalomwa & Jafaru, 2012). Poor communication systems and processes makes it very challenging to share and exploit creative ideas that gravitate towards innovations (Nigeria Industrial Revolution Plan, 2014).

While the Nigerian manufacturing industry needs innovation to succeed, it requires employee creativity as a catalyst for achieving her innovation related goals (Amabile & Pillemer, 2012; Chang & Nadine, 2014). A strong employee creativity system is what underpins sustainable improvements in industrial

activities even from an individual level perspective (Amabile, 1997). Low employee creativity within an organisational workforce is one of the greatest challenges hindering the Nigeria manufacturing industry (Nigeria Industrial Revolution Plan, 2014).

1.1.3 Employee Creativity in the Manufacturing Industry

Employee creativity is an individual level phenomenon which could be identified as an observable trait reflected in the creative behaviours of employees. Employee creativity is related to originality, novelty and appropriateness of ideas concerning services, products or processes exhibited by employees (Amabile & Pillemer, 2012). Studies relating to employee creativity within manufacturing organisations highlight a strong significance for assessing creativity, based on core research and technological innovations perspectives (Adejumo, 2013; Amabile, 1997; Akume & Abdullahi, 2013; Brown & Anthony, 2011; Chukwuma & Obiefuna, 2014; Gabora & Leijnen, 2013; Ghosh, 2015; Hope & Godwin, 2015; Ndaliman et al., 2015; Vishal & Shailendra, 2012). This is in view that manufacturing organisations tend to have already structured procedures for specific tasks, routines and processes, tailored towards high efficiency and productivity (Hope & Godwin, 2015; Ndaliman et al., 2015).

Likewise, job routines and tasks within departments like operations, procurement and logistics or even the security department within the manufacturing organisations, may give little or no flexibility for implementing

strong employee creativity initiatives. However, employees working within the Research and Development (R&D) and or Information Technology (IT) related departments tend to have wider avenues to suggest, initiate, engage in and or execute employee creativity initiatives, even upon aligned task routines, policies and processes (Gupta & Singh, 2012; Gabora & Leijnen, 2013). Congruently, this seems plausible due to the nature of their jobs and responsibilities.

Equally, employee creativity in IT departments is also vital, as it engenders in-depth analysis and experimentations relevant to foster innovative and technological processes of the organisation. Employees could be opportune to write new programs, suggest and or initiate new software, relevant to foster production efficiency even across other departments (Zoogah & Zoogah, 2014). Mittal and Dhar (2015) also stress the significance of creativity in IT. The authors further advocate that for employee creativity to achieve creative and innovative outcomes within the IT paradigms, there is need to realise the importance of employees who are research oriented, and willing to accept and adopt new technology prowess (White, McMurray, & Rudito, 2012).

On the other hand, most research oriented employees are often found in R&D departments. The R&D departments also reflect a pool of creativity and innovation oriented employees (Burbiel, 2009). R&D departments normally consists of employees who engage strongly in scientific processes that are centred on creativity and innovation development initiatives (Gupta & Singh, 2012). Thus, Amabile and Pillemer (2012) stressed on a distinction in employee creativity. The authors argued that the psychometric characteristics of employee creativity and the requirements for creativity initiatives differs between

employees as well as across various departments. Likewise, R&D and IT departments may often encompass in-depth research and experimentations, spanning across the creativity paradigms of other departments (marketing, production, human resources) within the manufacturing organisation (Burbiel, 2009; Gupta & Singh, 2012; Mittal & Dhar, 2015; Tung & Yu, 2016; Zoogah & Zoogah, 2014). Employee creativity within manufacturing organisations is thus, a major prerequisite for short and long term survival (Liu et al., 2016).

It is important for managers to engender and support employee creativity for every employee within the organisation, regardless of the employee's department. Amabile et al. (2008) reported that creativity exists in every domain. Its existence may be observed through employee traits and in two distinct forms. They may be observed via high (genius) creativity levels or a low (everyday) creativity levels. These levels are identified as the Big C creativity and the Little C creativity respectively (Stein, 1987; Merrotsy, 2013). Kaufman and Beghetto (2009) highlighted that employees within the Big C construct are typical creators or inventors. They are known as researchers and experts whose contributions are eminent or novel. Merrotsy (2013) pointed out that Little C creativity consists of employees who are non-experts and non-professionals; yet they participate in everyday creative actions. Kaufman and Beghetto (2009) also argued that employees in the Little C category usually engage in less remarkable and far more ambiguous employee creativity initiatives. This is the kind of everyday or common creativity initiatives observed in most employees, usually in course of effecting their jobs.

However, due to growing discrepancies in studies regarding employee creativity levels and creativity within various domains, it is important to also note that strong employee creativity initiatives seems to be relatively higher in the R&D and IT departments as compared to other departments (Burbiel, 2009; Kaufman & Baer, 2004; Kaufman, Baer, Agars, & Loomis, 2010; Kaufman & Beghetto, 2009; Kaufman, 2012; Merrotsy, 2013; Runco, Plucker, & Lim, 2001; Tung & Yu, 2016; Vishal & Shailendra, 2012; Zoogah & Zoogah, 2014). Consequently, it could be accentuated that employees within the R&D and IT departments exhibit the Big C creativity rather than the Little C creativity, as employees within both levels exhibit different psychological characteristics (Amabile & Pillemer, 2012; Merrotsy, 2013; Stein, 1987). Burbiel (2009) highlighted that most scientific and technological innovations usually originate from R&D departments. According to Vishal and Shailendra (2012), R&D departments also reflect the main innovation source from a scientific perspective. The authors opine that R&D provides competitive advantage for the organisation, through adequate knowledge generation, experimentation, diffusion and integration.

R&D and IT departments may often consist of employees from various departments who are homogenously classified and identified by their relative job routine requirements. Employees within these departments might appear to be homogenously grouped based on departmental creativity initiatives and requirements. They are thus, relevant to further facilitate innovativeness within distinct facets of the organisational structure respectively (Gupta & Singh, 2012; Tung & Yu, 2016; Zoogah & Zoogah, 2014).

1.2 Problem Statement

A major aspiration for Nigeria is to break into the group of the top 20 economies across the world by the year 2020 (Dimnwobi et al., 2016). Thus, diversification initiatives of the Nigerian manufacturing industry have been a top priority of the nation's administration. This is on the precipice of engendering employee creativity, as a cornerstone for innovation, and economic progress for the Nigerian economy (Dimnwobi et al., 2016; Florida, Mellander, & King, 2015). Regrettably, in the 2015 Global Creativity Index (GCI), that reflects long run economic prosperity, Nigeria is not ranked as one of the 139 countries. Nations like Australia, United States, Canada and even New Zealand, head the spotlight on the GCI. Nigeria is also not part of the several African countries such as South Africa, Kenya, Ethiopia, Botswana that have been highly ranked in the GCI. Similarly, even the Global Innovation Index (GII) 2015, that encompasses over 141 countries across the globe ranks Nigeria as the 128th in the world (Cornell University, INSEAD, WIPO, 2015; Florida et al., 2015).

Emeka, Ifeoma, and Emmanuel (2015) and Dimnwobi et al. (2016) accentuate that Nigeria is thus lagging behind with respect to worldwide competitiveness on creativity and innovation. This is further evidenced in the Global Competitiveness Index and scorecard which reflects Nigeria as 106 out of 140 countries competing for technological readiness. Nigeria is also ranked 117 out of 140 countries, in the growth rankings of innovation (World Economic Forum, 2015). Ikemefuna and Abe (2015) further supports that this reflects a slow

growth impact on creative and innovative capabilities of the Nigerian economy. Likewise, Dimnwobi et al. (2016) espouse that Nigeria's suboptimal creativity level is responsible for several socio-economic issues that has plagued the nation's innovative prowess.

Moreover, a major industry that is directly capable of reviving the nation's economy, by transforming it into an innovation centred entity, is known to be the manufacturing industry (Ikemefuna & Abe, 2015; Popoola & Fagbola, 2014). Emeka et al. (2015) opined that the Nigerian manufacturing industry is known to be an engine for innovation growth which subsequently increases employment and wealth for Nigeria's economy. The authors stressed that it is the country's platform for creativity and innovations development. However, in recent years, it has grossly underperformed in terms of its highlighted strenghts. As far back as 1977, creativity and innovative capability of the manufacturing sector was ranked at 78.8% by the country's central bank. But, over the years, it has faced a growing decline which is down to about 29.3% (Central Bank of Nigeria, 2004; Emeka et al., 2015).

The results suggest an inability of the manufacturing industry to cope with increasing changes in technological innovations, which has also led to a closure of a high number of manufacturing organisations (Emeka et al., 2015; Ogbo, Okechukw, & Ukpere, 2012). Although, Nigeria revealed a rebased gross domestic product figures for the year 2013, that showed an 89% increase in the projected size of its economy; the manufacturing sector that ought to reflect the innovative strenght of the economy only contributed 6.81% to the new gross

domestic product data. This is a very low rate, compared to the high rate of contributions of other sectors of the nation (Dimnwobi et al., 2016; Emeka et al., 2015).

Dimnwobi et al. (2016) therefore argued that for the high expectations of the Nigerian manufacturing industry to be achieved, a lot of creativity centred initiatives are needed to drive the innovation standards of the country. However, the Nigerian manufacturing industry may not thrive for long as it faces several challenges that inhibits it from being able to drive the innovativeness of the Nigerian economy (Emeka et al., 2015). A severe challenge the Nigerian manufacturing organisations continue to encounter is the application of organisational cultures which do not strongly support employee creativity (Gabriel & Kpakol, 2014; Hofstede & Michael, 2010; Hoskins, 2014).

Gabriel and Kpakol (2014) opine that Nigerian manufacturing organisations ought to strive to operate clearly defined, flexible and generally acceptable organisational cultures which strongly supports and commits towards engendering employee creativity. Similarly, by not employing an organisational culture which fosters employee's workplace freedom, top management leaders yet struggle to embrace employee creativity initiatives (Ndaliman et al., 2015). This workplace freedom is vital for the exploitation and diffusion of creative ideas as it also promotes employee's engagement in creativity initiatives without the fear of punishment (Afsar, 2016).

Application of less supportive organisational cultures towards employee creativity does constrain employees from contributing distinct creative ideas which might facilitate organisation's innovativeness. Likewise, in cases when employee creative ideas reflect strong sense of novelty, managers tend to perceive them as threats to their respective job positions (Ezirim et al., 2010; Ndaliman et al., 2015; Nwibere, 2013). Hence, Umoh et al. (2014) highlighted that creative ideas are often lost or inhibited in Nigerian manufacturing organisations, as they are sometimes unwelcomed by top management leaders, managers or fellow employees. A similar case is when line managers become unreceptive to creative ideas due to fear of losing their jobs in the long run, to the employee with the creative idea. This is also in view that some creative ideas also require or lead to major changes in the organisation. As such, top management leaders could perceive such changes as unfavourable to already familiar organisational culture routines and practices. Creative ideas which are capable of causing major changes in organisations could also be perceived as a source of inconvenience to respective top management leaders (Ezirim et al., 2010; Ndaliman et al., 2015; Nwibere, 2013).

An effective exchange of creative ideas could therefore, be contingent upon employee's strong trustworthiness perceptions of top management leaders' ability, benevolence and integrity to commit towards creativity initiatives. Trustworthiness plays a great role in determining the degree at which values of organisational members are integrated to foster exchange of creative ideas (Bradley et al., 2014). Studies that have espoused on the Nigerian manufacturing industry further reflect that organisational members still struggle to express

effective and efficient perceived trustworthiness (Akume & Abdullahi, 2013; Chukwuma & Obiefuna, 2014; Gabriel & Kpakol, 2014; Ndaliman et al., 2015; Umoh et al., 2014; Uwuigbe & Jimoh, 2012).

However, in several Nigerian manufacturing organisations, employees tend to avoid exchanging their creative ideas due to low trustworthiness perception of organisational members that continues to inhibit interpersonal trust relationships. The rate of diffusion of creative ideas within Nigerian manufacturing organisations is thus inhibited by low trustworthiness perceptions among organisational members (Mosavi, Abedi, & Ghaedi, 2013; Peter, Brian, & Rob, 2015; Seok & Chiew, 2013). This could subsequently cause employees to become unresponsive towards creativity initiatives. This further poorly impacts the level of employee creativity growth and organisational innovativeness (Jan & Hazel, 2013). This, therefore, presents another major reason why top management leaders struggle to engender employee creativity (Gabriel & Kpakol, 2014).

Nigerian manufacturing organisations have applied several initiatives to combat the growing challenges posed by the distinct organisational cultures and their impacts on employee creativity. Nevertheless, Ndaliman et al. (2015) postulate that much is yet to be done to build and transform Nigeria into an innovation centric entity. Mike et al. (2009) further relate that without an adequate solution, the creativity initiatives endemic within Nigerian manufacturing industry would yet fail in the attempts to improve upon employee creativity. This is also in congruence to the negligence of employees' perceived trustworthiness

which is otherwise relevant to foster the exchange and diffusion of creative ideas. Trustworthiness perception is a behavioural trait which is observed among organisational members, and its impact can also be further experienced in the organisational culture processes (Amabile & Pillemer, 2012; Jan & Hazel, 2013; Raduan et al., 2008; Savolainen & López-Fresno, 2012).

The organisational culture reflects a complex web of integrated values. It consists of a multiplicity of complex ideals inherently structured as values (Cameron & Quinn, 1999; Dollinger, Burke, & Gump, 2007; Martins & Terblanche, 2003). Studies elucidate that such integration tends to stir up issues of conflicting values from various organisational members (Kpakol et al., 2016; Lipponen et al., 2008; Ojo, 2012). An empirical analysis carried out in Nigeria reflects issues of ineffective integration of organisational culture values with the set values of organisational members (Ojo, 2012). Employees strongly uphold their respective values and thus avoid sharing or integrating individual values with various organisational cultural values. Within Nigerian manufacturing organisations, this is also becoming a common factor that is negatively impacting employees' creative capabilities and behaviours to engage in employee creativity initiatives (Fabian et al., 2014; Olorunfemi et al., 2013).

Furthermore, employing an unsupportive organisational culture presents top management leaders with the difficulty of tapping into the creative ideas of their employees (Andreeva & Kianto, 2011). Likewise, tapped and cultivated

creative ideas mirror a major source of organisational innovativeness, and long-term survival (Anastasia, 2015; Sharifirad, 2016).

The research questions and objectives for this study are therefore highlighted, in lieu of the problem statement.

1.3 Research Questions

1. What relationships exist between organisational culture dimensions and employee creativity?
2. What are the relationships between trustworthiness dimensions and employee creativity?
3. How does ability moderate the impact of organisational culture dimensions on employee creativity?
4. How does benevolence moderate the impact of organisational culture dimensions on employee creativity?
5. How does integrity moderate the impact of organisational culture dimensions on employee creativity?

1.4 Research Objectives

1. To investigate the impact of organisational culture dimensions on employee creativity.

2. To examine the effect of trustworthiness dimensions on employee creativity.
3. To investigate the moderating effect of trustworthiness dimensions on the impact of organisational culture dimensions on employee creativity

1.5 Significance of the Study

This research is useful to facilitate the diffusion of employee creative ideas within an organisational workforce. It would assist in bringing about improvement of employee creative skills and innovative capabilities. It would also serve as a resourceful guide for identifying and critically analysing how trustworthiness impacts the culture of an organisation towards the engendering of employee creativity. This research would also be significant to academicians for the purpose of further identifying and managing organisational culture dimensions which tend to inhibit or engender employee creativity within the workforce. Similarly, it would aid in creating a platform for further conceptual research development towards increased organisational creativity. This is in view that this study is based on an employee creativity level.

Moreover, the results of this study would also act as a research guide for policy makers to further investigate possible organisational culture impacts on the development, exploitation and implementation of employee creativity. It would aid employee creativity consultants and human resource professionals to relay organisational culture strategies by which trustworthiness effects within the

workforce, would improve academic and organisational related employee creativity within and across Nigeria.

1.6 Scope of the Study

This study focus on core organisational cultures which affects employee creativity within the Nigerian manufacturing industry. It seeks to examine the effects of top management leaders' trustworthiness on employee creativity, and the moderating effects of top management leaders' trustworthiness on the impact of organisational culture on employee creativity. Likewise, it tries to find out what trustworthiness dimensions could be employed to engender employee creativity within distinct organisational cultures in Nigerian manufacturing industry. This is due to its significance and potential to Nigeria's economic development. Also, due to the distinctions and discrepancies surrounding the creative employee underpinnings, respondents in this study would be from the R&D, and IT departments, respectively. Respondents from the R&D and IT departments are regarded as employees exhibiting high level creativity.

Moreover, in order to have a clearer understanding of major arguments employed within this study, it is therefore necessary to consider briefly the various meanings of key reoccurring terms employed.

1.7 Definitions of Key Concepts

This section summarizes the major terms used in this thesis.

Creativity

This is simply the creation of novel, suitable and applicable ideas in any realm of human activities, either from science, to the arts or education, to business or to everyday life (Amabile, 1997).

Creative Ideas

Refers to discovery of value adding insights by which an employee relates clever ways of facilitating creativity in any given initiative, through a mix of cognitive processes (emotions, intuitions, experiences and or memories) to produce creative results (Amabile & Pillemer, 2012; Hennessey & Amabile, 2010).

Employee Creativity

It is a cognitive process of an employee or team that incorporates the development of a creative idea(s) concerning a product, service or process; provides solution to a problem(s) or improves upon existing idea (s) towards the addition of value and novelty in any given domain (Amabile, 1988; Eleni, Lidia, & Pierre-Jean, 2014; Mehlika et al., 2014; Sternberg, 2006; 2012).

Expertise

Expertise is an underpinning factor for all creative labour. It is a required quality for doing a specific task or solving a particular problem (Amabile, 1997).

Creativity Skills

Creativity skills relate to an extra effort of creative performance and may include but not limited to a cognitive style which favours taking new viewpoints on problems (Amabile, 1997).

Task Motivation

The intrinsic task motivation is the kind that is normally driven by deep involvement and interest in work. Conversely, the extrinsic task motivation relates to the desire to accomplish some goals which stands aloof from the defined work in question (Amabile, 1997).

Organisational Culture

Refers to a pattern of shared plain assumptions learned by a group of employees as they solve the issues of external adaptation as well as internal integration, that has functioned sufficiently to be considered valid and, therefore to be imparted to new employees as the accurate way to think, perceive and feel in relation to those issues (Schein, 2010).

Adhocracy dimension

Adhocracy oriented culture dimension relates a dynamic, creative and entrepreneurial place to work. It consists of employees who are basically risk takers and are willing to commit towards creative risk initiatives (Cameron & Quinn, 2006).

Clan dimension

The mirrors a responsive place where employees share a lot of values with each other. They operate a family system and a relationship of best of friends within the workplace.to implement employee creative initiatives (Cameron & Quinn, 2006).

Market dimension

This dimension is known for its productive, competitive and directive capabilities and focus. It consists of top management leaders that are usually demanding and tough (Cameron & Quinn, 1999).

Hierarchy

The hierarchy culture dimension mirrors a formalized and structured work system. In this dimension, there are already prescribed procedures and processes governing the employee behaviour (Cameron & Quinn, 2006).

Trust

The willingness of an employee to be vulnerable to the activities or actions of another employee, contingent upon the hope that the other will perform a particular action significant to the trustor in such relationship and regardless of the ability to monitor or control the other employee (Colquitt, Jeffery, Cindy, & Eric, 2011; Mayer, Davis, & Schoorman, 1995).

Trustworthiness

This is an antecedent of trust which relates the employee's ability, benevolence and integrity upon which trust relationship can be built (Colquitt, Brent, & Jeffery, 2007; Colquitt & Rodell, 2011; Mayer & Davis, 1999).

Ability

Ability is a dimension of trustworthiness which deals with a set of competencies an organisational member may have within a certain domain. It comprises of the group of skills, characteristics and competencies necessary for top management to possess influence within certain domains (Mayer et al., 1995).

Benevolence

The degree at which a creative employee is believed to have and exhibit good intentions is referred to as the benevolence (Mayer et al., 1995).

Integrity

This refers to the trustor's awareness that a set of principles and values which the same trustor finds acceptable is highly adhered to by the trustee (Mayer et al., 1995).

1.8 Organisation of Research Structure

This study is divided into five chapters. This chapter identifies the research problem by explaining the gap found in the current literature on employee creativity, organisational culture and trustworthiness. It also provides an overview of the basic research questions. The underpinning conceptual foundations and theories such as the componential theory of individual creativity, the competing values framework model, the model of organisational trust are thus presented in Chapter 2.

In addition, Chapter 2 would also present a critical review of the various literatures significantly related to this research work. This chapter would therefore present an in-depth analysis and assessment of relevant past studies and theoretical frameworks. Likewise, a justification of chosen theory and models employed in this research would also be examined. Similarly, an overview of past studies measurements of constructs, past studies research methodologies and data analysis would also be evaluated. This is in order to subsequently obtain a critical assessment of major organisational cultures, perceived trustworthiness concepts and their relationships with employee creativity.

Chapter 3 would unveil an insight into the proposed conceptual framework and the development of current research's hypothesis. It would also show the operation framework of current research, definition of current study's target population, current study's research design, data elicitation of current study and data analysis. This is to further reiterate the significance and uniqueness of this research study with respect to the empirical methodologies and measurements, for the purpose of effective and efficient data collection processes.

Chapter 4 would present the results of findings and discussions for this research work. Also it would relate an empirical relationship, comparisons and confirmation between the findings and the results of past studies accordingly.

Chapter 5 will relate a discussion the various findings of this study with respect to their respective hypothesis.

Chapter 6 would relate a summary of this study, results, theoretical and policy implications respectively. It would furthermore highlight certain managerial implications, limitations and recommendations for future research.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews the theories, models and basic concepts which are tailored towards employee creativity as the focal foundation for this study. An explanatory analysis on the impact of organisational culture on employee creativity is also examined. This study also evaluates the direct effect of trustworthiness on employee creativity and the moderating effect of trustworthiness on the impact of organisational culture on employee creativity. Likewise, relevant theories and conceptual underpinnings of organisational culture, employee creativity, and trustworthiness have been evaluated in this present study. The componential theory of individual creativity (Amabile, 1997) has been employed to examine employee creativity. The organisational culture is also analysed by evaluating the competing values framework of Cameron and Quinn (2006). To examine top management leader's trustworthiness, the trustworthiness concept of Mayer et al. (1995) has also been employed. In this study, several viewpoints regarding employee creativity concept are identified (Rhodes, 1961; Mooney, 1963; Ryhammar & Brolin, 1999).

Employee creativity is evaluated from the lens of top management leaders' trustworthiness and organisational culture. There is already a wealth of

information from past studies on organisational culture (Cameron, 2008; Hofstede, 2015). Likewise, there is a growing increase of the number of trustworthiness related studies (Bing & Chenyan, 2015; Dagmara & Katarzyna, 2015). Studies have also focused on organisational creativity and innovation (Birkinshaw & Mol, 2006; Ellen & Nico, 2002; Ghosh, 2015). However, investigations reflecting employee creativity, from the lens of trustworthiness and organisational culture has so far been understudied (Beth & Amabile, 2010; Dollinger, Burke, & Gump, 2007; Gilson, 2008). In view of this study's objectives, organisational culture, trustworthiness and employee creativity would be further examined from their respective theoretical and conceptual undergirding.

2.2 Employee Creativity Theories

Employee creativity has been given considerable degree of attention over the years (Eleni, Lidia, & Pierre-Jean, 2014; Gong, Huang, & Farh, 2009; Hope & Godwin, 2015; Shalley & Gilson, 2004; Shalley, Zhou, & Oldham, 2004; Won-Moo et al., 2016). With diverse discourse on employee creativity, several theories have been propounded with each taking one or more of this present study's viewpoints. Theories such as Adaptation-Innovation theory or those of successful intelligence which relate to mostly creative individuals tend to emphasize on individual differences (Kirton, 1976; Sternberg, 1997; Sternberg, 2006). Likewise, theories which focus on creative production tend to relate to creative outputs. Moreover, theories such as the Genevieve model and creative cognition

which also study creative processes, centre more on internal variables (Ward, Smith, & Finke, 1999). However, one of the major theories which consider employee creativity from an employee level is the componential theory of individual creativity (Amabile, 1997).

Other theories that highlight creativity from an employee level are subsequently discussed. These theories are, the Investment Theory of creativity by Sternberg and Lubart (1991; 1992), the Interactionist Theory of Creativity (Woodman, Sawyer, & Griffin, 1993), and the Multiple Social Domains Theory (Ford, 1996). These theories relate that while employees may have a predisposition towards high creativity, factors within the organisation, such as organisational culture could determine the impact at which employee creativity may be engendered (Amabile, 1988; 1997; Ford, 1996; Sternberg & Lubart, 1991; 1992; Woodman et al., 1993).

2.2.1 The Componential Theory of Individual creativity

For several decades, early creativity researchers have focused on the perception that creativity is initiated by mainly creative employees (Hennessey & Amabile, 2010). This notion of a person centred approach seems to have yielded some important findings. These are findings regarding individual personality traits, backgrounds and even work styles of uniquely creative employees (Amabile & Pillemer, 2012; Björkman, et al., 2013; Eleni et al., 2014;

Hennessey & Amabile, 2010). However, to further examine the attributes by which one may truly qualify an employee to be creative, Amabile (1997) propounded the componential theory of individual creativity. This theory provides a thorough view into the employee creativity concept. Amabile (1997) defined the concept of employee creativity as "...simply the production of novel, appropriate ideas in any realm of human activity, from science, to the arts, to education, to business, to everyday life" (p. 40).

This theory assumes that all employees from diverse domain, possess normal capacities and are able to produce at least moderately creative work. Also it stresses that the workforce environment can influence both the level and frequency of employee creative behaviours disparately. This theory opines that when employee's skills overlap with their most potent intrinsic interests such as their deepest passions; their respective creativity potential tends to be higher. The higher the degree of the creativity commitments, the higher the level of employee creativity as well. This theory consists of three core dimensions of employee creativity. They are expertise, creativity skills and task motivation (Figure 2.1). Each dimension is convenient for creativity in any particular domain (Amabile, 1988; 1997).

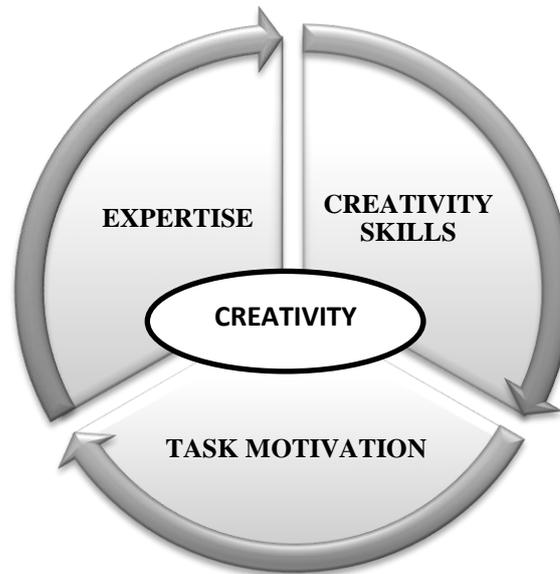
2.2.1.1 Expertise Dimension

According to Amabile (1997) expertise is an underpinning factor for all creative labour. For doing a specific task or solving a particular problem. It is also

perceived as a set of cognitive pathways. This dimension is made up of three different scopes of understandings. They are the memory for factual knowledge, exceptional talents in the target work domain and the technical proficiency. These scopes of understandings may range across various fields of knowledge such as expertise in strategic management, computer simulation and even gene slicing (Amabile & Pillemer, 2012).

2.2.1.2 Creativity Skills Dimension

On the other hand, Amabile (1997) posit that creativity skills which is also identified as creative thinking skills, deals with an extra effort of creative performance. Skills in this dimension may include but are not limited to a cognitive style which favours taking new viewpoints on problems. Amabile (1997) also stress that it involves the application of techniques for exploring new cognitive pathways.



Source: Adapted from Amabile (1997) Componential Theory of Individual Creativity

FIGURE 2. 1: The Componential Theory of Individual Creativity

Also it serves as a system of working which is favourable towards persistence and the energetic hunt of ones' work. Moreover, the degree at which creativity skills may be improved is also contingent on a number of personal factors (Amabile & Pillemer, 2012; Jan & Hazel, 2013; Jennifer & Donna, 2013). Factors such as employee's personal characteristics that relates to self-discipline, freedom, mental and technical coordination towards risk taking. Likewise, perseverance when faced with intense frustration, ambiguity tolerance as well as a comparative absence of concern for social approval (Amabile & Pillemer, 2012; Jan & Hazel, 2013; Jennifer & Donna, 2013; Sharifirad, 2016). Through learning and practical initiatives, employee creativity skills could be increased to improve intellectual flexibility and mental liberation.

2.2.1.3 Task Motivation Dimension

Similarly, the task motivation could be observed as either intrinsic or extrinsic (Amabile, 1997; Sternberg & Lubart, 1992). Amabile (1997) opine that the intrinsic task motivation is normally driven by deep involvement and interest in work. The author argues that this is either by one or some factors such as curiosity, a personal nous of challenge or even enjoyment. Conversely, the extrinsic task motivation relates to the desire to accomplish some goals which stands aloof from the defined work in question. These goals could be already promised rewards, publicity or fame, wining a competition or maybe meeting a deadline (Amabile, 1997; Amabile & Pillemer, 2012).

Although expertise and creativity skills determine an employee's capability in a given domain, task motivation however, relates what the employee will actually do. This theory recount that within the first two dimensions, an employee may rely on just expertise and creative thinking skills. Ndaliman et al. (2015) relate that the task motivated employee engages in the service of a creative process; the motivation for the immediate task determines the extent to which he will effusively engage his expertise and also his creative thinking skills. The componential theory of individual creativity also supports that a high level of intrinsic motivation can in a way make up for a deficiency of both or either the expertise or creative thinking skills (Amabile, 1988; Amabile, Hill, Hennessey, & Tighe, 1994).

Similarly, “intrinsic motivation is conducive to creativity. Controlling extrinsic motivation is detrimental to creativity, but informational or enabling extrinsic motivation can be conducive, particularly if initial levels of intrinsic motivation are high” (Amabile, 1997, p. 46). An employee who is highly intrinsically motivated is likely to draw creative skills from other domains. Such employee may also apply excessive efforts towards the acquisition of necessary creative skills in the respective domain in order to engender creativity in a given task (Amabile & Pillemer, 2012). This is with respect to the fact that despite the domain; conceptual underpinnings of creativity “...involves the development of a novel product, idea, or problem solution that is of value to the individual and/or the larger social group” (Hennessey & Amabile, 2010, p. 572).

In view of further examination of employee creativity concept, other creativity theories related to the contextual aims and objectives of this study are subsequently highlighted.

2.2.2 The Interactionist Theory of Creativity

This theory is similar to the componential theory of individual creativity (Amabile, 1997). Woodman et al. (1993) proposed an interactionist theoretical approach, premised on the knowledge that employee creativity is an employee level phenomenon. The authors accentuated that employee creativity can be affected by both situational (contextual) and dispositional variables. The authors defined the concept of creativity as “production of novel and useful outcomes by

people working together in complex organizational context” (Woodman et al., 1993, p. 294). This theory is geared towards an outcome oriented view of employee creativity. In this theoretical approach, employee creativity is also predicted by the interaction of employees’ disposition and contextual factors as well. It also clearly stressed the importance of the interface between the employee and the situation. This is due to its theoretical roots of interactional psychology.

Sequel to this theoretical approach, the antecedent’s situation which this theory acknowledges relate past reinforcement history and demographic variables (Woodman et al., 1993). Creativity is a function of the individual, group and also the organisational features which intermingle to facilitate or inhibit employee creativity. Likewise, this theory suggests that creative employees, groups and organisations are but contributors which transforms in some way by creative processes and creative circumstances. These creative processes and creative circumstances often consist of facilitators and inhibitors for creative initiatives. However, the plausible outcome for the creative processes is a creative product (Woodman et al., 1993).

Similar to the componential theory of individual creativity, this interactionist approach does consider employee cognitive abilities as factor which affects employee creativity. This resultant effect also influences the organisational creativity through the group creativity level components. The highlight of cognitive abilities in the individual level further supports Amabile’s (1988) argument regarding employee creativity relevant skills and its importance

to the creativity concept. Woodman et al. (1993) also recognise that knowledge, experience and learning have positive impact on creative outcome. Congruently, in some circumstances previous experience or even knowledge may lead towards a functional fixedness (Sharifirad, 2016). This however, inhibits employees from producing creative results (Woodman et al., 1993).

Furthermore, unlike the componential theory of individual creativity this theoretical approach does not consider specific impacts which the types of organisational cultures (Cameron & Quinn, 1999) may have on employee creativity. Likewise, even though it identifies the creativity of social systems, it however does not describe employee creativity as an organisational (collective) level undertaking. Moreover, Woodman et al. (1993) further point out that aspects of the work environment such as the organisational culture also support or inhibit employee creativity.

2.2.3 The Investment Theory of Creativity

The Investment theory is also related as an individual level phenomenon which is proposed and collaborated by Sternberg and Lubart (1991). It stands out as a confluence theory and opines that employee creativity is largely a decision which employees have to make (Sternberg & Lubart, 1991; Sternberg, 2006). In this Investment theory, the authors Sternberg and Lubart (1991) emphasize that creativity is not secluded to a gifted few. Rather it is a choice any employee can make if they are eager to invest the required effort and time into the creative

process. Moreover, choice in this regard is yet a large factor that occurs on multiple strata. Therefore, not only must the employee invest in the creative processes, but must also decide to employ these investments toward a creative endeavour. It also considers creativity as a habit (Sternberg, 2012). Likewise, the theory argues that behind all innovations there is always creativity. Thus even creativity emerges from choice to perform a habit(s). As a confluence theory, it stresses that employee creativity consists of creative employees "...who are willing and able to buy low and sell high in the realm of ideas" (Sternberg, 2006, p. 87).

Creative employees are like good investors who generate ideas which at a certain time may be acknowledged as somewhat ridiculous or actually novel. The Investment theory further points out that at the development stage of the creative idea, the creative employee is metaphorically assumed to be "buying low". However, when the creative idea has gained some degree of acceptance the creative employees "sell high" (Sternberg, 2006). The authors of this theory posits that employees are not born creative or uncreative. Instead, the greatest difficulty employee creativity continues to face are the restrictions employees place on their own thinking. Consequently, the investment theory highlight that employee creativity comprises of six aspects. They include intellectual skills, knowledge, thinking styles, personality attributes, motivation, and environment. They all reflect a system of creativity by choice (Sternberg & Lubart, 1991).

Sternberg's (2006) investment theory of creativity, have certain similar components which are also in Amabile (1997) componential theory of individual creativity and Woodman et al. (1993) interactionist theory of creativity. These components are centred on the intrinsic motivation, knowledge, cognitive abilities and personality attributes. Although these components are sources of employee differences, yet the decision to employ either of these components is a more important source of individual differences. The theory relate that an intellectual skill deals with new ways of problem identification. Consequently, supporting employee creativity towards differentiating between bad and good ideas. Thereby equipping employees with the skills to persuade others to follow and value the creative ideas. Moreover, the employee would also require investing enough research in a respective field of study in order to have a thorough understanding of the necessary information. However, this theory does not stress on the measurement and control of knowledge necessary for engendering employee creativity under dissimilar organisational cultures (Gian, Lee, & Mark, 2012; Sharifirad, 2016).

Conversely, too much knowledge may hinder the employee's ability to think in novel ways about an old subject matter (Afsar, 2016). Likewise, the employee personality attributes are regularly influenced by different value systems (Cameron & Quinn, 1999; Hofstede & McCrae, 2004; Schein, 2010) which are not considered by this theory. These values may impact employees' attitudes to exhibit certain trustworthiness traits which may either lead towards a creative behaviour or not. Similarly, in the personality component, employee creativity related traits may be the willingness to take sensible risks, overcome

obstacles, self-efficacy issues, defying the crowd, and a tolerance toward ambiguity (Bradley et al., 2014; Dollinger et al., 2007; Mehlika et al., 2014; Pay et al., 2015).

On the other hand, the investment theory is supportive of both the componential theory of individual creativity (Amabile, 1997) and the interactionist theory in the aspect of motivation (Woodman et al., 1993). This is with respect to the author's view that the employee must have to have a high level of interest in a particular task at hand in order to express creativity and experience intrinsic motivation (Sternberg, 2006; Amabile & Pillemer, 2012). Furthermore, an organisational culture which is supportive and rewarding of creative ideas seems to be very vital for the facilitation of employee creativity. Without a supportive organisational culture which is one of the most important factors impacting employee creativity, employees may never be encouraged to express creativity (Meyer, 2014).

2.2.4 The Multiple Social Domains Theory of Creativity

Ford (1996) multiple social domains theory of employee creativity stretches both the interactionist and the componential theories of creativity. This theory posit that creative and habitual activities are in rivalry. Congruently, individuals are more likely to abandon creative activities despite circumstances favourable for employee creativity and as long as habitual activities are more

attractive. Within a behavioural context, employee creativity (whether creative or habitual) results from joint influences of employee's sense making capabilities, motivation, knowledge and ability as well. These theoretical components such as the sense making processes, stimulates intentions and anticipations concerning the suitability and probable effectiveness of future activities. Similarly, the motivation component is a function of goals, self-efficacy beliefs, emotions, receptivity beliefs. However, knowledge and ability appears to be closely related to the theoretical viewpoints of both the componential theory of individual creativity, interactionist theory as well as the investment theory (Amabile, 1997; Sternberg, 2006; Woodman et al., 1993).

Although creativity and habitual activities seem to be in rivalry, factors which constrain one kind of creative activity do not essentially facilitate the other. The theory proposes that in addition to describing the intentional individual processes which most impact employee creativity; this theory of multiple social domains also stipulates key levels of domains which influence employee creativity within organisations. Therefore, the four domains which are considered within this theory are the groups or subunits, organisations, institutional environments and the markets. Each domain consists of a related field such as work unit members, socialized organisational actors, the functional or professional specialists as well as the consumers. This theory puts forward that interested stakeholders' interactions (i.e., fields), creative actors, accepted wisdom (i.e., domains) and interactions within and among multiple levels of fields and domains determine the viability of a creative act (Ford, 1996).

Likewise, the various fields and domains represent the context within which the employee chooses to participate in habitual versus creative activities. Moreover, facilitating or inhibiting factors may be found in each of these domains. This theory however, does not emphasize on the component of personality, to a similar degree as the interactionist and componential theory of individual creativity. However, similar to the investment, interactionist and componential theories of employee creativity, the multiple social domain theory also stress the role of the employees' motivation, knowledge and also ability. Conversely, this theory reveals that one aspect which has not been acknowledged by the interactionist and componential theories is the employees emotional state. In disparity to the componential and interactionist theories, this theory posits that motivation consists of a number of factors which are; the believe that an employee is able to be creative, the set goals, the believe that employee creative behaviour will be well received as compared to how habitual activities would be received. In addition, another factor which is also considered is that of employees' emotional state. Emotional state may be anxiety, anger, pleasure, boredom or even interest (Ford, 1996). Furthermore, this theory postulates that an impact by the manager on employee's motivation is due to the influence of managers on employee creativity. Although a major similarity between the investment, interactionist, multiple social domains and even the componential theories of individual creativity is their central highlight on intrinsic motivation (Amabile, 1997; Ford, 1996; Woodman et al., 1993).

On the other hand, theories reflecting the phenomenon of organisational culture are subsequently considered.

2.3 Theories of Organizational Culture

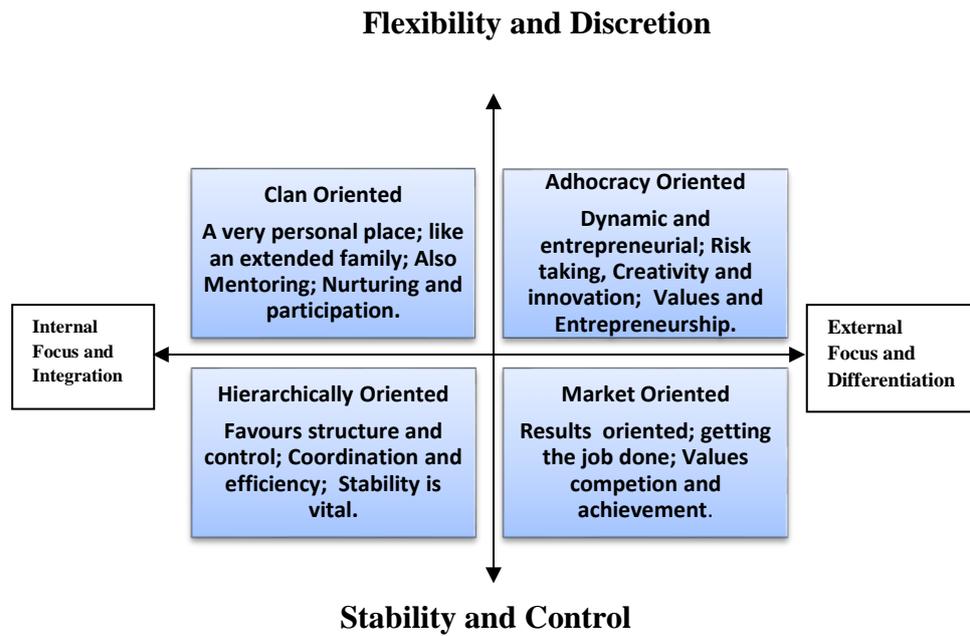
This section centres on examining the various related theoretical underpinnings by which the organisational culture construct may be critically examined.

2.3.1 Cameron and Quinn (2006) Competing Values Frameworks (CVF)

The competing values framework (CVF) is established to be a supportive framework for the assessment and profiling of dominant organisational cultures (Cameron & Quinn, 2006). This is due to its usefulness in helping individuals identify the underlying organisational culture dynamics existing within each organisation. Cameron and Quinn (2006) relate that the CVF has been developed since the early 1980's in view of organisational effectiveness studies. Over the years, it has been established to reflect leadership, information processing and even structure (Cameron & Quinn, 2011). The CVF is made up of four dimensions as illustrated in Figure 2.2. These are clan, adhocracy, market and hierarchy organisational culture dimensions. Each of these dimensions mirror two different scopes and pathways. The clan and hierarchy dimensions are structured on internal focus and integration. Clan and adhocracy dimensions are also centred on flexibility and discretion. The adhocracy and market dimensions mirror a

scope of external focus and differentiation. Likewise, the market and hierarchy dimensions are rooted on stability and control (Figure 2.2).

Similarly, an organisation is effective if they have harmonious internal features (Hamza et al., 2011). An organisation may also be effective should it focus on an interrelating or conflicting perspective with other organisations outside its boundaries (Aguirre, Post, & Hewlett, 2009). Organisational culture is perceived as supportive towards employee creativity should they have a high degree of flexibility, and trust. Likewise, organisations may grow to become very effective on account of adaptation and flexibility towards employee creativity (Barbara & Valerie, 2007; Carlos & Maria, 2014; Martins & Terblanche, 2003). Cameron and Quinn (2006) also stressed that these dimensions further reflect the values organisational members exhibit within them, respectively. This is in terms of what they define as right, good and appropriate. Also the values relate how creative ideas are generated, shared and implemented, or what existing human needs may be fundamental. It also reflects what core values are employed for establishing judgements and implementing creative performance related actions (Adeel et al., 2006; Braun et al., 2013).



Source: Adapted from Cameron and Quinn (2006) Organizational Culture Framework.

FIGURE 2. 2: The Competing Values Framework

Basically Cameron and Quinn (2011) argue that the CVF highlights whether an organization has a predominant internal or external focus and whether it fights for flexibility and individuality or stability and control as the case may be. Cameron and Quinn (2006) have also engendered an "Organizational Culture Assessment Instrument (OCAI)" which is employed to measure and ascertain the organizational culture profile centred on the core values, and assumptions that characterize organizations. Moreover, the four major dimensions that make up the four quadrants will be subsequently highlighted.

2.3.1.1 Adhocracy Organisational Culture Dimension

The Cameron and Quinn (2006) adhocracy oriented culture dimension relates a dynamic, creative and entrepreneurial place to work. It consists of employees who are basically risk takers and are willing to commit towards creative risk initiatives. In this culture type, the drive to commit towards experimentation and innovation is a major uniting force for the employees. This is in view of an organization building a strong competitive edge (Heritage, Pollock, & Roberts, 2014). Although the long term focus in this kind of culture is also geared towards rapid growth and new resources acquisition (Cameron & Quinn, 1999). Moreover, success for the adhocracy culture means employing the concepts of employee creativity towards achieving unique and novel services or products (Jan & Hazel, 2013; Jeevan & Sumeet, 2015). Thus this organizational culture type strongly encourages freedom and employee creativity. It is characterized by leaders who are innovators, visionaries and even entrepreneurs (Cameron & Quinn, 2011). Its workforce consists of value drivers such as agility, innovative outputs and transformation. Its rationale relates that innovativeness, new resources, vision and creativity produces effectiveness (Jan & Hazel, 2013; Jeevan & Sumeet, 2015). According to Cameron and Quinn (2006), this culture type is further geared towards anticipating need, continuous improvement, creation of new standards and finding creative solutions to problems.

2.3.1.2 Clan Organisational Culture Dimension

The clan culture which is in the upper left quadrant is characterized as a responsive place to implement employee creative initiatives. Cameron and Quinn (2006) posit that within this quadrant, employees share a lot of values with each other. They operate a family system and a relationship of best of friends within the workplace. Cameron (2008) argue that leaders are thought of as coaches, mentors, and maybe even as parent figures respectively. Likewise, the art of collaboration, tradition and loyalty seems to be a bonding force for organizations in this quadrant. This may consequently foster employee commitment towards high employee creativity. Moreover, emphases are subsequently laid on the long term benefits of internal climate and for employees concern. Furthermore, the organization might often place a premium on participation, teamwork and also agreement. This quadrant is similar to the collectivism cultural dimensions (Hofstede, 1980) and the individualistic quadrant of the grid-group cultural theory (Douglas, 1970). This is in view of employee's motivation to commit and contribute towards the diffusion of creative ideas (Afsar, 2016; Amabile, 1997; Mehlika et al., 2014).

2.3.1.3 Market Organisational Culture Dimension

The market oriented culture located in the lower right quadrant is a result oriented place of work. Top management leaders in this quadrant are known for their productive, competitive and directive capabilities and focus. Such top management leaders are usually demanding and tough (Cameron & Quinn, 1999).

The organizational bond in this regard is based on an emphasis on winning. Also, long term anxieties are characterized by competitive actions, targets and stretch goals achievements. Likewise, success in this quadrant is defined in terms of penetration and market share (Cameron & Quinn, 2011). Therefore, dominance of success criteria for employee creativity initiatives are by this quadrant contingent upon escalating share price, market leadership and Outpacing the competition (Cameron, 2008; Beausaert, Segers, & Gijsselaers, 2011).

2.3.1.4 Hierarchy Organisational Culture Dimension

The hierarchy culture dimension by Cameron and Quinn (2006) mirrors a formalized and structured work system. In this dimension, there are already prescribed procedures and processes governing the employee behaviour. Cameron and Quinn (2011) espouse that this culture type is characterized however by leaders as well who are coordinated, organized and efficient. Focus within this quadrant is to maintain smooth running organizational processes. Cameron (2008) further opine that the long term concerns in this culture type are efficiency, stability and predictability. Also what binds the organization together are its strict rules and policies (Hofstede & Michael, 2010). It may however, pose as rigid rather than flexible culture dimension and further impede the processes of employee creativity. Consequently, employee creativity tends to be adversely inhibited due to a poor employee workplace freedom and the diffusion of creative ideas becomes seemingly constrained (Afsar, 2016; Sharifirad, 2016)

In view of further examination of the organisational culture concept, another organisational culture theory that is related to the contextual aims and objectives of this study have been subsequently discussed.

2.3.2 Grid-group Cultural Theory

According to Douglas (1970), the Grid-group cultural theory is a four-fold typology with causal claims. This typology is centred on two different dimensions which are the group and the grid. It also forms the basis for the four cultural types. Group which is the first dimension of the typology is generally understood as the degree to which an employee is incorporated into confined components. This theory relates that the choice for employee creativity becomes highly subjected to group determination when the group dimension is higher. The second dimension which is Grid is the extent to which the employee's life is bounded by prescriptions imposed by external factors. Similarly, life tends to become less open to employee's negotiation, the higher the grid dimension (Kristel & Jeroen, 2014). Consequently, the grid-group typology offers a classification of four cultural types. These are the hierarchy, egalitarianism, individualism as well as fatalism (Douglas, 1970).

Kristel and Jeroen (2014) relate that the four types of grid-group organisational cultures are generic in nature. This is in regards towards their applicability to all cultural forms such as societies, clubs, churches, teams and also organisations. Although this theory presents four types of organisational

cultures, these cultural types are extreme cases which are basically differentiated on a theoretical level (Douglas, 1970). However, they are never present in the empirical reality (Kristel & Jeroen, 2014). Therefore, a brief analysis of the cultural types would be further addressed.

At the upper right quadrant of this cultural typology, the high group and the high grid are represented as Hierarchy. Rules and prescriptions are prevalent in this cultural type. They are therefore justified by the relevance of the whole, over the parts, and the collective over the individuals. Likewise, for this culture type, hierarchical authority is very crucial (Hofstede, 2015). This may either be in the form of positions and roles. Similarly, they are centred on procedures and rules (Cameron & Quinn, 2011). Douglas (1970) also support that status within this quadrant is based on employees' position in a defined group. This is in view that in hierarchical organisations, the world is reflected as controllable. This thus presents hierarchical cultures as vulnerable to misplaced trust within their rules, expertise and authority (Barbara & Valerie, 2007; Ann-Marie et al., 2015). Congruently the concept of employee creativity and diffusion of creative ideas might be relatively constrained.

According to Douglas (1970), the egalitarian culture type is branded by a mix of strong group boundaries, procedures and rules. There is usually an intensive relationship between group members which helps to continually preserve the group. The egalitarian culture is basically preserved through a strong maintenance of barrier between non-members and members respectively. This

may lead to a system of distrust between members and non-members of a group (Bing & Chenyan, 2015; Liu et al., 2016; Sharifirad, 2016). Although, the central idea in this quadrant is that all employees are equal and operate a system of collective decision making. This tends to promote employee creativity as it relates to creative behaviours in which employees have freedom of choice regarding what to do or what to be (Eleni et al., 2014). However, it may be further exposed to impasses (Won-Moo et al., 2016).

The third cultural type is referred to individualism. Douglas (1970) highlight that this cultural typology is branded by weak role prescriptions, group incorporation as well as weak regulation. This cultural type relates a competitive environment in which employees are after personal rewards. A basic trend which could be found is that everything is up to negotiation as employee's interactions are based on exchange strategies. However, this cultural type is vulnerable for lack of cooperation and egoism (Mary, 1970; Hofstede & Michael, 2010; Hoskins, 2014; Hofstede, 2015). This is often due to employees acting on their own benefit. Consequently, employees may rather follow profits in this cultural type regardless of personal integrity or respect for law. This cultural type is contrary to intrinsic task motivation (Amabile & Pillemer, 2012) as employees become basically motivated extrinsically to commit towards employee creativity.

The fatalistic culture in the higher left quadrant is categorized by compulsory instructions which are integrated with weak group incorporation (Douglas, 1970). In contrast with the other three active cultural typologies, the

fatalistic culture is regarded as passive. This is in view that it consists of employees who feel they are extremely bound by a system of rules (high grid). These employees yet feel no connection to other employees in the organisation (low group). Employees within this cultural typology may tend to feel very suspicious towards each other due to future uncertainty (Kristel & Jeroen, 2014). This theory relates a culture which lacks cooperation, promotes apathy and widespread distrust (Bing & Chenyan, 2015; Sharifirad, 2016; Wenxing et al., 2016). Thus employees might basically struggle to endure within this cultural typology which is vulnerable to lethargy and unwillingness to plan ahead. Consequently, the diffusion of creative ideas within this quadrant may be very much prone to inhibition as a result of the organisational culture type (Shalley & Gilson, 2004).

Accordingly, the conceptual underpinnings that reflects the phenomenon of trustworthiness are subsequently considered.

2.4 Trustworthiness Theoretical Concept

This section also highlights major underpinnings of the trustworthiness concept. It espouses the rationale for utilising the concept of perceived trustworthiness and further examines other theoretical undergirding that may be employed to investigate the overall trustworthiness phenomenon.

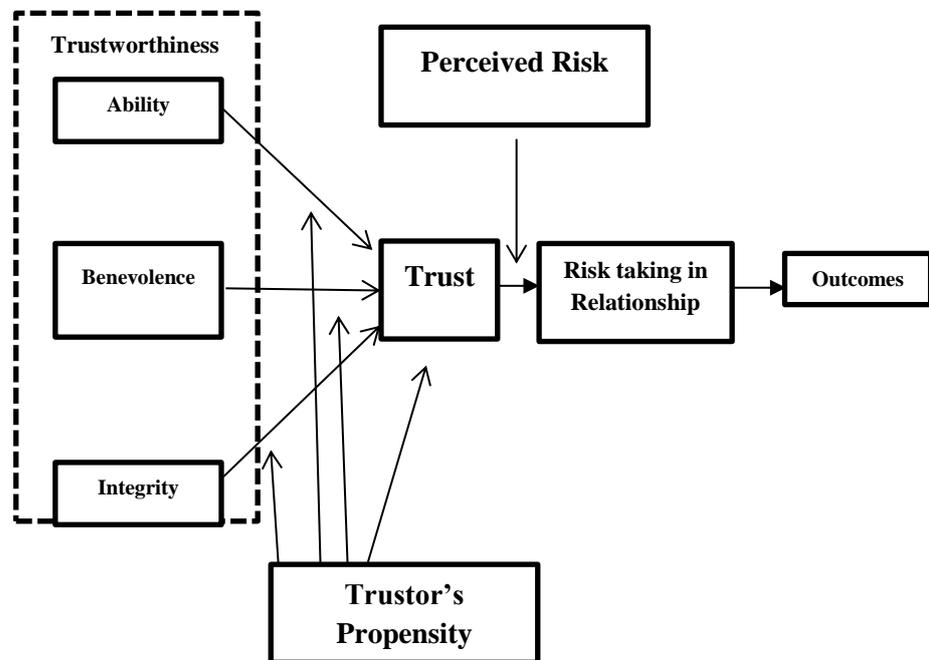
2.4.1 An Integrative Model of Organisational Trust

Mayer et al. (1995) developed the integrative model of organisational trust. This model has a broad application. It could be employed on an individual or group level of the organisation. It could also be utilised across multiple disciplines. Since its development in 1995, it has been applied in several organisations centred research (Bradley et al., 2014; Colquitt, Brent, & Jeffery, 2007; Colquitt & Rodell, 2011; Mayer et al., 1995; Pay et al., 2015; Rebecca & David, 2015). Thus, it has received various empirical supports. Mayer et al. (1995) define trust as:

The willingness of a party to be vulnerable to the actions of another party based on the expectation that the other will perform a particular action important to the trustor, irrespective of the ability to monitor or control that other party (p. 712).

Following from the definition, this model is made up of the characteristics of the trustor. The characteristics of the trustee as well as the relationship between trust and risk are also included in the model (McAllister, 1995). A trait of the trustor that relates a propensity to trust is described as the expectation of an individual as it relates to the trustworthiness of others (Pay et al., 2015). In this case, employee's propensity to trust may differ due to their diverse types of nature, development experiences and even cultural upbringing. Consequently, the degree to which a party would trust is often contingent on the influences of the perceived trustworthiness of the other party (Colquitt et al., 2007). A stable factor across various situations is the propensity to trust and it might assist in explaining the variance in trust among organisational members. Figure 2.3, therefore relates

an integrative model of organisational trust. The degree of trust the manager or employee can generate in order to foster employee creativity initiatives are contingent on certain dimensions. Mayer et al. (1995) argued that part of the model in Fig. 2.3 relate established dimensions of trustworthiness or trustee's features which are ability, benevolence and also integrity. These factors are the perceptions concerning an employee or manager's ability, benevolence and integrity (Schoorman et al., 2007).



Source: Adapted from Mayer et al., (1995).

FIGURE 2. 3: Integrative Model of Organisational Trust

2.4.1.1 Ability Dimension

Ability is a dimension of trustworthiness that deals with a set of competencies an organisational member may have within a certain domain. In this case top management leaders are thus, trusted to implement specific tasks in an area that is best fitting to the abilities they may possess for that task (Pay et al., 2015). Mayer et al. (1995) argued that ability comprises of the group of skills, characteristics and competencies necessary for top management to possess influence within certain domains. Ability relates to intellectual skills which deals with new ways of problem identification (Sternberg, 2006). Ability is an extra effort of creative behaviour (Amabile, 1997). Therefore, in the employee creativity context, ability may include but is not limited to a cognitive style which favours taking new viewpoints on problems (Amabile & Pillemer, 2012). Moreover, Ann-Marie et al. (2015) further emphasize that it involves the application of competencies and techniques for the purpose of exploring new cognitive pathways.

2.4.1.2 Benevolence Dimension

The degree at which a creative employee is believed to have and exhibit good intentions is referred to as the benevolence (Mayer et al., 1995). This is with the view that the employee's creative ideas are based on good ethics and noble intentions (Braun et al., 2013). Jovana et al. (2014) opine that benevolence may be defined as the trustee's optimistic and positive orientation towards the trustor. Also Mayer et al. (1995) assert that benevolence is the degree to which a trustee

is perceived to express goodness towards the trustor. The authors highlighted that this is also exacted aside from any form of egocentric profit motive. Basically in this dimension, it is understood that there is a specific attachment between the trustee and the trustor. It tends to relate a high level of trust relationship. The kind of relationship which exists between the mentor (trustee) and the protégé (trustor) (Mayer et al., 1995; Schoorman et al., 2007).

2.4.1.3 Integrity Dimension

The third dimension is known as integrity. A major relationship between trust and integrity is that it comprises of the trustor's awareness that a set of principles and values which the same trustor finds acceptable is highly adhered to by the trustee (Mayer et al., 1995). Jovana et al. (2014) emphasized that the trustee abides by a set of values for which the same trustee is accountable for following through. In this dimension, perceptions regarding integrity is often contingent upon an individual's past actions and or credible reports. It is also dependent on the perception that a creative employee has some sense of justice and the degree to which the employee's creative actions are congruent with his or her words (Jovana et al., 2014; Mayer et al., 1995; Schoorman et al., 2007).

Furthermore, Mayer et al. (1995) opined that the judgement of the trustor on the integrity and ability of the trustee tends to form rapidly. Nevertheless, benevolence usually takes time to grow. It is thus important to note that all three dimensions are theoretically distinct (Jovana et al., 2014). These three dimensions

of trustworthiness play important roles in determining the degree of trust (Schoorman et al., 2007). This is in view that each respective trustworthiness dimension is rather insufficient to cause trust except all three dimensions are highly integrated (Pay et al., 2015). Therefore, all three dimensions must have to be considered if and when making choices about trust (Jovana et al., 2014; Mayer et al., 1995; Schoorman et al., 2007).

Mayer et al. (1995) espoused that the trustworthiness, moderated by the trustor's propensity to trust relates a willingness to trust. However, when trust is established, the trustor and trustee are bound by a system of shared values (Lipponen, Bardi, & Haapamaki, 2008) to initiate the risk of achieving a desired outcome (Ann-Marie et al., 2015). These shared values are thus integrated values expressed through the interpersonal trust relationship that exists and are reflected in defined organisational cultures (Cameron, 2008; Carlos & Maria, 2014). Thus, trustworthiness is that vital part of organisational members' lives which influences the relationship between the organisational culture and employee creativity (Colquitt & Rodell, 2011; Rawlins, 2008; Shalley & Gilson, 2004).

Nevertheless, other concepts have been considered to reflect more understanding of the trustworthiness phenomenon.

2.4.2 Affect-Based and Cognition-Based Trust Theory

McAllister (1995) who stressed that trust is a pervasive phenomenon that drives the life and culture of an organisation has developed this theory. It enables managers and their employees to commit and take risks towards employee creativity (Philip et al., 2013). The affect-based and cognitive based trusts are forms of trust as well as components of interpersonal trust. The cognitive-based trust is that which relates a process whereby employees choose whom they will trust, in which respects and under what conditions (McAllister, 1995). Such trust is based on what is perceived by the employees as good reasons that constitutes evidence of trustworthiness.

The degree of knowledge necessary for trust is just at a point between total knowledge and total ignorance (Andreeva & Kianto, 2011; Gian, Lee, & Mark, 2012). Moreover, with total knowledge given then there may be no need to trust. Although with total ignorance given as well, there would be no foundation to trust rationally. However, the availability of good reasons and knowledge does serve as grounds for trust decisions to be initiated because of acceptable degree of trustworthiness (Jovana et al., 2015; McAllister, 1995). Several measures of trust within the organisational settings propose that responsibility and competence, dependability and reliability are central elements that reflect trustworthiness (Jovana et al., 2014). These expectations must be met for trust to exist and grow (Carvell & Paula, 2015). Conversely, evidence that stays contrary to this would provide a rational basis for withholding trust.

On the other hand, the affect-based trust deals with the emotions of employees. It is another foundation for trust, which consists of the emotional bond between organisational members (McAllister, 1995). In this case, organisational members make trust relationships relate to emotional investments. They express sincere attention and concern for the welfare of their organisational colleagues. Similarly, there is believe in the intrinsic features of such relationships and believe that these feelings are shared. Eventually, the emotional ties binding the employees could also provide the foundation for perceived trustworthiness of one another. Consequently, Bing and Chenyan (2015) further point out that organisation would grow with relationships that are built upon faith, reliability and dependability, as they could be perceived to reflect consequences of trustworthiness.

Research on affect-based and cognition-based trust in close interactions highlights the development of interpersonal affect upon a cognitive base trust (Jovana et al., 2014; McAllister, 1995). Similarly, cognitive-based trust or reliableness may be viewed as a more superficial and less special form of trust than that of emotional worthiness. Although, regarding top management working relationships, some level of the cognition-based trust could also be vital for the affect-based form of trust to develop. In this respect, top management leaders ought to be perceived by employees as trustworthy before additional investments in relationships can be initiated (McAllister, 1995). Confident attributions however, may follow if there are some levels of cognition-based trust. This may

also be contingent upon an established track record of trustworthiness of top management leaders.

Moreover, the affect-based trust is not perceived as a higher level of trust since it ought to be viewed as a form of interpersonal trust (Tsung-Hsien, 2013). It is clear that the decoupling of trust forms and reverse causation potentials may increase as the affect-based trust develops. Although after a period of time, attributed intentions are taken as stable and left undisputed, even though there is a proof of disconfirming evidence (Tschannen-Moran & Hoy, 2000). Consequently, offenses are often explained away or discounted. Consequently, the development of a high level of trustworthiness engendered through affect-based trust might lead to the disregarding of a foundation of cognition-based trust. This is because at such point the cognition-based trust might no longer be necessary (Rawlins, 2008).

2.5 Justification of Theoretical and Conceptual Underpinnings

A major focus and scope of this present study, is on an employee creativity level rather than the organisational creativity level. This study seeks to examine the impact of organisational culture on employee creativity in the Nigerian manufacturing industry. This is in view of investigating the organisational culture dimensions prevalent within the Nigerian manufacturing industry. Likewise, to investigate what dimensions of organisational culture might be more supportive

to engender employee creativity. This study further investigates the moderating effects of trustworthiness on the impact of organisational culture on employee creativity.

To guide this study's analysis, the researcher therefore draws on the Componential Theory of Individual Creativity (an individual level phenomenon) by Amabile (1997). This theory highlights that irrespective of employee domain and time, employees possess natural capacity and are capable of producing at least moderately creative efforts. It also stresses that the culture of an organisation can influence both the levels and occurrences of employee creative behaviours incongruently (Amabile et al., 1996). This theory asserts that when competencies of employees overlap with their highest intrinsic interests, passions and aspirations, their distinct potentials for creativity tends to increase.

Likewise, the higher the level of commitment towards creativity, the higher the probability that employee creativity would increase. The componential theory of individual creativity thus highlights a robust view through which employee creativity may be examined and further engendered. It gives insight into engendering effective generation of creative ideas that could consequently foster employee creativity (Amabile & Mueller, 2008). In over a twelve-year period and with over 12,000 distinct employees from 26 different companies; Amabile (1997) proved the reliability and validity of the componential theory of individual creativity dimensions. Although this was later initiated at an organisational creativity level. The research instrument employed to examine creativity at an organisational level is called KEYS. Nevertheless, in this study,

several measurement instruments would be employed to examine the construct of employee creativity. This is because KEYS is utilised for assessing the climate for creativity, different work environments, work outcomes of creativity and productivity as well. Its application is beyond the scope of this study which mainly espouses the nature of individual level creativity. It also does not examine via empirical and statistical techniques, the creativity of respective employees. Hence, it cannot be employed in this study to investigate the three dimensions of employee creativity.

Still, the componential theory of individual creativity reflects much insight into the concept of employee creativity. Therefore, examining this theory in this study would aid in the assessment and identification of the nature of employee creativity within the Nigerian manufacturing industry. It will aid to examine how top management leaders may engender their employee creativity. This is with respect to the application of the appropriate organisational culture type that strongly supports employee creativity (Amabile & Pillemer, 2012; Cameron & Quinn, 2011; Dollinger, Burke, & Gump, 2007).

Despite the increase of discourse on this theory and its highlight of the creativity concept, very less consideration has been given towards the role trustworthiness plays to engender employee creativity (Amabile & Mueller, 2008; Zhou & George, 2003). The role of trustworthiness in engendering employee creativity has been very much overlooked in the employee creativity paradigm (Bing & Chenyan, 2015; Heyns & Rothmann, 2015). It takes a certain

degree of managers' trustworthiness perceptions of an employee, to get a manager to commit sufficient resources (Amabile, 1997) towards an employees' creative ideas and creativity initiatives (Batovrina, 2016). A certain degree of trustworthiness could also be needed to cause employees to decide on being willing to share their creative ideas. As one of the implications for management, Amabile (1997) strongly posit on the orientation of managers towards the generation, communication, development and exchange of creative ideas. It is therefore logical to highlight that the exchange of creative ideas may require an already existing interpersonal relationship that is built upon high trustworthiness perceptions (Gardner, Avolio, Luthans, May, & Walumbwa, 2005).

Pay, Balaji, and Kok (2015) espouse that trustworthiness is a major bedrock on which interpersonal relationships involving trust can be built. Trustworthiness is thus expedient to foster the fruition and diffusion of creative ideas among employees (Ghosh, 2015; Liu et al., 2016). Employees that perceive managers as not trustworthy enough or even untrustworthy, may not be willing to exhibit certain creative behaviours. This may consequently limit the extent at which employee creativity may be engendered within an organisation. Nevertheless, Amabile et al. (1996) and Amabile and Mueller (2008) further opine that employee creativity should reflect its highest degree when an intrinsically motivated employee with high expertise and high creativity skills exhibit creative behaviours within a highly supportive organisational culture.

Although, in the Componential Theory of Individual Creativity, Amabile (1997) further identified the organisational culture as a major factor that could either be a facilitator or an obstacle to employee creativity. The author further opined that organisational culture has the capacity to influence employee's creative behaviours within the organisation. Similarly, this present study aims to examine the organisational culture as a facilitator that may engender employee creativity, rather than an impediment. Studies for example Ghahreman et al. (2006), Karamipour et al. (2015) and Mobarakeh (2011) that have examined the relationship between organisational culture and employee creativity have highlighted that organisational culture is a rather strong facilitator of employee creativity. Extant research such as Naranjo-Valencia, Sanz-Valle, and Jimenez-Jimenez (2010) have also not given rigorous consideration towards examining all the dimensions of organisational culture, and this limits probable in-depth knowledge of what dimensions could really be supportive to engender employee creativity.

To employ the right dimension of organisational culture is a critical requirement for ensuring an effectively engendered employee creativity. Cameron and Ettington (1988) opine that “the effectiveness of organizations is more closely associated with the type of culture present than with the congruence or the strength of that culture” (p. 385). Several manufacturing organisations relate poor interpersonal relationships between top management leaders and organisational members due to seemingly dominant and hierarchy organisational culture dimensions (Cameron, 2008; Hofstede, 2015; Uwuigbe & Jimoh, 2012).

In Cameron and Quinn (2006) competing values framework model, the hierarchy dimension favours structure and high control, efficiency and stability.

According to Hofstede and McCrae (2004) a dominant organisational culture operated mostly across several Nigerian organisations is a high power distance culture, and this culture type shares similar features with the hierarchy dimension of the competing values framework. Thus it is difficult to engender employee creativity as there is very little or no flexibility between employees and top management leaders to commit elaborately towards employee creativity. The prevalence of this cultural dimension does not favour risk taking and entrepreneurship, creativity and innovation (Hofstede & Michael, 2010). It does not promote employee freedom within the workplace and most of all inhibits trust among employees and managers (Carlos & Maria, 2014).

Agnieszka and Dariusz (2016) opine that the organisational culture to a large extent influences both the degree and occurrence of employee creative behaviour. Hofstede and McCrae (2004) argued that the organisational culture is the collective programming or instrument of the mind which distinguishes or separates one individual or group of individuals from another. This central differentiating factor is found in the multiplicity of diverse values shared between top management leaders and their respective employees (Dollinger et al., 2007; Lipponen et al., 2008). Hence, Martha et al. (2002) supported that organisational culture is “the pattern of variations within a society, or, more specifically, as the pattern of deep-level values and assumptions associated with societal effectiveness, shared by an interacting group of people” (p. 276).

Therefore, the Cameron and Quinn (2006) competing values frameworks would be employed in this study to analyse the organisational culture dimensions that may be more supportive to engender employee creativity within the Nigerian manufacturing industry. Additionally, this present study further stretches this scope of mainly examining the various impacts of organisational culture dimensions on employee creativity. It also examines the trustworthiness moderating effect on the impacts of the organisational culture dimensions on employee creativity. This is also because, a good number of studies have also failed to consider the relationship between organisational culture and employee creativity, from a trustworthiness perspective (Einstein & Hwang, 2007; Gupta, 2011; Karamipour et al., 2015; Mobarakeh, 2011).

Therefore, the trustworthiness construct of Mayer et al. (1995), shall be employed in this study. This is in view of accessing the integrity, ability, and benevolence of top management leaders towards their employees and the manner in which their trustworthiness is employed to engender employee creativity. Organisational members with diverse developmental experiences, cultural backgrounds and even personality types vary, regarding their propensity or willingness to perceive another as trustworthy (Meyer et al., 1995). Employees may be observed to repeatedly perceive top management leaders as trustworthy, even in conditions that most employees, would approve do not warrant it (Bing & Chenyan, 2015). Employees may also be unwilling to trust in most conditions despite the circumstance that might support the propensity to perceive their top

management leaders as trustworthy. This may often leave employees in a dilemma of not being able to really know whether to have a strong or weak perception of top management leader's trustworthiness. This is because, despite the importance of trustworthiness and its role in aiding to engender employee creativity; too high or too low trustworthiness might actually have a negative effect on employee creativity (Carlos & Maria, 2014; Ogbeibu, Senadjki, & Luen Peng, 2017).

2.6 Analysis of the Organisational Culture, Trustworthiness and Employee Creativity Concepts

This section relates an analytic review of the relationship between organisational culture and employee creativity. It also examines the concepts of organisational culture and trustworthiness, as major factors that impact employee creativity. It presents trustworthiness as a factor that could moderate the relationship between organisational culture and employee creativity.

2.6.1 Organisational Culture

Schein (2010) advocated that the culture of an organisation mirrors:

A pattern of shared basic assumptions learned by a group as it solved its problems of external adaptation and internal integration, which has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think, and feel in relation to those problems (p. 18).

Organisational culture is a group level phenomenon that seems to be perceived in diverse ways based on its distinct definitions (Hofstede & McCrae, 2004; Nightingale, 2018). Thus, there is a growing debate surrounding the phenomenon of organisational culture (Barbara & Valerie, 2007; Cameron, 2008; Cameron & Quinn, 2011; Hamza et al., 2011; Hoskins, 2014; Hofstede, 2015). This is often due to different levels or dimensions at which it manifests (Erthal & Marques, 2018; Chang & Nadine, 2014). Schein (2010) stress that the formation of organisation culture usually reflects its definition. Hence, in an organisational culture, there may be a struggling towards integration and patterning, even though in many groups, their exact history of experiences inhibits them from ever realizing an explicit paradigm. The organisational culture consists of a defined group of employees working in coherence towards a common purpose (Barbara & Valerie, 2007).

Likewise, not much has been done regarding going beyond the descriptive level of organisational culture, to recognize and analyse the processes involved in organisational culture formation (Hofstede, 2015; Weerts, Vermeulen, & Witjes, 2018). Moreover, the presence of diverse classifications makes it challenging for the study to indicate the type of classificatory scheme which is more appropriate to employ in an investigation (Schein, 2010). Studies relate a lack of coherent views regarding the phenomenon of organisational culture (Cameron & Quinn, 2011; Hoskins, 2014; Hofstede, 2015). Considerations given towards organisational culture, mirror underlying principles which might explain

intersecting patterns of employee creative behaviours (Dollinger et al., 2007; Wiener, Gattringer, & Strehl, 2017). Employee creative behaviours may often highlight a specific dimension that subsequently describes the culture of an organisation (Hamza et al., 2011; Kumar & Sharma, 2018).

However, despite an absence of confluence of several discourse of the organisational culture concept, studies yet agree on the significant and pervasive role of organisational culture on employee creativity (Amabile & Pillemer, 2012; Amiri, Qayoumi, & Soltani, 2014; Einsteine & Hwang, 2007; Karamipour et al., 2015; Mobarakeh, 2011). Organisational culture ought to comprise of values and features which are receptive to new ideas (Chang & Nadine, 2014; Rich, Rich, & Hair, 2018). Also Oscar et al. (2014) opined that the organisational culture is one in which clearly defined internal assumptions, values as well as management initiatives foster the development of new ideas into products, processes, objects and or services. Therefore, an effective integration of top management values and employee values may subsequently help to engender employee creativity (Wipulanusat, Panuwatwanich, & Stewart, 2018).

2.6.2 Employee Creativity

It is a cognitive process of an employee or team that incorporates the development of a creative idea(s) concerning a product, service or process; provides solution to a problem(s) or improves upon existing idea (s) towards the addition of value and novelty in any given domain (Amabile, 1988; 2012; Eleni et al., 2014; Mehlika et al., 2014; Sternberg, 2006). Employee creativity is a

cognitive process that is needed to expedite the effective and efficient implementation of creative ideas (Alfred, Dean, & Chunhong, 2009). The concept of creative ideas on the other hand, is argued to be a catalyst of employee creativity (McIntyre, Hite, & Rickard, 2003; Mostafa, 2005).

Amabile and Pillemer (2012) opined that creative ideas and employee creativity within organizations equates the permutation of commitment and competence. Ruppe (2006) emphasise that the concept of employee creativity is the sum of an individual's innovative and cognitive capabilities. Moreover, studies point out that employee creativity incorporates the development of a novel product, solution to problem or creative idea which is unique and is of value to respective individuals or group of individuals (Amabile & Pillemer, 2012; Hennessey & Amabile, 2010; Sok, Sok, Danaher, & Danaher, 2018).

According to Vagn, Clausen, and Gish (2013) and Ogbeibu, Senadjki, and Gaskin (2018), employee creativity relates a collection of creative ideas which when effectively exploited, may lead towards innovation. Although Hennessey and Amabile (2010) further stress that, the outcome of the creativity phenomenon revolves between novelty and addition of value. However, the investment theory of creativity posits that employee creativity could be related to creative individuals who are willing to “buy low and sell high” in a world of ideas (Sternberg, 2006, p. 87). Similarly, Parjanen (2012) further opine that “it is the component that enhances the organizations’ ability to retain their competitive advantage as well as to stay ahead of their competitors” (p. 109). Employee

creativity is primarily concerned with the generation of new or fresh ideas by organisational employees (Nisula & Kianto, 2018). Ghosh (2015) also assert that it is the process of applying these new ideas to produce something useful, innovative and new. Nevertheless, the strength of the diffusion of creative ideas might often be contingent upon the degree of integrated values of organisational members and thus, the defined organisational culture (Mehlika et al., 2014).

2.6.3 The Relationship between Organisational Culture and Employee Creativity

The organisational culture has been known to influence the perceptions, values and behaviours of employees (Jan & Hazel, 2013). Hofstede and McCrae (2004) reported in their definition of organisational culture that it consists of collective attributes. It is not directly discernible except it is revealed through various value systems in employee creative behaviours and attitudes (Dollinger et al., 2007; Lipponen et al., 2008). An effective and efficient integration of employee's values with that of the organisational culture may thus, help to facilitate the diffusion of creative ideas (Jackson, Morgan, & Laws, 2018; Mehlika et al., 2014). According to Christina and Lucy (2004), strong organisational cultures can act as drivers by which creative ideas of employees are employed towards organisation's survival and creative excellence.

Hofstede (2015) assert that the organisational culture deals with transferable and shared perceptions, practices and notions. These may be expressed and perceived from the integration of top management leader's values

and those of employees (Jan & Hazel, 2013). In addition, Anugamini and Rajib (2016) support the necessity of shared values for the sustenance of employee creativity. Values in this context may be regarded as ideas and objects which have a special implication on an employee level as well as organizational level (Lotars & Barbars, 2010). Likewise, Dollinger et al. (2007) point out that organizational culture values refer to the ideologies which underlie forms of norms and behaviours. Recall that, Martins and Terblanche (2003) further defined organisational culture as “the deeply seated (often subconscious) values and beliefs shared by personnel in an organisation” (p. 65). These values relate certain beliefs which are perceived as assumptions over time and consequently expressed in the attitudes and behaviours of employees (Schein, 2010). Martins and Terblanche (2003) further emphasized that the constituents of routine norms, philosophies, behaviours and values all form part of organisational culture.

Therefore, an effective integration of values often leads to a strong union between the organisational culture and the employee creativity (Dollinger et al., 2007). This is in view that values which facilitate employee creativity usually manifest themselves in particular behavioural forms. These behavioural forms may either promote or inhibit employee creativity (Martins & Terblanche, 2003). Values may prove as fundamental and enduring characteristics which relate individual preferences and the work environment characteristics (Ellen & Nico, 2002). Employees who possess similar values to those of the organisational culture tend to interrelate more efficiently towards creativity related initiatives. A successful integration of employee value systems with that of the organisational culture tends to highly facilitate employee creativity (Mehlika et al., 2014).

Likewise, value systems vary with regards to various creative employees (Amabile & Pillemer, 2012; Dollinger et al., 2007). Highly creative employees may hold different value systems compared to their less creative colleagues. It is therefore, debated that a strong sense of novelty may be a function of the integrated values held by highly creative employees (Dollinger et al., 2007). This might be in view of what they desire or prefer. Nevertheless, the relationship between organisational culture and employee creativity still remains a controversial issue.

Kaufman and Baer (2004) have espoused a negative relationship between organisational culture and employee creativity. Findings from another study of Karamipour, Mehraban, and Jahani (2015) yet highlight a positive impact of organisational culture on employee creativity. In an empirical study of a total of 175 respondents, including managers and experts of the Khuzestan Physical Education Organization; Mobarakeh (2011) reported that there is significant relation between organisational culture and employee creativity. Likewise, Ghahreman, Tondnevis, Amirtash and Kadivar (2006) also argued that the power component of the organisational culture, change adaptability and goal achievement reflect a linear relationship with the criterion variable. The authors also report that they are eligible for projecting creativity. The power organisational culture is relatively similar to the heirarchy oriented organisational culture as they share similar charateristics (Cameron & Quinn, 2006).

Also Mobarakeh (2011) posited that power (heirarchy) oriented organisational culture relate a positive linear relationship with creativity. However, no significant relationship has been highlighted between organisational culture components with creativity. Likewise, Yazdi (2007) reported no significant relationship between the organisational culture indicators and creativity. In an empirical study of 40 experts in education administrations located in the Guilan provincial cities of Iran, Hemmatinezhad et al. (2012) found that there is no significant relationship between organisational culture and creativity.

Contrary to these findings, Einsteine and Hwang (2007) advocate a significant positive relationship existing between the organisational culture dimensions and creativity. In their study, it has been highlighted that open communications factor also exerts more effect on creativity. Likewise, in another empirical study of 234 employees of the Ministry of Culture and Islamic Guidance: Amiri, Qayoumi, and Soltani (2014) highlight that there is a positive and significant relationship between the organisational culture and creativity. Equally, in a questionnaire survey of a total of 128 lower and middle level executives from various departments of 6 organisations in India, Gupta (2011) further pointed out that the future oriented and innovation organisational culture does have a positive impact on creativity. Results of Karamipour et al. (2015) shows that in their study of 355 employees from 12 companies in Iran, there is a significant impact of organisational culture on employee creativity.

The discourse of organisational culture and employee creativity relationship is yet a growing paradox and this is becoming a cross national issue (Mobarakeh, 2011). The growing controversies endemic within the paradigms of the organisational culture and employee creativity, suggests the controversies are yet systematically unanswered. A reason for this dissension could be due to results obtained from the investigations of diverse organisational culture impacts on employee creativity across distinct contexts. The diverse impacts could also be the result of homogeneous and heterogeneous clusters within defined organisational cultures. In organisational cultures, employees whose values are fully integrated with the culture of the organisation tend to form homogeneous groups and cultures. The Attraction-selection-attrition theory by Schneider (1987) proposed that often values and personality represent homogeneity in personal characteristics. Such homogeneity occurs over time in an organisation. Subsequently employees may become attracted to and selected by organisations affiliated to them. On the other hand, creative employees whose values are not aligned with that of the organisational culture may tend to leave.

Nevertheless, employees become more familiar with each other as their values get more similar (Agnieszka & Dariusz, 2016). Over time a homogeneous organisational culture could be created. Homogeneous employee groups are usually socially integrated and tend to have fewer communication issues, lower turn-over rates and even less conflict (Schneider, 1987). Although in this case, employees may very well be inhibited from thinking divergently and exhibiting strong creative behaviours (Hennessey & Amabile, 2010). On the other hand, studies maintain that heterogeneous groups outperform homogeneous groups in

creativity related initiatives as a greater variety of creative ideas, perspectives and methods towards employee creativity are made available (Afsar, 2016; Aguirre et al., 2009; Gilson, 2008; Ghosh, 2015; Hope & Godwin, 2015). Although, creative ideas are only easily accessible when respective values are effectively integrated (Liu et al., 2016). Hence, the more effective the integrated values of top management leaders and their employees become; the higher the chances of commitment towards employee creativity (Mehlika et al., 2014; Meyer, 2014; Owoyemi & Ekwoaba, 2014).

The degree of effectiveness of integrated values relates the extent to which respective values are accepted and internalized by organisational members within a defined organisational culture (Lotars & Barbars, 2010). Over time, values tend to get more effective and subsequently become entrenched into the core basic underlying assumptions of the employees. This causes the fusion of a binding impact between the organisational culture and organisational members (Lipponen et al., 2008; Schein, 2010). This could further engender effective commitment of organisational members towards the engendering of employee creativity (Jan & Hazel, 2013; Liu et al., 2016; Mehlika et al., 2014; Won-Moo et al., 2016).

An effectively integrated value system may also facilitate the taking of risks related to creativity initiatives under a supportive organisational culture. This is due to the fact that values are beliefs (Martins & Terblanche, 2003) which might be engendered towards desirable outcomes or creative behaviours (Jan & Hazel, 2013). Subsequently, they tend to transcend specific conditions, guide

selections and evaluations of creative actions (Dollinger et al., 2007; Lipponen et al., 2008). According to Hofstede (1991), values are viewed as often unconscious broad feelings which are not easily discussable. They reflect that which is good and evil, dirty and clean, normal or abnormal, ugly or even beautiful, logical or paradoxical and natural or unnatural. Moreover, Dollinger et al. (2007) stressed that even though studies have addressed the relationship between the organisational culture and employee creativity, its link remains unclear due to mixing results of empirical studies. Another major part of this issue is as a result of lack of a commonly agreed definition and model of organisational culture and its relationship towards employee creativity (Amabile & Pillemer, 2012; Cameron & Quinn, 1999, 2011; Hennessey & Amabile, 2010; Hofstede & McCrae, 2004; Hofstede & Michael, 2010; Hofstede, 2015). Therefore, stern doubts yet exists regarding the relationship between organisational cultures and employee creativity (Kaufman & Baer, 2004).

2.6.4 Trustworthiness and Employee Creativity

According to Pay et al. (2015), literature on trust recognizes the concept of trustworthiness as a critical component of social and interpersonal interaction, although, its definition and measurement are yet to be consistent. This is because the concept of trustworthiness is complex in that it is clustered with issues surrounding its definition and measurement (Carlos & Maria, 2014). Likewise, studies conducted over 50 years ago relate several trustworthiness dimensions which creates a pattern in regards to trustworthiness definitions and measurements (Rawlins, 2008). Nevertheless, the concept of trustworthiness yet

proves to be imperative for the effective diffusion of creative ideas (Carlos & Maria, 2014). Trustworthiness is necessary for the continuous development and maintenance of interpersonal relationships between the manager and the employee (Tsung-Hsien, 2013). It is an indispensable element of satisfactory relationship which reassures the manager about increasing commitment towards employee creativity (Philip, James, Anthony, Ceasar, & Gerald, 2013).

Trustworthiness plays several roles. Even in positively impacting the organisational culture by facilitating transparency and openness in communication between organisational members (Martins & Terblanche, 2003). Studies argue that trustworthiness could be characterized by integrity, just personality and fairness, dependability, reliability, and competence (Colquitt & Rodell, 2011; Liu et al., 2016). Similarly, trustworthiness makes it less difficult for an employee to commit willingly and sincerely towards self-openness. For this to occur in most cases, the employee must have been able to prove an acceptable degree of integrity, dependability, reliability, honesty, commitment and acts of goodwill (Morrow et al., 2004). Although, through cognitive submission processes the employee may become vulnerable and dependent on the choices of another employee (Bing & Chenyan, 2015).

Correspondingly, the effect of trustworthiness in interpersonal trust relationships is a key instrument of organizational co-ordination and control (Anastasia, 2015). This is in view that it facilitates employee commitment to engage in employee creativity initiatives. Employee creativity initiatives in this regard could be a program tailored towards the effective and efficient diffusion

of creative ideas within the organisation (Bing & Chenyan, 2015; Parjanen, 2012). Upasna (2014) also support that employee creativity involves the risk of employee participation in decision making processes, thus mistakes are inevitable. In this context, managers express a great degree of trust on their employees, when they perceive their employees are trustworthy to make effective decisions. This could often be the outcome when perceived trustworthiness levels of organisational members are high. Another probable outcome could be an experience of employees' freedom of action as well as employees trusting their managers towards engagement and support in employee creativity initiatives (Fabian et al., 2014).

Likewise, for managers to delegate employee creativity tasks, employees could be required to possess and exhibit adequate level of integrity, benevolence and ability since the same delegation often involves risk for employees (Braun et al., 2013). Studies report that better performing organisations with high employee creativity usually have effective cultures of strong trustworthiness perceptions of its respective organisational members (Biswas & Varma, 2012; Chang & Nadine, 2014; Hoskins, 2014; Peter, Brian, & Rob, 2015; Upasna, 2014). However, this is on the rationale that the operating organisational culture fits thoroughly and flexibly into the workforce environment (Hu & Cui, 2012).

Congruently, in light of engendering employee creativity; employees may often experience anxiety as much as they put themselves in vulnerable positions which involves the diffusion of their creative ideas. It is reasonable therefore, to

thoroughly evaluate the trustee on possessing certain qualities of trustworthiness (Jovana, Jean, & Priva, 2014). Trustworthiness is perceived as an antecedent of trust outcome which describes the features of a trustworthy employee or manager. Likewise, trustworthiness reflects a perception of one employee or manager, relating that another employee or manager would meet commitments, be honest, open and take no advantage of others (Ann-Marie et al., 2015).

2.6.5 The Moderating Effect of Trustworthiness

Engendering employee creativity may be contingent upon a number of factors (Afsar, 2016; Agnieszka & Dariusz, 2016; Bing & Chenyan, 2015). Two of these factors are the organisational culture and employee perceived trustworthiness (Carlos & Maria, 2014; Chang & Nadine, 2014; Rebecca & David, 2015). The organisational culture consists of a web of integrated values (Kyvik, Zhang, & Romero-Martinez, 2012; Lotars & Barbars, 2010). These values could be expressed and observed in a system of interpersonal trust relationships between organisational members. Conversely, the strength or weakness of integrated values is also contingent upon the degree of employee perceived trustworthiness of respective organisational members (Bradely et al., 2014; Cameron & Quinn, 2011; Dollinger et al., 2007; Lipponen et a., 2008; Ronald, Kaspar, & Michele, 2016). Therefore, perceived trustworthiness in this study relate the degree at which an employee is willing to become vulnerable to another based on an evaluated and acceptable degree of trustworthiness dimensions (Colquitt & Rodell, 2011; Pay et al., 2015). Likewise, being vulnerable in this regard could relate to an employee being willing to align set

values with that of another, under the impact of a defined organisational culture (Fabian et al., 2014; Rebecca & David, 2015).

Schoorman et al. (2007) stressed that employee trustworthiness is characterised by the employee's ability, benevolence and integrity in a defined domain. These trustworthiness dimensions influence the employee's capability to be considered trustworthy (Mayer et al., 1995). Managers may not commit towards the exchange or allow the alignment and integration of set values if employee's trustworthiness is in question (Fabian et al., 2014). In this case, employee creativity might experience a gross decline in growth. It could be worse in organisations where employee creativity is not adequately supported by a culture that promotes strong trustworthiness perceptions of one another. Organisational culture may be as vital to employee creativity as employee creativity might be as well to the organisational culture (James, 2008; Jan & Hazel, 2013). The organisational culture and employee creativity are both separate constructs connected by distinct value systems (Dollinger et al., 2007; Ronald et al., 2016).

A process which engenders effectiveness of integrated values between these two constructs is the exchange of creative ideas and trust expectations (Mehlika et al., 2014). Colquitt and Rodell (2011) opined that trust reflects an exchange of values between the trustor and the trustee. This mirrors a process that consists of an employee being willing to exchange his or her creative ideas based on an accepted degree of trustworthiness the other employee exhibits (Tsong-Hsien, 2013). In this case, effective interpersonal relationship may be created

when the trustworthy employee receives an initial anticipated offer (Carlos & Maria, 2014). Over time, values become effectively aligned. Trustworthiness perceptions of the trustor and the trustee becomes confirmed as exchange relationships are established (Lipponen, Bardi, & Haapamaki, 2008). Exchange in this context, is observed in the relationship between the manager and the employee or among overall organisational members (Hakan & Jamel, 2013). In this regard, it is important to note that values shared over time can also be sustained by a strong and supportive organisational culture. Hence, there is a chance that creative ideas exchanged could aid to engender employee creativity (Sawyer, 2006).

However, the relationship between the organisational culture and employee creativity may lose its strength when there is an absence of strong trustworthiness perception among organisational members. A strong trustworthiness perception could help to foster efficient communication processes between the managers and employees. It facilitates an effective and efficient diffusion of creative ideas among organisational members (Vagn et al., 2013). This is in view that employees engage in creative ideas exchange towards a collective or respective expected outcome. Creative ideas are also often generated when existing knowledge infused from organisational culture impact, are shared through interpersonal trust relationships (Shuchih, Anne, & Sungmin, 2015). In this regard, employees are willing to take the risk of becoming vulnerable due to strong perceived trustworthiness of each other. Over time, employees willingly commit towards creativity as their values become more aligned and integrated (Dollinger et al., 2007; Ronald et al., 2016).

Conversely, an organisational culture influenced by a system of distrust tends to adversely inhibit the diffusion of creative ideas necessary to engender employee creativity (Po-Ling & Cheng-Yuan, 2014). This may consequently lead to poor employee creativity within the organisation. Employing an unsupportive organisational culture towards employee creativity may very well increase the levels of distrust (Liu et al., 2016). This further makes it more difficult for the exchange of creative ideas, alignment and integration of set values (Bing & Chenyan, 2015; Christina & Lucy, 2004; Dollinger et al., 2007; Ronald et al., 2016).

2.7 Overview of Relevant Past Studies

This section reviews the relevant past studies, their research methodologies and conceptual underpinnings related to organisational culture and employee creativity relationships. It also recounts the concept of trustworthiness effect on organisational culture and employee creativity.

2.7.1 Past Studies Relating the Impact of Organisational Culture on Employee Creativity

Ellen and Nico (2002) points out that trust relationships play a role in influencing employee support towards change and the probability of effective employee creativity. In a questionnaire survey of 188 employees from a service-

orientated organisation, Ellen and Nico (2002) opine that trust impacts the level to which creativity and innovation are encouraged and upheld. Liu et al., (2016) argued that trust relationships subsequently determines the strength of creative initiatives to facilitate the diffusion of creative ideas. Similarly, McLean (2005) espouse in a qualitative research finding of organisational culture's influence on creativity and innovation, that regular generating of creative ideas and using its innovative process to realize potential value of those ideas are vital for organisations survival. Creative ideas are also important for the organisation to sustain the strength of the type of operationalized organisational culture as well (Afsar, 2016).

Regarding stimulants and obstacles of employee creativity, Martins and Terblanche (2003) presented a descriptive study of managerial sciences literature used to describe the organisational culture influence on creativity. In their findings, values, norms and beliefs play a role in employee creativity. They can either support or inhibit employee creativity based on their influence on respective employee behaviour. The study also identifies a relationship between the organisational culture and creativity. The study further emphasized on the impact of organisational culture on employee creativity. This impact may be contingent on the relationships observable in the behavioural routines of employees. These behaviours seem to be engendered by the attitudes and belief systems of organisational members which enables the creation of assumptions (Schein 2010). Likewise, these assumptions are further expressed in the respective or collective values exhibited by organisational members towards employee creativity (Martins & Terblanche, 2003).

However, the study of Martins and Terblanche (2003) centred on creativity from an organisational level context and not on an employee level context. The study lacks a deductive investigation which may otherwise have been used to further ascertain and examine its validity and reliability (Burns & Bush, 2010). This is in view that Martins and Terblanche's (2003) qualitative study may have been biased in that it employs a subjective description (Trochim, 2006) and study of managerial sciences literature used to describe the impacts and relationships between organisational culture and creativity phenomena (Martins & Terblanche, 2003). Consequently, there is therefore the need for an objective study approach which relate to a deductive methodology. This is in view to further provide results which are based on statistical techniques and empirical evidences (Pathirage, Amaratunga, & Haigh, 2008). Nevertheless, this study also agrees with Martins and Terblanche (2003) that creativity has a vital role to play in the process of organisational survival. Martins and Terblanche (2003) also point out that very few empirical studies and especially quantitative studies have been carried out to support the results of researchers within this study's framework.

Mostafa (2005) carried out a study on 170 managers from different banks, major hospitality firms and industrial companies. The author found that risk aversion is one of the major creativity barriers. Likewise, rigid rules are found to be inversely related to creativity and innovation. A major finding of this study is that, risk aversion is a primary creativity barrier in the Egyptian business organizations (Mostafa, 2005). This is in view that managers appear to be generally averse in their attitudes towards engaging in risk related initiatives.

Colquitt and Rodell (2011) argue that an optimum level of trustworthiness is often required for an employee or manager to risk partaking in any creative behaviour.

The study of Mostafa (2005) focus on managers' perceptions and attitudes towards creativity. Although less consideration is given as to whether managers express negative attitudes or have the wrong perceptions towards engaging in creativity related risks initiatives due to poor trust relationships (Upasna, 2014). The manager's propensity to trust and the employees' trustworthiness are parts of the underpinning determinants of occurrence of the employee creativity concept (Colquitt et al., 2011; Dagmara & Katarzyna, 2015; Liu et al., 2016). Similarly, an effective and appropriate organisational culture is the type which actively encourages the wide-view and employee risk taking is also necessary. According to Sharifirad (2016) the way mistakes are addressed within the workforce is a strong determinant as to whether employees would exhibit creative behaviours or not. Mostafa (2005) further argue that an efficient tolerance of mistakes is a vital element which promotes creativity. Also an effective organisational culture would be required to promote positive values which relate that mistakes made during creativity initiatives are learning processes that can result in novel ideas (Lipponen et al., 2008; Meyer, 2014; Mehlika et al., 2014). An effective and appropriate organisational culture could be necessary to facilitate the achievement of high employee creativity.

Moreover, an organisational culture which operates a system of rigid rules is perceived as a coercive organisational culture (Mostafa, 2005; Wallach, 1983).

Mostafa (2005) stressed that the prevalence of the coercive style of management is endemic as a common phenomenon in Egypt. Accordingly, a coercive organisational culture inhibits employee creativity through its system of tight control and frequent expectations of immediate compliance and obedience from employees. Employees in this regard, may be forced to use their creativity to work against autocratic managers (Mostafa, 2005; Liu et al., 2016). Moreover, Naranjo-Valencia et al. (2010) further claim that there is often a high degree of negative energy growing within the work climate of a coercive or hierarchical organisational culture.

Cameron and Quinn (1999), Hofstede and McCrae (2004), Hofstede and Michael (2010) and Wallach (1983) share similar views as to the concept of hierarchical organisational culture dimension. According to Hofstede and McCrae (2004), the predominant culture type of organisations in Nigeria is that of the power distance which is quite similar to Cameron and Quinn's (1999) hierarchy organisational culture. Although in Nigeria, this notion cannot be completely generalizable across other organisations as only one major organisation was examined by Hofstede and McCrae (2004).

It also important to note that the investigation of Hofstede and McCrae (2004) was basically initiated across national culture types. Conversely, Mostafa (2005) examined a more narrowed path which relate the managers-employees' perceptions and attitudes towards creativity. Although, Mostafa (2005) highlighted the importance of the manager employing a strong organisational culture which supports and commits towards employee creativity, the study was

conducted in Egypt. This may also be a limiting factor of the study's generalizability as organizational cultures may differ from one firm to the other and across national boundaries as well (Hoskins, 2014).

Another study that stressed on stimulants of employee creativity is that of Yuri (2011). The main finding of this study was that the workplace does stimulate creativity but in an indirect way. Employee creativity may be stimulated through the experience of freedom, control of one's work and job security. Similarly, employee creativity could also be inhibited by the workplace through certain factors such as noise, lack of space and maybe high temperatures. Yuri (2011) went on to argue that relationships observed between the workplace and employee creativity are not limited to freedom, security and control over one's creative behaviour. These relationships are also perceived as values which actively support employee creativity (Martins & Terblanche, 2003). Subsequently, these values become similar to the kind which is experienced in an adhocracy organizational culture dimension (Cameron & Quinn, 2011). The competing values framework relate similar values through parts of its culture dimensions which actively supports employee creativity (Cameron & Quinn, 1999). The Yuri (2011) study focus mainly on the employee physical workplace as a stimulant of creativity. Hence, the workplace relates a much less robust scope of the employee creativity stimulants (Amabile & Pillemer, 2012).

According to Yuri (2011) the physical workplace does not directly impact employee creativity. It rather seems to be mediated by certain values such as employee freedom, control, security, flexibility, and cooperative teamwork

(Martins & Terblanche, 2003; Yuri, 2011). Therefore, these values relate an adhocracy oriented organisational culture dimension which was not considered in the study of Yuri (2011). The author's findings may be much robust if the employee's physical workplace was considered as a subset of the much broader adhocracy culture dimension (Cameron & Quinn, 2011). Conversely, Yuri (2011) opine that pleasant environment can engender a creative culture that is informal yet collaborative. This emphasis may depict a culture type that expresses values similar to values shared in a family. Thus, this also highlights the clan oriented culture type as stressed by Cameron and Quinn (1999). This is also in view of the relationships experienced as values, through which the workplace stimulates employee creativity (Dollinger et al., 2007; Martins & Terblanche, 2003).

An in-depth study into the organisational culture types might aid to further identify across just the workplace construct, diverse operationalized organisational culture types which stimulates or inhibits employee creativity (Barbara & Valerie, 2007; Beth & Amabile, 2010). This is in view that the physical workplace relates core values which are similar to values that may be observed in the adhocracy and or clan organisational culture dimensions (Cameron & Quinn, 2011; Martins & Terblanche, 2003; Won-Moo et al., 2016; Yuri, 2011). Consequently, Cameron and Quinn's (1999) CVF is employed in this study to further understand and examine the organisational culture dimensions which may not only support but also facilitate high employee creativity in an organisation.

By employing the resource-based view theoretical approach, Eleni et al. (2014) conducted a study involving an analysis of three case studies, secondary

sources and 24 interviews in highly service-innovative European research and technology organisations. The study of Eleni et al. (2014) report seven different capabilities propositions for reinforcing creativity in service innovation. These seven capabilities are the abilities to attract employees who are creative by nature, a stimulating creative environment, combination of diverse inputs, provision of relevant resources, breeding of creative ideas, opening up to external influences and the acceptance of risk, criticism and failure. In the ability to attract employees who are creative by nature, the phrase creative by nature, seems to lack a broader consideration in terms of empirical qualification and measurement (Amabile & Pillemer, 2012). As a finding of the study, it gives no consideration to such understanding of qualifying employees who are creative by nature. This raises the challenge of qualifying and measuring the nature of creativity of employees (Amabile, 1988). Moreover, Amabile's (1997) componential theory of individual creativity highlight three major components of the creative employee. These components relate the employee's intrinsic task motivation, creative thinking styles and expertise. These three components aid to further qualify the nature of employee creativity (Amabile & Pillemer, 2012; Hennessey & Amabile, 2010; Mostafa, 2005).

The study of Eleni et al. (2014) has an inherent flaw which could potentially narrow its applicability. This is in view of its qualitative findings for reinforcing creativity in service innovation. Eleni et al. (2014) also further acknowledge the fact that the first step to any innovation requires creativity as all innovations originates from creative ideas. Evan et al. (2015) argue that there may be no potential for innovation without creativity. However, Ghosh (2015) stress

that achieving high employee creativity is often contingent on an effective organisational culture. This is in view that the organisational culture has an impact on employee creativity (Amabile & Pillemer, 2012; Chang & Nadine, 2014; Eleni et al., 2014). Consequently, by integrating the perspectives of organisational culture impact, this study is focused on further examining the strategies for achieving high employee creativity in the organisation.

Moreover, James (2008) argue that another factor which fosters employee creativity is intrinsic motivation. It is the key driver of employee creativity which also drives organizational learning and transformation. Also organisational management may play a vital role in facilitating employee intrinsic motivation towards high employee creativity. Although it is vital to note that coercive management actions tend to negatively influence employee creativity (James, 2008). In an interview of 52 scientists, Vishal and Shailendra (2012) espouse that management behaviours significantly impact employee creativity. Consequently, the concept of employee creativity should never be overlooked by managers but rather given adequate creative support. In an emphasis of the vital roles of managers Jennifer and Donna (2013) highlight that creative managers help to influence employee creativity in situations where employee's creativity-relevant skills are minimal. Moreover, in a mixed method study consisting a survey of 201 employees, 2 focus groups of 18 development department staff, and interviews with 46 employees working in innovation management roles, Jan and Hazel (2013) further argue that a number of factors influences employee creativity. These factors are organisational culture, leadership and work environment

conditions. This is also in terms of refining knowledge creation processes related to creativity and nurturing innovation accordingly.

Employing the appropriate organisational culture type could also be expedient for the effective diffusion of creative ideas. The diffusion of creative ideas involves a number of factors such as teamwork, participation and consensus (Hennessey & Amabile, 2010). Likewise, in a survey of 50 students, Barbara and Valerie (2007) reveal that the clan organisational culture type is both current and preferred in terms of creative activities involving teamwork, participation and consensus. Moreover, Owoyemi and Ekwoaba (2014) also opine that the organisational culture can influence both management and employees. Barbara and Valerie (2007) further highlight that organisational culture can staff relationships in terms of closure of mind, restriction, reduction of autonomy or provision of direction. In view of management and employees' relationships, Mehlika et al. (2014) relate an exchange of values systems between employees and the organisational culture.

A survey of 96 employees from 13 different industries, relate that congruence between employee values and organisational culture values in conformity, positively affect employee creativity. Also according to Ghosh (2015) there are significant relationships existing between employee creativity, creativity climate and workplace innovation orientation respectively. Afsar (2016) claim that positive link exists between person-organisation-fit and innovative work-behaviour. These connections further relate how an

organisation's culture reveals a significant relationship with employee creativity. Moreover, Chang and Nadine (2014) further argue that the type of organisational culture also influences the perceived need for creativity and innovation.

Naqshbandi and Kamel (2017) investigated organisational culture and open innovation relationship, utilizing 270 obtained questionnaires from middle and top level managers from banking, public services, telecommunication and the airline industries in the United Arab Emirates. The authors found that highly integrative organisational cultures relate positively to open innovation, as opposed to the negative relationship of hierarchy organisational cultures to open innovation. However, their approach of analysis of organisational culture raises some issues of endogeneity (Antonakis, 2017). Only two dimensions of organisational culture were espoused in the development of the hypothesis as compared to the assessment of five distinct dimensions of organisational culture employed in the measures of the study. This could also lead the reader to believe organisational cultures are mainly limited to just integrative and hierarchy dimensions. Likewise, it raises the question of how one can actually classify what organisational cultures are integrative and those that are not.

Similarly, Al-Tit (2017) espoused on the effects of organisational culture on organisational performance. Data was obtained from employees and managers in 93 manufacturing firms in Jordan. The author found that organisational culture was a significant predictor of organisational performance. Despite the author's impressive effort in highlighting several organisational culture dimensions in the

review of the literature, only two dimensions were employed to examine the complex phenomenon of organisational culture (Naranjo-Valencia et al., 2016). This, again raises the same endogeneity issues.

Studies by Barbara and Valerie (2007), Lotars and Barbars (2010) and Naranjo-Valencia et al. (2010) have considered employing the organisational culture assessment instrument (OCAI) (Cameron & Quinn, 1999); in order to efficiently measure the appropriate organisational culture type which may effectively support employee creativity. Barbara and Valerie (2007) identify the clan oriented culture as current and preferred organisational culture type in terms of creative activities involving teamwork, participation and consensus. Moreover, Naranjo-Valencia et al. (2010) argued that the adhocracy oriented culture type can enhance creativity towards new products and or services development. In their findings, the hierarchical oriented cultures inhibit creativity and innovation. Conversely, Lotars and Barbars (2010) highlight that hierarchical and market (Cameron & Quinn, 2011), or bureaucratic organizational culture dimension (Wallach, 1983) are dominant organisational culture types which are considered effective to promote competitiveness. However, Naranjo-Valencia et al. (2010) supported that the organizational culture is a key element that enhances or inhibits creativity and innovation. Employing the appropriate culture type is vital. In this context, the use of OCAI would aid this study to critically assess and identify the appropriate organisational culture types relevant for engendering employee creativity. Therefore, this study aims to further investigate the impact of organisational culture dimensions on employee creativity. It is also focused on

examining the ways organisational culture impacts employee creativity from the perspective of the Nigerian manufacturing industry.

2.7.2 Relevant Past Studies Reflecting the Trustworthiness, Organisational Culture and Employee Creativity Concepts

The trustworthiness phenomenon is a complex concept that is clustered with issues surrounding its definition, measurement and conceptualization (Carlos & Maria, 2014; Rebecca & David, 2015). According to Mayer et al. (1995), trustworthiness concept is also a major determinant of employee interpersonal relationship. Moreover, for an interpersonal relationship to occur or grow, the trustee may have to exhibit an acceptable measure of perceived trustworthiness towards the trustor. Consequently, the perceived trustworthiness relates a bedrock on which interpersonal trust relationships may be built. Another scope of trustworthiness that seems to have raised several arguments is in its relationship to the concepts of organisational culture and or employee creativity (Bradley et al., 2014; Jan & Hazel, 2013).

Ann-Marie et al. (2015) argue that a relationship between the organisational culture and employee creativity is contingent upon the organisational culture typology influenced by interpersonal trust relationships. Similarly, the trustworthiness concept is a vital factor that plays a major role in impacting the degree at which an organisation may achieve high employee creativity (Bing & Chenyan, 2015; Rebecca & David, 2015). In this regard,

Carvell and Paula (2015) claim that trust is a vital variable that should be considered to further improve and exploit the process and significance of the organisational impact on employee creativity. In a survey of 370 employees in organisations from services and industry economic sectors, Dagmara and Katarzyna (2015) support that organisational trust acts as an intermediary factor between organisational culture and employee creativity concept. Although discrepancies in their underpinning relationships continue to grow, Asfar (2016) maintain that future studies can improve the conceptual foundations of interpersonal trust relationships experienced between organisational members. This is also includes the concepts of organisational culture and of employee creativity.

Equally, a survey of 496 employees from 10 different organisations by Gian et al. (2012) relate that the role of organisational culture in developing the trust concepts between employees requires further investigations. Such investigation may be engendered towards a positive impact of trustworthiness on the diffusion of creative ideas. The authors also argue that the organisational culture is a vital and sensitive part of the organisations life. It may either facilitate or inhibit both interpersonal trust among employees and therefore have a negative impact on the diffusion of creative ideas. Similarly, Vathsala and Ruvini, (2012) espouse on the importance of interpersonal trust. The authors also argue that a high interpersonal trust relationship between organisational members may certainly foster the diffusion of creative ideas.

An effective diffusion of creative ideas among organisational members could certainly lead towards a high employee creativity (Javed, Rawwas, Khandal, Shahid, & Tayyeb, 2018; Ogbeibu, Senadjki, & Tan, 2018). A major result from a survey of 150 software developers reveal that the diffusion of creative ideas is significantly and positively influenced by interpersonal trust and rewards (Vathsala & Ruvini, 2012). Therefore, the trust concept could appear to be a key factor that strengthens the bond between organisational members within a strong and adequate organisational culture. Congruently, the trustee's ability to create a trusting relationship impacts the degree at which the trustor will express willingness to trust and exhibit trust behaviours.

According to Dagmara and Katarzyna (2015), to improve trust at both the individual and organisational levels, an organisation would have to consider building employee trust features. A major feature to consider while building trust is the trustworthiness of organisational members (Colquitt et al., 2011; Meriggi & Bulte, 2018). Employees' trustworthiness perceptions are a vital determinant of trust behaviours. In order to establish interpersonal trust relationships between the trustee and trustor, the trustee's trustworthiness has to also be put into consideration (Ho, Kaarst-Brown, & Benbasat, 2018; Shuchih et al., 2015). Colquitt et al. (2007) also espouse the vitality of employee trustworthiness. This is in view that trustworthiness components predict affective commitment which has distinctive relationships with the results of trust influence. In Mayer and James (1999), the trustworthiness components influence the relationship between perceptions of employees' appraisal systems of trust. This process could foster

commitment towards employee creativity effectiveness in both teams and groups (Holmes & Parker, 2018).

The study of Rebecca and David (2015) is another study which highlight the core effects of trustworthiness. The study relates a survey of 86 mergers and acquisitions implementation processes. The study had been carried out in the United States of America, between 1995 and 2002. The study examines how tacit knowledge impacts implementation success in mergers and acquisitions. It also contrasts this with explicit knowledge. A major finding of this study is that tacit routine compatibility further supports the differential moderating roles of trustworthiness (Rebecca & David, 2015). Similarly, the study emphasize that trustworthiness facilitates successful knowledge transfer in mergers and acquisitions. In this study, the moderating effect of trustworthiness on the relationship between organisational culture and employee creativity is examined. Moreover, Rebecca & David (2015) espouse that tacit knowledge presents a greater value to organisations. Nevertheless, it is more difficult to transfer internally since it is not exactly easily codified. Similarly, when knowledge transfer is impeded, it becomes increasingly challenging for the diffusion of creative ideas within the organisation (Ajay & Ana, 2015; Carlos & Maria, 2014).

Afsar (2016) emphasize that ineffective trustworthiness level between organisational members relate a major challenge of transferring and diffusing creative ideas. The study of Rebecca and David (2015) support this current research framework. This is in view that the substance of a creative idea may be perceived as the function of knowledge gained (Afsar, 2016; Ajay & Ana, 2015;

Carlos & Maria, 2014). Christina and Lucy (2004) stress on the art of acquiring knowledge as a cognitive process that might involve the exploitation of creative ideas. Yuri (2011) also argue that creative ideas are prerequisites for creativity. Contrary to this, knowledge and creative ideas may be perceived as functions of elements which impacts the cognitive processes that results in creativity (Afsar, 2016; Ajay & Ana, 2015; Carlos & Maria, 2014; Hope & Godwin, 2015; James, 2008; Kaufman et al., 2010; Magadley & Birdi, 2006; Vagn et al., 2013).

A creative idea in its original form of conception may be viewed from the lens of tacit knowledge (Mehlika et al., 2014; Rebecca & David, 2015). Basically, creative ideas refer to discovery of value adding insights by which an employee relates clever ways of facilitating creativity in any given initiative; usually through a mix of cognitive processes (emotions, intuitions, experiences and memories) to produce creative results (Afsar, 2016; Ajay & Ana, 2015; Carlos & Maria, 2014; Hope & Godwin, 2015; James, 2008; Kaufman et al., 2010; Magadley & Birdi, 2006; Vagn et al., 2013). Consequently, creative ideas that tend to engender employee creativity are often rather challenging to codify and diffuse among organizational employees (Liu et al., 2016; Sharifirad, 2016).

Moreover, trustworthiness is one major factor which facilitates the diffusion of creative ideas among organizational members (Bradley, Yongjian, & Satyanarayana, 2014; Rebecca & David, 2015; Sharifirad, 2016). Adequate trustworthiness levels can positively influence employee's decisions and commitments towards relating creative ideas to another employee or the manager

(Li, Laurence, & Blume, 2018). This is in view that trustworthiness breaches the walls impeding an employee's capabilities of perceiving the manager as trustworthy to actively impact upon employee creativity (Liu et al., 2016; Rebecca & David, 2015; Sharifirad, 2016).

In view of the moderating impact of trustworthiness, Ronald et al. (2016) argue that trustworthiness plays a vital role in facilitating effective interpersonal communication. This relates a process that involves the exchange of creative ideas as well as promoting transparency of employee-shared values. Ghosh (2015) support by arguing that the conception of creative ideas is often because of knowledge gained. In this case, employees can be confident that creative ideas would not be misused and motives for creative ideas diffusion would include the best interest of organisational members (Rebecca & David, 2015).

Over time these shared values which relate employee commitment towards the diffusion of creative ideas may gravitate towards becoming behavioural norms; subsequently promoting employee creativity (Millar, Peters, & Millar, 2018; Ronald et al., 2016). However, Jan and Hazel (2013) postulate that the strength of behavioural norms also greatly depends on the operationalised organisational culture. Although, due to the complexity of the creativity concept (Parjanen, 2012; Sternberg, 2012), in that it is subtle, more nuanced and often less articulable, it may be therefore vital to operate an organisational culture which actively supports the freedom of information sharing. Evan et al. (2015) further highlight that the employee creativity initiatives may often require frequent

interactions and face-to-face contacts between organisational members. This might help to build employee shared assumptions, which could frequently promote the diffusion of creative ideas. Therefore, a supposition in this regard may be that the higher the level of trustworthiness among organisational members, the higher the diffusion of creative ideas (Afsar, 2016; Ajay & Ana, 2015; Carlos & Maria, 2014; Hope & Godwin, 2015; James, 2008; Kaufman et al., 2010; Magadley & Birdi, 2006; Vagn et al., 2013).

The Bradley et al. (2014) study of 249 employees of 11 Mainland Chinese organisations within China, also highlight the positive role of trustworthiness in organisations within the Chinese culture. The study examines the effects which trustworthiness can have on the perception of organizational politics as well as organizational outcomes. It also focuses on trustworthiness components as a moderator that could decrease the negative effects of organisational politics on organisational outcomes. Findings of the study relate trustworthiness as a factor that moderates the negative effect of organisational politics on job satisfaction, normative and affective commitment. This study can be related to the moderating effect of trustworthiness on the relationship between various organisational culture dimensions and employee creativity that this study seeks to examine.

However, Bradley et al. (2014) have only examined the collectivist or clan (Cameron & Quinn, 1999; Hofstede & Michael, 2010) culture dimension. This may have narrowly highlighted and presented a less holistic analysis of the positive role of trustworthiness in organisations within the Chinese culture. This

is also in view that no consideration is given towards other forms of Chinese cultures through which contribution of knowledge may be added to the organisational culture literatures. In Bradley et al. (2014) study, the trustworthiness components of (Meyer et al., 1995) are employed as moderators of the negative effect of organisational politics on job satisfaction, normative and affective commitment. The job satisfaction, normative and affective commitment are related as organisational outcomes accordingly. In this current study, the Meyer et al. (1995) perceived trustworthiness factor is also employed as a moderating variable. This is in view of examining the trustworthiness effect on the relationship between organisational culture and employee creativity.

Trustworthiness helps to foster a positive interpersonal relationship between the manager and the employee (Bradley et al., 2014; Rebecca & David, 2015). Bradley et al. (2014) argue that despite the anticipated organisational or employee outcome, trustworthiness seems to be a fundamental prerequisite for trust to occur. Trustworthiness is necessary for determining and influencing employee creative behaviours (Bing & Chenyan, 2015; Rebecca & David, 2015). Consequently, Bradley et al. (2014) study is therefore also in congruence with this current research study. This is in view that it employs the perceived trustworthiness factor to determine how each trustworthiness component can impact the relationship between the dependent and the independent variables. Sequel to this, Mayer and James (1999) stressed that the employee perception of the manager as having competent ability, relates to some degree of assurance to the employee that the manager is able to assist efficiently towards achieving high employee creativity.

Pay et al. (2015) highlight that care and concerns can positively influence employees' perception of the managers' benevolent personality. This usually have a positive effect on employee intrinsic motivation towards high employee creativity (Amabile, 1997). Conversely, managers who exhibit high integrity levels often help to increase employee confidence in them (Joe, 2014). This is also in view that shared values would continue to be maintained between the employer and the manager (Lipponen et al., 2008). Employees tend to commit more towards creative behaviours when they are assured of the managers' reliability in upholding shared values (Dollinger et al., 2007; Hennessey & Amabile, 2010). Consequently, trustworthiness seems to play a vital role in interpreting the manager-employee interpersonal relationships.

The study of Ronald et al. (2016) recount the role of trustworthiness in interpersonal relationships. The authors present a view of trustworthiness in cooperative relationships. Through questionnaires distribution and structured interviews with entrepreneurs and lead-investors, Ronald et al. (2016) did conduct a study of 79 emerging biotechnology firms. The biotech companies had been drawn from biopharmaceutical or "red" biotech clusters which are in Germany, France and Canada. Overall aim of the study had been to evaluate value co-creations in an entrepreneurial network of developing biotechnology companies. Likewise, to further evaluate the relative impacts of the level of interpersonal attraction, strength of the relational norms as well as the degree of partner trustworthiness. Findings of the study tend to state that partner trustworthiness is critical for the co-creation of value in both the financial and scientific partnerships. It has been further noted that trustworthiness mediates the

association between interpersonal attraction and co-created value (Ronald et al., 2016). Also in scientific partnerships, the strength of relational norms contributes to partner trustworthiness which subsequently affects value co-creation (Ronald et al., 2016).

Interestingly, much of trust related literature tend not to systematically differentiate between trust and trustworthiness concepts (Bradley et al., 2014; Joe, 2014; Pay et al., 2015; Ronald et al., 2016). According to Ronald et al. (2016), a socially embedded, strong tie, cooperative relationships and trust among organisational members based on relational norms which have been mutually accepted also leads to increased performance. The authors emphasize that cooperative relationships build trust and commitments. However, contrary to this perception; cooperative relationships require trust for even commitments to be expressed towards engagements in cooperative relationships (Bradley et al., 2014; Joe, 2014; Pay et al., 2015; Ronald et al., 2016). Moreover, trust as a major influencing factor is further impacted by trustworthiness perceptions (Rebecca & David, 2015). Trustworthiness is that precursor variable which determines the possible occurrence of potential trust outcomes or commitments towards interpersonal or cooperative relationships (Barend & Victor, 2015; Joe, 2014). Although, the concept of trust has been treated as a moderator, independent and dependent variable, its complexity necessitates theory and methodology to explore its many levels and facets. Conversely, in this study trustworthiness is therefore employed as a moderating variable that influences the relationship between organisational culture and employee creativity.

Philip et al. (2013) argue that to achieve employee creativity effectiveness, cohesion and satisfaction might have to be considered. Hossein and Amir (2014) opined that trust relationship levels increases when the organisational culture supports employee interpersonal relationships. Similarly, the authors argue that an effective interpersonal trust system relates the obtaining of necessary information which is relevant to make more informed creativity centred decisions. Mayer and James (1999) also supported that the concept of trust is basically influenced by its antecedents which are trustworthiness and trust propensity. Similarly, Carlos and Maria (2014) further highlighted trust propensity as a moderating factor influencing the relationship between a knowledge centred organisational culture and knowledge sharing. Conversely, Jovana et al. (2014) argue that trustworthiness is a bedrock upon which trust is built. It precedes the propensity to trust as it relates to employee interpersonal trust behaviours (Colquitt et al., 2007; Colquitt et al., 2011; Mayer and James, 1999; Mayer et al., 1995). This study therefore focuses on the employees' perceived trustworthiness as an antecedent upon which trust relationship may be established between organisational members. Its emphases are also on examining the trustees' capabilities to be trusted by the trustor. The Mayer et al. (1995) integrated organisational trust model would be employed in this study to further comprehend the effect of trustworthiness on the relationship between organisational culture and employee creativity.

2.8 Theoretical Framework

The section presents the proposed theoretical framework for this study. Knowledge of this theoretical framework has been derived from the literature review which describes the theoretical and conceptual underpinnings relating to the effects of trustworthiness and organisational culture on employee creativity. Basically this study addresses five research questions in the Nigerian manufacturing industry context.

The study employs a newly considered approach of examining and integrating the theoretical and conceptual underpinnings of organisational culture (the competing values framework), trustworthiness (the integrated model of organisational trust) and employee creativity (the componential theory of individual creativity). It seeks to examine the impact of trustworthiness as a moderating variable on the impact of organisational culture on employee creativity. The proposed theoretical framework of this study therefore highlights a multidimensional model for engendering employee creativity.

Previous studies that have examined the effects of organisational culture on employee creativity have often considered it from a descriptive level of analysis (Chang & Nadine, 2014; Jan & Hazel, 2013). Several proxies of the constructs found in this study's theoretical framework, that have been employed in extant literature reflect issues of endogeneity (Hogan & Coote, 2014; Naranjo-Valencia et al., 2010, 2011). This is due to incomplete assessment of all related

dimensions of the organisational culture constructs under study (Antonakis, Bendahan, Jacquart, & Lalive, 2010). Similarly, past related studies have tried to also address parts of the theoretical underpinnings of this study by examining their general relationships with proxies such as culture, knowledge, trust propensity or just creativity respectively (Afsar, 2016; Ann-Marie et al., 2015; Carlos & Maria, 2014; Hennessey & Amabile, 2010). In view of the increasing number of related literature, this study attempts to simultaneously examine the direct, and moderating effects of trustworthiness on the impact of organisational culture on employee creativity. Therefore, the proposed theoretical framework for this study is highlighted in Figure 2.4.

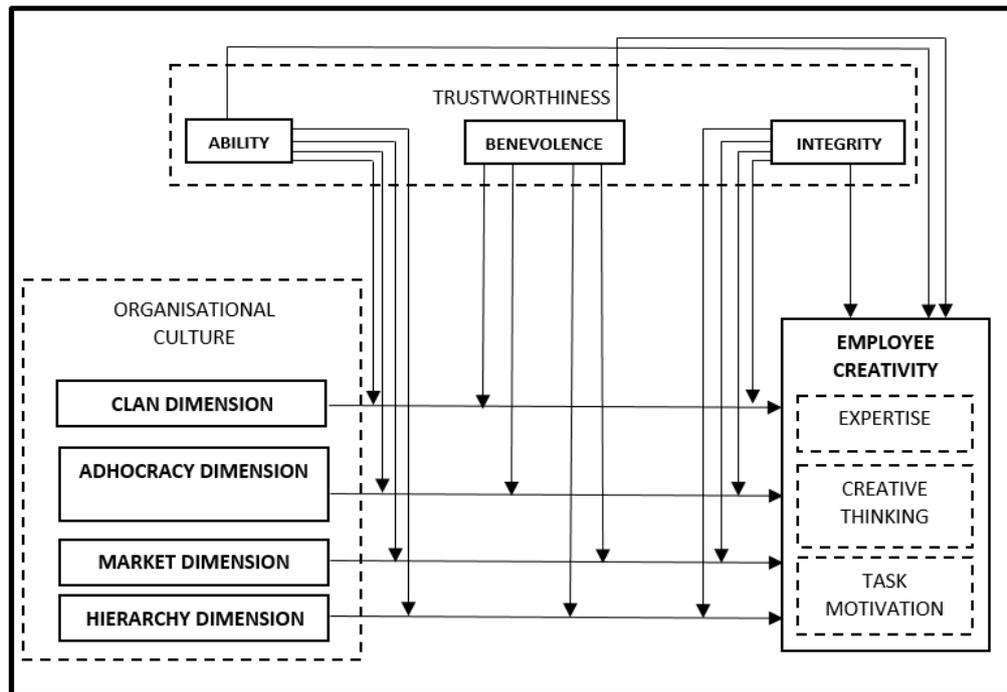


FIGURE 2. 4: Proposed Theoretical Framework

Apart from the employee creativity construct, the distinct latent constructs (organisational culture, trustworthiness) are conceptualised as multidimensional constructs. Constructs are regularly conceptualized and then operationalized as multidimensional phenomena (Diamantopoulos et al., 2008). Law, Wong, and Mobley (1998) advocated that a construct is thus espoused;

When it consists of a number of interrelated attributes or dimensions and exists in multidimensional domains. In contrast to a set of interrelated unidimensional constructs, the dimensions of a multidimensional construct can be conceptualized under an overall abstraction, and it is theoretically meaningful and parsimonious to use this overall abstraction as a representation of the dimensions (p. 741).

As a prime drive of this study, the four dimensions of organisational culture are examined distinctively to assess their direct effects on employee creativity. In order to further investigate beyond the scope of related studies, the three dimensions of trustworthiness are thus examined to analyse their distinctive moderating effects on the impact of organisational culture on employee creativity. Studies have examined the impact of organisational culture on employee creativity (Amiri et al., 2014; Einsteine & Hwang, 2007; Ghahreman, Tondnevis, Amirtash, & Kadivar, 2006; Gupta, 2011; Karamipour et al., 2015). However, with regards to the present study's aims, it is to the best of the researcher's knowledge that the methodological undergirding of trustworthiness has so far been given less emphasis. Therefore, empirically examining the dimensions of trustworthiness as moderating factors mirrors a major part of this study's originality. Lowry and Gaskin (2014) opine that moderator relationships are examined statistically by checking for interaction effects among independent

variables. Consequently, an assessment of the distinct moderating effects of ability, benevolence and integrity on the impact of organisational culture on employee creativity, would also aid to engender further theoretical support for improving employee creativity within the Nigerian manufacturing industry.

The structure of the hypotheses examined in this study (Figure 2.4) mirrors both direct effects of trustworthiness on employee creativity and moderating effects of trustworthiness on the impact of organisational culture on employee creativity. This approach has been drawn from Fassott et al.'s (2016) study that exemplify a basic model with moderating and direct effects. Their model demonstrated a moderating variable that reflects both moderating and direct effects. Hence, in this study, trustworthiness is examined as both a moderator and a predictor.

2.9 Development of Hypothesis

The concept of employee creativity has been examined by extant research as either a multidimensional or unidimensional construct (Birdi et al., 2016; Liu et al., 2016). This might often be an integration and analysis of all the dimensions of employee creativity (expertise, creative skills and task motivation), to reflect a creative employee. However, there is also an increase in the number of studies that have examined employee creativity as a unidimensional construct (Martins & Terblanche, 2003; Liu et al., 2016; Mehlika et al., 2014; Shalley et al., 2004). This might also mean that all distinct dimensions within the employee creativity

construct are analysed, subsequently scored and further integrated to reflect just one variable; in this case, employee creativity. The rationale here is due to a high lack of homogeneity of perceptions regarding the phenomenon of employee creativity (Amabile & Pillemer, 2012; Kaufman & Baer, 2004; Kaufman & Beghetto, 2009; Kaufman et al., 2010; Kaufman, 2012; Merriotsy, 2013; Shalley et al., 2004). This is also due to the diverse perceptions of the attributes which defines a creative employee or due to differences observed in the empirical examination of the employee creativity concept (Mehlika et al., 2014; Merriotsy, 2013). With respect to the growing controversies rising within the primal concept of creativity and for the sake of this study's overall aims and objectives, this study, will thus, examine the employee creativity concept as a unidimensional construct. This is also to minimize the confusion of what kind or level of creativity is required to be measured within different creativity domains. A total of 19 hypotheses (H) are thus, developed in order to investigate the moderating effect of trustworthiness on the relationship between organisational culture and employee creativity. The hypotheses have been grouped into five categories.

2.9.1 Organisational culture relationship to employee creativity

Hofstede (2015) assert that the organisational culture deals with transferable and shared perceptions, practices and values. These shared notions are expressed and perceived from the integration of organisational culture values and that of employees (Jan & Hazel, 2013). Kyvik et al. (2012) also support the

necessity of shared values for the sustenance of employee creativity. Values in this context may be regarded as ideas and objects which have a special implication on an employee level as well as organizational level (Anugamini and Rajib, 2016; Lotars & Barbars, 2010). The effective integration of values often leads to a strong union between the organisational culture and the employee creativity. In view of this, Gupta (2011) report a significant positive impact on creativity by the future and innovation oriented culture dimensions. These culture dimensions are further congruent to the clan and adhocracy oriented culture dimensions (Cameron & Quinn, 2011).

Although the findings of Hemmatinezhad, Shafiee, Sharari, & Hemmatinezhad (2012) suggest that there is no significant relationship between all the subsets of the organisational culture with the creativity of experts of physical education. Likewise, Gupta (2011) conclude that there is no significant impact of organisational culture dimensions on employee creativity. However, studies convincingly report a significant positive relationship that is endemic between organisational culture and creativity (Einstein & Hwang, 2007; Goncalo & Staw, 2006; Martins & Terblanche, 2003; Mobarakeh, 2011; Pandey & Sharma, 2009). Therefore, this study postulates that the clan and adhocracy organisational culture dimensions are positively related to employee creativity. In addition, this study, proposes that the market and hierarchy oriented organisational culture dimensions are negatively related to employee creativity.

H1: There is a relationship between organisational culture dimensions and employee creativity.

H1a: Clan oriented culture is positively related to employee creativity

H1b: Adhocracy oriented culture is positively related to employee creativity

H1c: Market oriented culture is negatively related to employee creativity

H1d: Hierarchy oriented culture is negatively related to employee creativity.

2.9.2 Effect of Trustworthiness on Employee Creativity

The present study strives to investigate the effects of the several dimensions of trustworthiness on employee creativity. A considerable amount of research has been initiated over the years to examine on the effects of ability, benevolence and integrity on employee creativity (Baer, 2012; Bauman, 2013; Yang & Hung, 2015). These trustworthiness dimensions have also been exemplified to reflect significant and positive associations to employee creativity. The ability dimension is known to be a necessary requirement that top management leaders may need to drive creative efforts towards engendering employee creativity. The features of ability also mirror certain unique skills sets and capabilities exhibited through creative behaviours to engender employee creativity (Guo & Li, 2006). Studies that have espoused on the concept of ability

stress the need for managers to ensure continuous development of their abilities in order to engender employee creativity (Hsu, 2016).

Similarly, this study also accentuates the need for top management leaders to not overlook the role benevolence plays in engendering employee creativity. This is such that, a show of top management's kindness and goodwill towards employees may have a positive effect on employee creativity (Yang & Hung, 2015). Employees who perceive their top management leaders have good intentions towards them may rarely get scared or worried about sharing their creative ideas. It could be unlikely for employees to feel threatened when they perceive top management leaders as being benevolent towards them. Hence, employee creativity could be consequently engendered as a result of expressions of kind emotions exhibited by top management to their employees.

The third dimension of trustworthiness also plays an important role in engendering employee creativity. This is such that it reflects honesty, a certain bond of commitment and reliability to promises or principles that are evidenced in actions or words (Hoch, 2013). Top management leader's integrity ought to be characterised by values such as accountability and openness (Palanski & Vogelgesang, 2011). This is also necessary, as integrity takes time to build, given that it may often require constant application and reflection. Top management leaders ought to be capable of demonstrating high integrity even during day to day interactions with employees (Peng & Wei, 2016). Given a strong employee perception that their top management leader's integrity is very high, it may be

very unlikely that their willingness to commit towards engendering employee creativity would be repressed by them. Employees could feel more relaxed and persuaded to exchange creative ideas that could be expedient for engendering employee creativity. The following postulations are thus highlighted in this study.

H2: There is a relationship between trustworthiness dimensions and employee creativity

H2a. Ability has a positive effect on employee creativity

H2b. Benevolence has a positive effect on employee creativity

H2c. Integrity has a positive effect on employee creativity

2.9.3 The moderating effect of ability on the relationship between organisational culture and employee creativity

The organisational members' perceived ability is also a major factor within the perceived trustworthiness construct, relevant for promoting effective interpersonal trust relationship. An adequate trustworthiness perception of organisational members is subsequently vital for achieving high employee creativity (Afsar, 2016; Barend & Victor, 2015). This is due to its command of employee commitment towards a collective integration of values and further exchange of creative ideas. For an employee to be engaged in employee creativity initiatives, it may be required of the manager to examine the employee's perceived ability to effectively and efficiently engage in employee creativity

initiatives. Thus employee creativity initiatives may be contingent on an organisational members' ability to adequately exhibit a high degree of expertise, creative thinking styles and task motivation (Anugamini & Rajib, 2016; Liu et al., 2016). However, the extent at which organisational members are able to fully employ their ability towards high employee creativity could also be dependent on the operationalised organisational culture type. Gupta (2011) argue convincingly that the organisational culture enforces a high degree of influence on the processes and outcomes of employee creativity. This further present a question of the effect of employee ability on the relationship between the organisational culture and employee creativity. Consequently, this study proposes that the employee's ability moderates the relationship between the organisational culture and employee creativity.

H3: Ability moderates the impact of organisational culture dimensions on employee creativity.

H3a: Ability moderates the impact of adhocracy organisational culture on employee creativity.

H3b: Ability moderates the impact of clan organisational culture on employee creativity.

H3c: Ability moderates the impact of market organisational culture on employee creativity.

H3d: Ability moderates the impact of hierarchy organisational culture on employee creativity.

2.9.4 The moderating effect of benevolence on the relationship between organisational culture and employee creativity

Benevolence refers to the degree to which the manager or organisational members are believed to want to exhibit goodness to an employee or other organisational members. This is apparently exclusive of an egocentric profit motive (Colquitt & Rodell, 2011). Signs of benevolence may be easily observed in the highlighted values of managers towards organisational members. Thus, this promotes a platform which further encourages the integration of values and exchange of creative ideas among organisational members. The integration of values and exchange of creative ideas is also on the perception that organisational members relate an acceptable degree of goodwill towards each other (Mehlika et al., 2014). The perception of organisational members which constitutes the creation of an appropriate organisational culture that adequately commits towards high employee creativity is likely welcomed as a sign of manager's care about organisational member's interests. Consequently, managers' actions which are tailored towards enhancing or promoting respective employee creativity is subsequently perceived as demonstration of benevolence (Agnieszka & Dariusz, 2016). Therefore, this study proposes that benevolence moderates the relationship between the organisational culture and employee creativity.

H4: Benevolence moderates the impact of organisational culture dimensions on employee creativity.

H4a: Benevolence moderates the impact of clan organisational culture on employee creativity.

H4b. Benevolence moderates the impact of adhocracy organisational culture on employee creativity.

H4c. Benevolence moderates the impact of Market organisational culture on employee creativity.

H4d. Benevolence moderates the impact of hierarchy organisational culture on employee creativity.

2.9.5 The moderating effect of integrity on the relationship between organisational culture and employee creativity

Integrity relate the perception that organisational managers adhere strictly to certain laid down principles and policies which organisational members find acceptable. This also entail the belief that value standards embedded within the organisational culture and are relevant for promoting employee creativity remain unaffected. Similarly, employing the wrong sets of values within the organisational workforce may give rise to organisational members questioning the integrity of managers (Meyer, 2014). Conversely, for an employee to become tasked with the responsibility to exhibit respective expertise, creative thinking styles and even motivation towards a given creativity initiative; the same employee must have displayed an acceptable degree of integrity which is congruent with already organisational culture set values (Po-Ling & Cheng-Yuan, 2014). Consequently, it is imperative to propose that integrity moderates

the relationship between organisational culture and employee creativity. Mehlika et al. (2014) further stress on the importance of recognising the effective and efficient integration of employee creativity values of overall organisational members with that of the organisational culture.

H5: Integrity moderates the impact of organisational culture dimensions on employee creativity.

H5a. Integrity moderates the impact of clan organisational culture on employee creativity.

H5b. Integrity moderates the impact of adhocracy organisational culture on employee creativity.

H5c. Integrity moderates the impact of market organisational culture on employee creativity.

H5d. Integrity moderates the impact of hierarchy organisational culture on employee creativity.

2.10 Summary

This chapter reviews and analyses the theoretical foundation and framework underpinning this study. This is in relation to the problem statement and research questions of this study. This study's central focus is basically on two major perspectives. One of which is on the impact of organisational culture on

employee creativity. Likewise, the second is on the moderating effect of trustworthiness on the relationship between organisational culture and employee creativity. Similarities and differences between concepts, weaknesses and gaps of the research are identified. Past studies related to organisational culture, trustworthiness and employee creativity from both the oriental and western countries are also considered (See Appendix J and K for an overview). Therefore, the subsequent chapter presents the research methodology of this study.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This is a quantitative research which seeks to investigate the impact of organisational culture on employee creativity. It also seeks to examine the moderating effect of trustworthiness on the relationship between the organisational culture and employee creativity. This chapter outlines the research methodology for this study. It includes the design of the study, sample population and sampling techniques, method of data collection, the questionnaire design, reliability and validity of the instrument, the data analysis methods as well as the operationalization of measurement.

3.2 Research Paradigm

This study adopted a positivist research paradigm. This is because, this study reflects a scientific research that is concerned with obtaining objective insights through the use of scientific methods of enquiry. Methods of enquiry in this regard are associated with surveys and experiments and the norm of quantitative data application (Chen, Shek, & Bu, 2011). The believe surrounding positivist research is a view that the world is external and that despite the researcher's perceptions of a given research phenomenon, there is mainly a single objective reality (Schmierback, 2005). Therefore, the positivist

research paradigm involves a structural and controlled approach that requires the development of relevant hypotheses and adoption of a suitable research methodology (Johnson, 1999). Congruent to the discourse of extant literature (Gray, 2014; Mack, 2010), this study strives to maintain a distinction between facts, value judgements, personal experience and science. Hence, a quantitative approach of investigation is used in this study, as it employs statistical techniques that are central to a positivist research in order to uncover single and objective knowledge (Chen, Shek, & Bu, 2011).

This study has not employed the qualitative research method to investigate its highlighted constructs. The phenomenon of organisational culture, trustworthiness, and employee creativity have received a great deal of attention over the years. Their respective concepts have been previously investigated via a qualitative and quantitative approach by extant research, and are thus, not new or underdeveloped (Birdi et al., 2016; Eleni et al., 2014; Jan & Hazel, 2013; Karamipour et al., 2015; Ogbeibu et al., 2018). Employing the qualitative research approach in this study would inhibit richer investigations into the perceptions of a broad spectrum of employees and would have limited the sample representativeness and results generalizability to the wider population of study (Morgan, 2016). Hence, Hammarberg, Kirkman, and de Lacey (2016) posit that qualitative, rather than quantitative approach should be used when investigating new, underdeveloped, unclear and ambiguous phenomenon, or when a target population cannot be identified (Hammarberg, Johnson, Bourne, Fisher, & Kirkman, 2014). Further, since this study's constructs can be isolated, defined and linked to generate hypothesis, a quantitative approach is thus, relevant to generate findings that can be applied to a wider population and context (Hammarberg et al., 2016; Morgan, 2016).

3.3 Research Design

This study employed a cross sectional research design. The cross-sectional research design could be defined as a data collection research technique which is employed to determine prevalence (Pathirage, Amaratunga, & Haigh, 2008). It is a kind of study which reflect the number of people in a population at a specific point in time. The cross sectional research technique prevalence is vital for this study. This is due to its considerable influence on the likelihood of any specific diagnosis. Likewise, it would aid the predictive value of this study's investigation (Mann, 2003). Sneve and Jorde (2008) argued that cross sectional studies are usually employed to determine the probability of subjects' exposure to the respective agent and the probability of the interest outcome.

The cross sectional research design is well suited for the statistical and empirical examination of the organisational culture impact on employee creativity. It is also suitable for investigating the moderating effect of trustworthiness on the relationship between organisational culture and employee creativity. Employing this research design would aid to examine and identify major relationships between variables of this study's theoretical framework. This would also allow for the quantifying of study constructs as they relate to the descriptive population characteristics. Thereby, facilitating the examination of prevalence of employee creative behaviour in course of engendering employee creativity (Knox, 2004). Likewise, Schmidt and Kohlmann (2008) support that employing a cross-sectional research technique would aid in sorting out the existence and degree of causal effects of one or even more independent variables

upon a dependent variable of interest. Mann (2003) further espouse that the cross-sectional empirical process involves the analysis of data obtained from a defined population, or a representative subset. This usually occurs at a specific point in time.

3.4 Population of Study

The population of this study centres on organisational members such as employees. The objective is to collect comparable and non-biased data from employees. Data would reflect employee perceptions of their organisational culture, creativity and top management leader's trustworthiness. The target population are located in and represented by the headquarters of a total of 21 manufacturing companies. The headquarters of these manufacturing companies are also situated in 7 different states of Nigeria. Similarly, these 7 states represent a network of concentration hubs of manufacturing companies in Nigeria (EMIS, 2016; Nzewi & Nwaduhu, 2015; Usman & Amran, 2015; Uwalomwa & Jafaru, 2012). Choosing these manufacturing companies is also because they are the listed, indexed and have also been recognised by the Nigerian Stock Exchange Commission as major operating manufacturing companies in Nigeria (The Nigerian Stock Exchange, 2016). This approach of choosing these manufacturing companies from the Nigerian Stock Exchange Commission, is similar to, and considered appropriate by extant literature (Ademola, 2014; Nzewi & Nwaduhu, 2015; Usman & Amran, 2015; Uwalomwa & Jafaru, 2012). Figure 3.1 relate an overview of the number of companies and their locations respectively.

TABLE 3. 1: Number of Companies and Their Respective Locations

COMPANY LOCATIONS (STATES)	NUMBER OF MANUFACTURING COMPANIES
Lagos	15
Rivers	1
Anambra	1
Gombe	1
Edo	1
Ogun	1
Sokoto	1

Source: Self devised based on (EMIS, 2016; The Nigerian Stock Exchange, 2016)

In Table 3.1, Lagos state has the highest total of the headquarters of manufacturing companies examined in this study. This is because Lagos state has the highest concentration of manufacturing companies in Nigeria (Ademola, 2014; Nzewi & Nwaduhu, 2015; Usman & Amran, 2015; Uwalomwa & Jafaru, 2012). Table 3.1 also indicates that the headquarters of the other manufacturing companies resides respectively in each of the 6 remaining states examined. This is with respect to the respective locations of the headquarters of the distinct manufacturing industries (EMIS, 2016; The Nigerian Stock Exchange, 2016).

These manufacturing companies are characterised by the production of goods such as building materials, electrical and electronic products, packaging/containers, tools and machinery. These manufacturing companies also

comprise of the manufacture and distribution of capital goods, defence and aerospace, engineering and industrial products, packaging and electrical equipment for both industrial and consumer products. Basically they are centred on producing goods for commercial usage (The Nigerian Stock Exchange, 2016). Carrying out this study in these 7 different states would aid in reaching into a broader perspective and network of employees working in several locations within the 21 manufacturing companies (The Nigerian Stock Exchange, 2016).

3.5 Field Work and Data Collection

Data were collected from respondents who were solely from the R&D and IT departments. This is because respondents from the R&D and IT departments are regarded as employees exhibiting high creativity and able to significantly contribute to the manufacturing organisation (Gabora & Leijnen, 2013; Gupta & Singh, 2012; Tung & Yu, 2016). It is argued that employees in R&D and IT departments tend to exhibit high levels of creative behaviours that engenders remarkable and long lasting creative accomplishments (Gupta & Singh, 2015; Kozbelt, Beghetto, & Runco, 2010; Tung & Yu, 2016). Kaufman and Beghetto (2009) convincingly opine that creative accomplishments of employees consists of clear-cut, renowned creative contributions. The authors highlight such employees as creators. It is also noted that R&D and IT employees are capable of producing novelty that reflects eminent and highly substantial contributions towards an organization. They often possess the R&D and IT domain relevant skill-sets which includes high levels of technical skills, knowledge and specialized talents (Gupta & Singh, 2015; Mittal & Dhar, 2015; Yuri, 2011).

However, this does not necessarily mean that R&D and IT employees are the only creative geniuses in manufacturing organisations. In retrospect of Plucker, Beghetto, and Dow (2004) creativity definition, “Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context” (p. 90). So as long as the creative outcome is both novel and useful, it is considered a creative product, service or process. Similarly, considering Amabile (1997) definition of what the nature of creativity really is, the creative employee is one whose creative ideas and behaviours lead to creative outcomes which appear as novel, suitable and applicable ideas in any realm of human activities, either from science, to the arts or education, to business or to everyday life. Nevertheless, do recall that one major aim of this study is to engender employee creativity. So to produce long lasting novelty which culminates from the manufacturing industry perspective, employee creativity needs to be engendered (Burbiel, 2009; Ghosh, 2015).

Employee creativity is also required to foster an employee's expertise to exhibit creative behaviours which produces and engenders novel outcomes. A kind of novel outcome which lasts longer and has the ability to leap through many years (Kaufman & Beghetto, 2009; Rogers, 2003). This often originates from creative ideas which transcends beyond the very less eminent or common creative output that may be produced daily by other departmental employees, yet with less significant contributions to the organization (Amabile & Pillemer, 2012; Kaufman, 2012; Rodney & Alan, 2005). This could conversely mean that creative behaviours of eminent employees who are experts or professionals in the fields

of R&D and IT would necessitate high and far more significant contributions to the organization, as compared to supposedly everyday creative actions of non-experts who may also be creative (Kaufman & Beghetto, 2009; Mittal & Dhar, 2015).

Moreover, engendering employee creativity often involves high levels of creative outputs and this usually requires a certain degree of time (Kaufman & Beghetto, 2009). Employee creativity could also be associated with employees whose creative contributions could be related as novelty. Likewise, as novelty, such creative contributions could also be observed by the degree of impact a creative idea has or would have and how much the longevity of the creative output has or how much it can significantly influence and revolutionize the organization (Eleni et al., 2014; Evan et al., 2015; Kaufman & Beghetto, 2009). Congruently, this study builds towards examining such relative experience from the perspectives of R&D and IT employees in Nigerian manufacturing industry, since these two departments tend to mostly generate creative ideas that reflect novelty.

Apart from R&D and IT, other departments would not be included in the data collection process. This is also because in view of the scope and aims of this study, other departments reflect employees characterised by low or everyday creativity initiatives (Adeel et al., 2006; Gordon & Tarafdar, 2007; Merrotsy, 2013; Oke, 2013; Yamashina, 2001). Due to the nature of their jobs which often includes strict adherence to instituted organisational policies and guidelines, employees in other departments are thus constrained to exhibit significant creative behaviours. They tend to mostly produce creative ideas which adds very minimal or far less significant contribution to the organisation (Kaufman &

Beghetto, 2009; Nzewi & Nwaduhu, 2015; Oke, 2013). Although they may exhibit certain forms of creative behaviours but their creative outcomes and establishments are often common and far more ambiguous (Merrotsy, 2013). Merrotsy (2013) also accentuated that the degree of creativity exhibited in this regard usually reflect the everyday and far less remarkable kind. Creative ideas that come from employees outside the R&D and IT departments are also useful for addressing common misconceptions in the organisation. However, they often only give very less significant contributions to the organisation (Akume & Abdullahi, 2013; Kaufman & Beghetto, 2009).

Unlike the R&D and IT departments, tolerance for ambiguity, self-discipline, capability and willingness to engage in risks are often not highly common in other departments. It could also be that based on the daily repeated processes, already structured procedures and routines of their jobs, they may often constitute non-experts exhibiting less creative behaviours and contributing far less significantly towards organisational innovation (Gupta & Singh, 2015; Mittal & Dhar, 2015). To further grasp the nature of employee creativity, one could end up with a question of how the creative employees have impacted the organisation at large and how much have their creative ideas influenced and revolutionized the organisation's innovativeness (Kaufman & Beghetto, 2009).

Regardless of the domain and department, studies stress that a very prevalent occurrence of significant creative behaviours is often from the R&D and IT departments (Adeel et al., 2006; Gordon & Tarafdar, 2007; Gupta & Singh, 2015; Mittal & Dhar, 2015; Oke, 2013; Yamashina, 2001). So in order to

further examine the nature of employee creativity with a view of engendering it; questionnaires for data collection were randomly distributed by hand to organisational employees from the R&D and IT departments, accordingly. Similarly, collection of data from respondents within the R&D and IT departments helped to facilitate a thorough assessment of the employee creativity concept.

To aid the data collection of this study, three research assistants were recruited, and paid to collect the data for this study. Recruitment of research assistants for data collection purposes is congruent with studies that have espoused on its importance and applied similar approach in conducting empirical research (Chiwere & Dick, 2008; Deane & Stevano, 2015). The research assistants were members of the Nigerian Institute of Social and Economic Research (NISER, 2017). This institution which is a Federal government parastatal has a team of research experts who are also adept in conducting investigations on areas that even spans across the manufacturing and innovations research scopes (NISER, 2017). The research assistants recruited were known to be reliable and credible to execute the data collection processes efficiently, considering their institution's research capabilities. The research assistants were educated via the skype internet application, about this study's aims, objectives, scope and significance. Details regarding the aims and objectives of the questionnaire were discussed with them accordingly, to ensure smooth and effective data collection processes. Hence, questionnaires were distributed to both middle/line management level, and non-management level employees in each R&D and I/T department of each manufacturing organisation. Questionnaires

were structured to investigate the effects of trustworthiness on the impact of organisational culture on employee creativity. Duration of data collection lasted for about 9 months (3rd October, 2016 – 25th June, 2017).

Human resources (HR) managers of each organisation were consulted. Names of employees were requested for and randomly selected from appropriate generated lists. The research assistants made official requests through the HR managers, to meet with employees for a quick 5 minutes briefing about the questionnaire and distribution, during employee's breaks. Employees were each given envelopes containing a questionnaire and were advised to attempt and complete the questionnaires. After which the questionnaires were returned in sealed envelopes back to the HR managers within a three days' period. The time for the completion of questionnaires was between 30 to 45 minutes, respectively. This information was highlighted on some of the sealed envelopes, by employees who also submitted the sealed envelopes to their respective HR managers. The sealed envelopes were subsequently collected from the HR managers by the research assistants for further collation processes.

With the additional support of a court affidavit from the High Court of Law, Nigeria; it was less challenging for HR managers to work with the research assistants and release employee details. The court affidavit reflected that the study is valid, the source upon which the study is built is reliable and that the study's data collection processes are suitable. This is to ensure that data collection processes were within the appropriate research ethics governing the strict confidentiality of respective employee's personal data, and purpose of this study.

Likewise, organisational members with less than 3 years' organisational tenure¹ within each company were exempted from the data collection processes. This is in view of insufficient insight and experience of such employees regarding a strong perception of top management's trustworthiness. Employees' trustworthiness perception of top management is based on the organisations' top leadership reputation and not just on information acquired through direct interpersonal relationships (Costigan, Insinga, Berman, Kranas, & Kureshov, 2011). This is often similar to the case of employees with less organisational tenure. Moreover, in large organisations, there is often very limited direct relationships between top management leaders and employees. Congruently, it requires a longer organisational tenure for the employee to build strong trustworthiness perceptions of their top management leaders (Chen & Indartono, 2008; Jiang, Hu, Liu, & Leparik, 2015; Steffens, Shemla, Wegge, & Diestel, 2014).

Costigan et al. (2011) further stressed that employees' perceptions of top management could also be determined by having practical perspectives of the justice and efficiency of organisation-wide practices and systems; rather than just top management's personal characteristics. Moreover, studies (Chen & Indartono, 2008; Costigan et al., 2011; Jiang et al., 2015) further reflect an appropriateness of 3 years' organisational tenure and above, for employees to have been able to obtain sufficient insights and experiences regarding

¹ Organisational tenure relates the length of time an employee has spent in an organisation. It reflects the personal and professional experiences an employee might be able to obtain within the length of time spent in an organisation (Steffens et al., 2014).

trustworthiness perceptions of top management. Similarly, Chen and Indartono (2008) report that employees with longer organisational tenures have wider views of several aspects relating to their perceptions of top management leaders than employees with less organisational tenures. Therefore, employees with longer tenures would help facilitate a non-biased and in-depth quality of data for this study.

3.6 Sample Size

In calculating an appropriate sample size, a number of factors have to be considered in relation to each survey's uniqueness. These factors considered may be the level of confidence, precision as well as the level of variability within the attributes considered for measurement (Babbie, 2010; Miaoulis & Michener, 1976). On this note, it is often left to the researcher to determine a judgment concerning the elements. In this study, the formulae employed for the calculation of the sample size is based on the work of Krejcie and Morgan (1970).

$$S = \frac{X^2 NP(1-P)}{d^2(N-1) + X^2 P(1-P)};$$

Where S = required sample size,

N = the population size,

d = the degree of accuracy or the level of accuracy conveyed as a proportion (0.05),

X^2 = this represents the table value/worth of chi-square for 1 degree of freedom at a 95% confidence level which is $X^2 = 1.96^2 = 3.841$; and $P =$ the overall population proportion or the degree of variability (generally assumed to be .50 since this would deliver the maximum sample size).

First of all, the total number of employed workers within the Nigerian manufacturing industry is 2,368,514. However, this population size is yet to be updated even as at the year 2017 (National Bureau Of Statistics, 2012). In 2007, The World Bank (2007), highlighted that Nigeria had a total of 38,576 R&D employees. Over the years, Nigeria has experienced an increase in the number of people who are employees from R&D and IT departments. Consequently, as at 2015/2016, there have been a total of 152,528 employees in the R&D and IT departments of Nigerian manufacturing organisations (Manufacturers Association of Nigeria, 2017). This thus reflects the population sample for this study. The use of Krejcie and Morgan (1970) determinant of sample size has been employed in this study. This is because it helps to facilitate the prevalence of detecting significant differences, interactions and relationships for this study's sample size (Bartlett, Kotrlik, & Higgins, 2001). Applying the statistical recommendations would help to minimize alpha errors by addressing differences which are non-existent within the population. This is in order to obtain an appropriate representative of the overall sample size.

Given the above formula, the estimated population is 400. This reflects the minimum sample size required for this study. This is due to the total

population data required for this study as the total population sample of this study reflect a finite sample size. Therefore, applying the Krejcie and Morgan (1970) determinant of sample size in this study would also facilitate the applicability of simplified measurements of the finite population. Krejcie and Morgan (1970) related that a sample size of 384 could be appropriate for a given population sample, equal to or greater than 1,000,000; on an acceptable sampling error of 5%. However, studies (Bartlett et al., 2001; Weisberg & Bowen, 1977) further insinuate that at an acceptable error of 5%, the sample size of 400 is also appropriate.

3.7 Sample Design

It is impracticable for a survey to be employed concerning all the employees working within the manufacturing industry. Therefore, the stratified proportionate sampling technique has been employed in this study in order to efficiently partition the population sample size into groups based on the overall representative of the sample size (Teddlie & Yu, 2007). 21 different manufacturing companies were engaged in course of this study. This is in view of obtaining a stratified proportionate sampling of employees in each company. Thus, 510 copies of questionnaires were distributed to employees. 439 copies of the questionnaires were completed, returned and found suitable for analysis. This reflects an 86% response rate. This response rate is congruent with and considered appropriate by extant literature which highlight a response rate of 85% and above (Jubril, Raji, Banjo, & Olayinka, 2014; Maduka & Okafor, 2014). Table 3.2

highlights the number of questionnaires distributed per company, questionnaires returned and percentage rate of responses from each manufacturing company.

TABLE 3. 2: Stratified Proportionate Sampling Design

States	Questionnaires distributed	Questionnaires returned	Response rate 86%	% of population
Lagos	390/390	336	86	77
Rivers	26/26	22	84	5
Anambra	23/23	20	87	5
Gombe	19/19	16	84	4
Edo	20/20	18	90	4
Ogun	17/17	14	82	3
Sokoto	15/15	13	86	3
Total	510	439	439	100

3.8 Questionnaire Design and Structure

This research study employs the use of questionnaire for the collection of data. The questionnaire is prepared in English, which is Nigerian’s official language. Moreover, in order to avoid the issue of limited choices and the constraints of inadequately capturing respondents’ opinions; the 7-point Likert scale option is employed in this study (Jones & Loe, 2013; Rickards, Magee, & Artino, 2012). This is to allow for flexibility in relating and capturing distinct perspectives in the increased number of response options. In a review of literature, Jones and Loe (2013) argue that expected values of validity coefficients tends to increase, should the number of response options increase as well. Similarly, studies by Lietz (2010), and Leung (2011) also reported that the use of a 7-point

Likert scale tends to increase sensitivity and does not affect reliability. It otherwise stretches on towards the reliability upper limits, psychometric qualities and validity enhancements (Allen & Seaman, 2007; Lietz, 2010). This would help to simplify the selection and rating of respective items in the questionnaire. It would help to further maintain a sense of clarity required to explore deep choice of insights from distinct perspectives (Jones & Loe, 2013). In this study, it would further aid in increasing the response rate categories in Likert items by facilitating the scales psychometric properties and increased validity coefficients respectively. Therefore, this study employed a 7-point Likert scale so as to aid in the process of examining the validity and reliability of the respective constructs of study, within the scope of the Nigerian manufacturing industry.

The questionnaire items do not exceed a maximum of 10 for each measurement scale. Artino, La Rochelle, Dezee, and Gehlbach (2014) advocated convincingly that scales ranging from six to ten items would usually suffice in reliably capturing the essence of the research phenomenon examined. Similarly, to further examine the validity of the questionnaire items to measure the constructs, experts in this study's related field have been consulted. Each survey items have been analysed and systematically reviewed by the experts to ensure their relevance to the examined constructs and that major items have not been omitted as well. Polit and Beck (2006) highlight that the use of experts in this regard could substantially enhance the general quality and characteristics of the scale items. Likewise, various instruments of measurements items are used in order to decrease biasness, which may arise due to use of a single source of measurement instrument for all the items (McCoach, Gable, & Madura, 2013).

3.8.1 Operationalised Definition and Construct Measurement

The prime focus of this study is centred on an employee level analysis. The various constructs of this study are examined by their respective measurement items. Several validated items are employed to examine the constructs of this study. Nunally (1978) advocated that coefficient alpha value of 0.7 for deductive studies conducted is sufficient and acceptable. Therefore, the alpha value found for each highlighted construct and their components as presented from an analysis of their related literatures, indicate that their measurements are sufficiently reliable (Green, Salkind, & Akey, 2000; Mostafa, 2005). Table 3.2 reflects the total number of items used to measure each construct in this study.

3.8.1.1 Organisational Culture

Similarly, Table 3.2, highlights the four respective dimensions of the Cameron and Quinn (2006) competing values framework and the measurement items relate a Cronbach's alpha ranging from .71 to .80, in a recent study by Heritage, Pollock, and Roberts (2014). In Table 3.2, the OCAI is employed to examine and profile the organisational culture type operationalised within the Nigerian manufacturing industries. One of the measurement items within this quadrant is "My company is a special place where individuals seem to share a lot

of care for each other and live like a family”. A total of 24 questions are adapted from the OCAI (Cameron & Quinn, 2006).

3.8.1.2 Trustworthiness

The trustworthiness variable has three dimensions which are ability, benevolence and integrity (Bradley et al., 2014). According to Mayer and Davis (1999), these dimensions relate a reliability Cronbach alpha scale ranging from .88 to .89. In a previous research by Heyns and Rothmann (2015), the trustworthiness components (Mayer & Davis, 1999) reflect a reliability coefficient range of 0.93 to 0.96. Likewise, in another study conducted by Bradley et al. (2014) the reliability scale relate a 0.85 to 0.94 reliability coefficient alpha range. Moreover, the trustworthiness construct is measured by adapting a total of 17 items from the perceived trustworthiness measurement scale of Mayer and Davis (1999). A measurement item here is “Top management of my company has specialized capabilities that can increase my creativity”.

3.8.1.3 Employee creativity

In view of the componential theory of individual creativity (Amabile, 1997), measure of employee creativity by Liu et al. (2016) relate a Cronbach alpha reliability scale of .90. Also another study by Birdi et al. (2016) reflect a Cronbach alpha of 0.76 for the expertise component, while intrinsic motivation is

a 0.79 and creative thinking is 0.90 alpha range. In this study, a total of 30 questions are thus adapted to measure employee creativity. Likewise, one of the items measuring this construct is “I often think about ideas than most employees in my company”. Thus, expertise is measured by adapting 10 items from the Kaufman et al.’s (2012) Domains of Creativity Scales (K-DOCS); 10 items are also adapted to measure creative thinking, from Runco, Plucker and Lim’s (2001) Runco Ideational Behaviour Scale (RIBS). Likewise, 10 items are also employed to measure task motivation (Robinson et al., 2014). The employee creativity measurement scales are necessary for the critical assessments of various employee expertise, creative thinking and task motivation. In regards to this study, all the measurement scales are adapted. Adaptation of these measurements are also in order to further ensure clarity and comprehension in the responses of questionnaire items during data collection processes (Gehlbach & Brinkworth, 2011). It is also due to the choice of target respondents of this study.

They would aid in investigating the employee creativity phenomenon from an employee level perspective. In a comprehensive review of the methods for studying creativity, Amabile and Mueller (2008) also stressed that there are several approaches for examining exactly how employee creativity dimensions (expertise, creative thinking and task motivation) result in a creative outcome. The authors posit that creativity measurement scales can be combined in a variety of ways to investigate the employee creativity phenomena. Therefore, the employee creativity measurement scales used in this study are relevant for examining individual employee creativity level within the Nigerian manufacturing organisations.

Moreover, Table 3.3 present the summary of the total respective items for each variable as well as the source from which the distinct items were adapted. The questionnaires consist of four sections. Section one consists of six questions regarding the demographic background of the respondents. Section two is highlighted in four parts and relates the organisational culture dimensions. Likewise, section three addresses employees' perceived trustworthiness of organisational top management. Moreover, this section consists of three parts. Section four deals with respective employee creativity assessment within the R&D and IT departments, and it consists of three parts as well.

TABLE 3.3: Questionnaire Design and Constructs' Scale Items

Section	Variables	No of Items	Items Sources
One	Socio-demographic variables		
	Age	1	
	Gender	1	
	Highest Academic Qualification (Education)	1	
	Duration of time in Current Company (Organisational Tenure)	1	
	Level of Job Position	1	
	Department Attached to Within the Company	1	
Two	Organisational culture		
	Clan Oriented Culture	6	Adapted from Cameron and Quinn (2006)
	Adhocracy Oriented Culture	6	Adapted from Cameron and Quinn (2006)
	Market Oriented Culture	6	Adapted from Cameron and Quinn (2006)
	Hierarchy Oriented Culture	6	Adapted from Cameron and Quinn (2006)
Three	Trustworthiness		
	Ability	6	Adapted from Mayer and Davis (1999)
	Benevolence	5	Adapted from Mayer and Davis (1999)
	Integrity	6	Adapted from Mayer and Davis (1999)
Four	Employee Creativity		
	Expertise	10	Adapted from Kaufman, (2012)
	Creative Thinking	10	Adapted from Runco, Plucker and Lim (2001)
	Task Motivation	10	Adapted from Robinson, et al. (2014)

3.9 Reliability of Questionnaire

Questionnaire used in this study reflects that it detects some real ability, prevailing situation and or attitude which the researcher can illustrate and ascertain. Thus, if an attitude or ability relates self-stability and if a respondent's reply to the various items are not in any way affected by other irregular factors, then each item of the instrument ought to yield basically the same results (Sarantakos, 2000). Ekinici and Riley (2000) opine that questionnaires indicates how valuable a measure is likely to be in a defined situation. Thus questionnaires reveal whether the instrument reflects the accurate outcome or at least something clearly similar to the fact it seeks. Basically, this research questionnaire would aim at asking the right questions which would be phrased in the least ambiguous manner.

Although the overall questionnaire measurement items relate self-rating report techniques and may thus, seem to reflect some sense of bias regarding an employee reporting dishonest evaluations. However, this study's scope is primarily tailored towards the employees and questions have been structured systematically to obtain honest respondents' evaluations. The use of top management leader's evaluations of employees would not be appropriate for this study, as it is not within this study's scope. Thus, results of a top management leader's ratings of their employee's creativity would be rather questionable as only each employee would be able to accurately relate their own self-perceptions (Mehlika et al., 2014). This is in view of the overall assessment of the employees' perceptions of self-creativity, perceptions of top management's

trustworthiness and organisational culture. Similarly, self-rating evaluations are also commonly employed in field research and several studies have used self-rating report techniques, even as evaluations for employee creativity, organisational culture and trustworthiness respectively (Heritage et al., 2014; Kaufman, 2012; Kaufman & Baer, 2004; Mayer & Davis, 1999; Mehlika et al., 2014; Robinson et al., 2014; Runco et al., 2001; Silvia, Wigert, Reiter-Palmon, & Kaufman, 2012).

Furthermore, the items have been tailored towards measuring significant aspects of the concepts of this research. Hence, the terms maintain a clearly defined construct that assumes similar and very clear meanings to all the respondents (Cohen & Marion, 2003). In view of this study, the reliability of measuring instrument addresses the question of whether the outcomes of the measuring practices are stable on situations where they should be stable (Trochim, 2006). Burns and Bush (2010) further improved on the concept of questionnaire reliability by emphasizing that reliability is a statistical conception which is associated with dependability and consistency, in that there is consistency in obtaining the same relative answer when measuring phenomena that is yet constant. (Please see Appendix B, for reliability statistics)

3.10 Pre-test and Pilot Study

To avoid issues of vagueness of words and their meanings, a pre-test was conducted to validate the instrument used in this study (Hair, William, Barry, &

Rolph, 2010). The pre-test involved 6 experts. These experts consisted of 1-line manager from a manufacturing organisation, 2 senior level employees from R&D and IT departments respectively. The remaining 3 experts consisted of a professor of strategic human resource management discipline and 2 other assistant professors from within Business and Finance faculty. These experts reviewed the contents of this study's questionnaire items. Feedbacks and corrections, based on the instructions from the experts resulted in a final confirmation of the content validity of this study's questionnaire items.

To further verify the consistency between this study's constructs and scale items, the researcher conducted a pilot study. According to Saunders, Lewis and Thornhill (2009) the purpose of pilot test is usually to refine the questions on the questionnaire in order to make certain that there is no vagueness or partiality, thus making for an adequate instrument of measurement which is fine tuned for quality data collection. Despite the appropriate measures and steps to be undertaken in order to adequately initiate a reliable research process as well as obtain valid responses; some survey items may yet prove problematic. A pilot test phase has therefore been initiated in this study to ascertain the range and variance of items, composite score correlations, whole scale score reliability and review items (Artino et al., 2014). Moreover, this has helped to identify items below the factor loading value and threshold of 0.7 (Nunally, 1978).

Moreover, data for pilot study was obtained from 3 branches of 3 different manufacturing organisations. Their branches were used for the pilot study

because they are a reflection of their respective headquarters where the main study was conducted. Additionally, they were not included in the main study. These 3 manufacturing organisations are also part of the 21 listed manufacturing organisations, examined in this study. Hence, the pilot study was conducted using a total of 50 questionnaires. A total of 50 respondents from R&D and IT departments was preferred in order to initiate the pilot test phase for this study (Siniscalco & Auriat, 2005). This is consistent with the arguments of studies by Siniscalco and Auriat (2005), Gjersing, Caplehorn, and Clausen (2010), Gehlbach and Brinkworth (2011), McCoach et al. (2013), and Artino et al. (2014) which advised that, at least a total number of 50 respondents would be appropriate to initiate a pilot test phase.

By initiating the pre-test and pilot test in this study, the researcher attempted to refine the questionnaire items and helped ensure clarity and simplicity of words used. This helped the respondents to better understand and accurately attempt each question contained in the distributed questionnaire. Equally, the questionnaire was structured chronologically in sections to mitigate against confusion that could have otherwise risen due to disarrangement of measured constructs. Likewise, the RA's were trained researchers who deployed their expertise in efficiently communicating the aims/objectives and approaches of responding to all the questionnaire items. Further, the respondents were well-educated individuals who were quite familiar with the questionnaire intents and contents. These steps further reinforced the level of data integrity of this study, and subsequently aided to yield significant findings.

The researcher employed the SPSS statistical tool to test the internal consistency of the constructs and scale items. SPSS was also used to calculate the Cronbach alpha index; Cronbach alpha results confirmed the internal consistency for the pilot study tests (See Appendix B). This is due to the range of .768 to .954, which is above the minimum threshold of .70 (Nunally, 1978). Likewise, only a total of 5 items were dropped during the pilot study results analysis (Table 3.4). This was due to low loading below .70. Additionally, all the other items loaded above .70.

TABLE 3. 4: Deleted Items During Pilot Study Analysis

CONSTRUCTS	CREATIVE THINKING	EXPERTISE	HIERARCHY	MARKET	TASK MOTIVATION
ITEMS	CT10	EXP10	HRY6	MKT5	TMOT10
LOADINGS	.652	.554	.342	.490	.372

3.11 Data Analysis

3.11.1 Preliminary Analysis and the Use of Partial Least Square (PLS)

Partial Least Square (PLS) is a variant-based statistical technique used in structural equation modelling (SEM) (Lowry & Gaskin, 2014). PLS incorporates several techniques that are relevant for estimating formative and reflective models without inflating the t-statistics. The PLS algorithm also permits each indicator to vary in the extent at which it contributes to the construct's composite score. This is important to prevent the issues of fixed scale construction (Sarstedt, Hair,

Ringle, Thiele, & Gudergan, 2016). PLS is also especially relevant for models that mirror higher or latent order constructs. PLS aims to demonstrate that an alternative hypothesis is significant and by showing significant t-values and high R^2 , it thus permits the researcher to reject a null hypothesis (Lowry & Gaskin, 2014). Hence, Gefen, Straub, and Boudreau (2000), Lowry and Gaskin (2014), and Afthanorhan (2013) advocated that it can be employed for both confirmatory and exploratory studies.

This study's analysis has therefore been conducted via the use of PLS Structural Equation Modelling (SEM) and the Smart PLS software version 3. A major reason for this is because this study estimates both a reflective and formative model. This is in view that employee creativity examined in this study mirrors a formative latent construct. Likewise, this study employs 3 distinct moderators, and the Smart PLS software has been known to be designed to facilitate easy interactions based on its product indicator approach (Fassot et al., 2016). It is thus far more sensitive to moderator effects as it is basically better at dealing with measurement errors (Fassot et al., 2016; Sarstedt et al., 2016).

3.11.2 Data Processing and Outliers Detection

Processing the data for this study refers to a process of data description. This includes an evaluation of the data to ascertain if there is any issue of missing data, scanning and editing information obtained from the questionnaire to ensure

information is consistent and legible (Zikmund, Babin, Carr, & Griffin, 2013). Field (2005) espoused that a dataset may have missing values for several reasons such as too lengthy questionnaire or deliberate act of ignoring some questions by respondents. Nevertheless, after careful scrutiny of the dataset of this study, no missing value was found. Hence the original sample of the dataset remained a total of 439. Subsequently, the dataset was examined for the presence of outliers.

Outliers represent observations of extreme values that are substantially different from the other observations. Despite the level of data cleaning attention given to the dataset, the researcher has to ensure the results are not unduly affected by small or single set of observations. In other words, ill-fitting observations such as outliers (Hair et al, 2010). Hair et al. (2016) highlight that outliers can be very problematic as they can lead to model biasness. Hence they should be recoded or removed via SEM analysis. Outliers in this study were identified using univariate (z-scores) and multivariate detections (Mahalanobis distance - D^2). Thus respective variables were examined for standardised z score results and z score results > 4 were deleted, since they reflected extreme observation (Hair, Anderson, Tatham, & Black, 1998).

The dataset was further analysed by applying a multivariate detection test. Mahalanobis distance could be generated for respective cases using SPSS Regression analysis, including a case number that represents the dependent variable as well as employing all non- demographic measures as independent variables. Mahalanobis values > 3.5 signify possible multivariate outliers (Hair

et al., 1998). Hence, this study also shows that the dataset had no major issues of outliers (See Appendix D).

3.11.3 Normality Analysis

To test the data for normality of distribution, the skewness and kurtosis test was initiated. Appendix E reflects the statistical results of this data skewness and kurtosis. In the assessment of skewness and kurtosis, values above or below zero may indicate departures from normality. Since the range of skewness is “+/- 2” and kurtosis is “+/-3”, the skewness statistics in the data therefore represents a low skewness. Moreover, the absolute values of skew produced is below the required threshold which is “+2”. Similarly, the kurtosis absolute is below the required threshold which is “+3” (Hair et al., 2010). Therefore, it is concluded that there is no non-normality item in this study (See Appendix E).

3.11.4 Common Method Bias

This is also known to reflect the variance that could be attributable to the method of measurement instead of the constructs assumed to be represented by the measures (Podsakoff, MacKenzie, Lee, & Podsakoff, 2003). In other words, it reflects the emergence of a single factor from the analysis of other several factors which explains the data. However, such cases may indicate a strong evidence that common method bias exists. Consequently, all the variables examined in this model have been estimated in an exploratory factor analysis.

Thus, unrotated factor analysis has also been examined in order to determine the total number of factors that may highlight the differences in the variables. The results in Appendix C indicates that unrotated factor analysis accounted for an approximated total of 67% of the total variance. Podsakoff et al. (2003) also espoused that by assuring participants that their identities would remain anonymous, often helps to prevent high evaluation apprehension, and editing of responses by respondents. Equally, Kock (2015) advocated that when investigating for common method bias in PLS-SEM, it is important to consider the Variance Inflation Factor (VIF) values. The author espoused that a VIF value greater than 3.3 is an indication of pathological collinearity, which suggests model contamination by common method bias. Consequently, all VIF values must be lower, or equal to 3.3, before a resolve can be made that a model is not influenced by common method bias. VIF values of all the constructs in this study range from 1.034 to 1.558, and this shows that all the VIF values fall much lower than 3.3. Therefore, one can infer that the typical method of bias did not impact participant's responses.

3.12 Summary of Research Methodology

This research study is conducted in Nigeria. It is thus carried out to examine the various impacts of organisational culture on employee creativity. It also seeks to investigate the moderating effect of trustworthiness on the relationship between the organisational culture and employee creativity. Due to the procedure which satisfies the need to generalise the results of this study, a quantitative research approach is utilised. Likewise, the use of stratified sampling

technique in this study is necessary as it would aid to efficiently partition the population sample size into groups based on the overall representative of the sample size.

CHAPTER FOUR

DATA ANALYSIS AND PRESENTATION OF FINDINGS

4.0 Overview

This section is made up of the study's descriptive statistics and demographic analysis respectively. It also consists of a report of findings. The sampled respondents profile provides information on employees' age, job position, highest qualification, department, gender, and organisational tenure (Table 4.1).

4.1 Background of Respondents

Table 4.1 highlight that a total of 45.8% of respondents hold management level positions and 54.2% hold non-management level positions. Given the difference between the holders of management and non-management positions, it shows that holders of non-management positions have not been over represented. A total of 31.7% of respondents are between the ages of 20 to 40 years. Respondents between the ages of 41 to 50 years reflect the highest frequency count of 34.6%. Only 2.1% of the respondents fall between the ages of 51 to 60 years old. All the respondents consist of 52.2% of males and only 47.8% females. This could mirror a rational that more males are employed as compared

to females within the Nigerian manufacturing industry. It also indicates that males have not been overrepresented in this study, given the very little difference between their results. It may also be because of the nature of the manufacturing jobs.

Also, a total of 52.6% of the respondents possess a bachelor's degree or equivalent. This represents the highest number of respondents and their highest qualification. For several reasons such as finances, level of brilliance, peer group influences and so on; most employees may be more comfortable with just a bachelor's degree or equivalent, rather than a master's degree. Respondents with a master's degree or equivalent sum up to a total of 39.4%, while respondents with a PhD degree are a total of 4.1%. Only a total of 3.9% have a diploma or equivalent.

Table 4. 1: Demographic Profile of the Respondents

		Frequency	Percent
Job	Management Level	201	45.8
	Position		
Position	Non-Management Level	238	54.2
	Position		
Total		439	100.0
Highest	Diploma or equivalent	17	3.9
Qualification	Bachelor's degree or equivalent	231	52.6

Table 4. 1: Demographic Profile of the Respondents Continued

		Frequency	Percent
	Master's Degree or equivalent	173	39.4
	Doctor of Philosophy (PhD/DBA)	18	4.1
	Total	439	100.0
Department	Research and Development	213	48.5
	Information Technology	226	51.5
	Total	439	100.0
Gender	Male	229	52.2
	Female	210	47.8
	Total	439	100.0
Age	20-30 years' old	139	31.7
	31-40 years' old	139	31.7
	41-50 years' old	152	34.6
	51-60 years' old	9	2.1
	Total	439	100.0
Organizational Tenure	1-10 years	254	57.9
	11-20 years	141	32.1
	21-30 years	44	10.0
	Total	439	100.0

In Table 4.1, 30.1% of respondents within the manufacturing organisations occupy management level positions, followed by a total of almost 70% of non-management level respondents. As for the percentages of respondents working in the R&D and IT departments, 51.5% are in IT departments and 48.5% are employees who work in R&D.

Table 4.1 further indicates that 57.9% of the respondents have worked in their respective manufacturing organisations for a total of 1 to 10 years. This means a majority of employees within the manufacturing industry have at least a total of 1 to 10 years of working experience (organisational tenure). A total of 32.1% had between 11 to 20 years' of working in their respective manufacturing organisations. Nevertheless, only a total of 10% of respondents have worked over 20 to 30 years with their respective manufacturing organisations. This reflects that a minimum of respondents have at most 30 years of working for their respective manufacturing organisations. Therefore, the degree of the quality of results may be a reflection of level of their individual experiences, from the duration of time spent working with their respective manufacturing companies.

4.2 Analysis of descriptive statistics of study variables

Table 4.2 suggests that at minimum, all the variables apart from Benevolence, Clan, Expertise, and Hierarchy, have been rated as 5.00 respectively. Other variables employed for this study have been rated as 1.00.

Hence, at a minimum level, respondents strongly disagree to the statements identified within all the other variables except for Benevolence, Clan, Expertise, and Hierarchy. The mean on the other hand, shows a relatively close rate for all the variables. All the variables range from 5.1944 to 5.9194, respectively. This thus reflect that all the questionnaire statements that examined the variables have been slightly agreed to. However, at a maximum level, ratings of a 7.00 indicates that a majority of the respondents strongly agree to the statements employed to examine all the variables of this study. With respect to the dispersion or how spread out the variables of this study are from each other, the standard deviation is thus considered.

TABLE 4. 2: Summary of Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
ABILITY	439	1.00	7.00	5.6405	1.43893
ADHOCRACY	439	1.00	7.00	5.6317	1.42500
BENEVOLENCE	439	5.00	7.00	5.9071	1.57839
CLAN	439	5.00	7.00	5.9176	1.58128
CREATIVE_THINKING	439	1.00	7.00	5.2179	1.63729
EXPERTISE	439	5.00	7.00	5.8960	1.57486
HIERARCHY	439	5.00	7.00	5.9194	1.55818
INTEGRITY	439	1.00	7.00	5.6390	1.31583
MARKET	439	1.00	7.00	5.2916	1.76172
TASK_MOTIVATION	439	1.00	7.00	5.1944	1.65302
Valid N (listwise)	439				

In the standard deviation column, the scores of all the variables range from 1.31583 to 1.76172. This means that these variables are dispersed evenly rather than unevenly distributed or being so far from each other. It also suggests normality of data dispersion as the above values are relatively close to each other. Moreover, comparing the differences in the standard deviation with that of the mean, the study finds that the degree of differences in both the scores of standard deviation and the mean is very similar. Hence, there isn't a notable difference in the distribution of the above variables of this study.

4.3 Measurement and Structural Models Employed in This study

The measurement model (Outer model in PLS) describes the relationships between a construct and its distinct measures or indicator items. This is different from the structural model (Inner model) which specifies relationships between constructs (Diamantopoulos et al., 2008). This study's overall measurement and structural models mirror the two kinds of measurement scale in structural equation modelling (SEM). These are the formative and reflective measurement scales (Wong, 2013). The formative measurement scale relates to a formative sub-construct (indicator or variable) measuring an assumed cause of a latent construct. In this regard, a latent construct is often assumed to be defined by or is a function of its sub-constructs (Lowry & Gaskin, 2014).

Lowry and Gaskin (2014) and Wong (2013) espouse that in cases where sub-constructs cause latent constructs or act as contributing factors for the existence of a latent construct; such sub-constructs are considered formative (Hence the unidimensional approach of examining the creativity of employees, via the three distinct dimensions that predict the latent construct, employee creativity). This is also with respect to the fact that they are not interchangeable among themselves. In other words, the distinct sub-constructs (dimensions) of employee creativity are causes of the latent construct employee creativity. Recall that latent constructs or variables are phenomena of theoretical attention which are not directly observable, but have to be assessed by other observable manifest measures such as indicators or items (Diamantopoulos et al., 2008). Hence, it is possible that they may have negative, positive or no correlations among each

other (Coltman, Devinney, Midgley, & Venaik, 2008). Wong (2013) therefore argue that there is no need to report indicator reliability, discriminant validity and internal consistency reliability for formative measurement scales. This is also because latent constructs are usually made up of uncorrelated measures, thus outer loadings, square root of Average Variance Extracted (AVE) and even composite reliabilities are in this case meaningless (MacKenzie, Podsakoff, & Podsakoff, 2011; Wong, 2013).

Whilst the measurement model of this study mirrors an assessment of only reflective measurement scales (outer model), examination of the formative measurement scales is highlighted in the structural model (inner model). In the structural model, employee creativity is examined as a unidimensional construct. As a formative latent construct, this would allow for predictability by all the constructs represented in the measurement model (Hair, Ringle, & Sarstedt, 2013). Therefore, as recommended by Hair et al. (2013), this study, thus employs the two-stage approach advocated by Ringle, Sarstedt, and Straub (2012). Ringle et al. (2012) introduced an approach by which latent formative constructs may be examined. The first stage involves obtaining latent variable scores for all sub-constructs, but excluding the latent construct. The latent construct is only estimated in the second stage which contains the structural model. In the second stage, all sub-constructs are represented by their respective latent variable scores. Thus, the scores of the sub-constructs (in this case, employee creativity dimensions) then distinctively serve as manifest variables of the latent construct, employee creativity. In this case they are fully represented and mirrored to predict and also allow for the prediction of employee creativity, by other constructs of

organisational culture and trustworthiness respectively. Although another approach known as the “repeated indicator” approach presents a plausible method for addressing and modelling latent constructs in Smart PLS SEM (Lowry & Gaskin, 2014; Wold, 1982).

However, the repeated indicator approach as espoused by Lowry and Gaskin (2014) have not been used in this study. This is due to the major issue of other constructs not been able to predict the latent formative constructs accordingly in the measurement models, and thus creates inconsistent estimates (Van Riel, Henseler, Kemény, & Sasovova, 2017). So in congruence to the two-stage approach advocated by Ringle et al. (2012), the structural model has subsequently been developed and employee creativity further examined as a unidimensional construct. Hence, the 3 distinct employee creativity dimensions are formative measurement indicators which predict the latent construct employee creativity.

4.3.1. Testing the Inner Measurement Model

In assessing the measurement model fitness, the Geodesic discrepancy (d_G) and the Unweighted least squares discrepancy (d_{ULS}) are distance measures that relate more than one way to quantify the discrepancy between two matrices (Henseler et al., 2016). As fitting functions; when normalized, they reflect asymptotical equivalents to ratio statistic likelihood. The d_G and d_{ULS} values are 7.964 and 4.67 respectively. This supports the indication of a well-fitting

measurement model (Dijkstra & Henseler, 2015). According to the recommendations of Henseler et al. (2016), the R^2 values would be subsequently estimated and analysed in the structural model. Although, the R^2 values highlighted in Figure 4.2 and Table 4.3 are have significant P-values, they are not considered yet, since employee creativity dimensions are yet to be scored and integrated to obtain the actual R^2 value for this study.

Table 4.3: Inner Measurement Model and Assessment of Measurement Model Fit

Items	Saturated Model	T Statistics	P-Values @ < 0.05
SRMR	0.057	32.538	0.000
R^2 of CT	0.117	4.586	0.000
R^2 of EX	0.117	3.343	0.001
R^2 of TMOT	0.064	3.008	0.003

Note: Creative thinking (CT); Expertise (EX); Task Motivation (TMOT); Standardized root mean square residual (SRMR)

Furthermore, as recommended by Henseler et al. (2016), to check for overall and approximate model fit, researchers ought to consider evaluating the estimated model of the Standardized Root Mean Square Residual (SRMR). Considerations should be given towards an $SRMR < 95\%$ bootstrap quantile (HI95 of SRMR). The authors also advocate that the only approximate model fit criterion applied for PLS path modelling is known as the SRMR. Henseler (2017) supports that it is yet the dominant approximate model fit criterion. On this note,

Hu and Bentler (1999) also further opined that a threshold of < 0.08 for the SRMR, does reflect to be more tolerable for PLS path models. The SRMR results in Table 4.3 shows that the SRMR has a value of 0.057, which falls below the recommended threshold of < 0.08 . In view of this study's measurement model fit, a strong support of the SRMR value which is the t-statistics value is thus highlighted. Table 4.3 indicates an absolute size of t-statistics value of 32.538, and it is by far beyond the minimum threshold of 1.645 (Hair, Ringle, & Sarstedt, 2011). This indicates a highly significant p-value of 0.000 at a confidence interval of < 0.01 (even < 0.05) significance level requirement (Gelman, 2013; Henseler et al., 2016). These results thus validate the overall measurement model of this study and therefore indicates that the overall measurement model of this study is highly significant and with a good fit (Henseler et al., 2016).

4.3.2. Testing the Outer Measurement Model

In this section, the measurement model would be examined to describe the relationships between constructs and their measures respectively (Diamantopoulos et al., 2008; Zainudin, 2012). The indicators that measure the distinct sub-constructs mirror reflective measurement scales. This is because, latent constructs in the reflective measurement scale exists independent of the measures employed. Also, in reflective measurement scales, items are manifested by the constructs; thus they share a common theme and are interchangeable (Lorenzo, Romo, & Ruiz, 2006). Consequently, to examine this study's outer measurement model; Convergent Validity, Discriminant Validity and Composite Reliability have been taken into consideration (Hair, Hult, Ringle, & Sarstedt,

2016). Relevant empirical tests of internal consistency, validity, reliability, factor loadings and AVE's are considered in Table 4.4.

This study utilised a total of 66 indicator items out of which 13 indicator items were dropped from the measurement model. This was to further engender model fitness and it is congruent to the rule of thumb of 20% of total number of deleted items allowed for model specification (Hair et al., 2010; Hair et al., 2016). These indicator items are ABI1, ABI3, ABI4, BEN2, CLAN2, CT1, CT3, EXP2, HRY1, HRY5, ADH1, TMOT1, and TMOT3. Despite their high loadings (Figure 4.1), they yet had to be dropped. A major reason is that these items had strong issues of standardized residuals loading less than 0.7, and multicollinearity that thus threatened the measurement model integrity, fitness, and construct validity (Hair et al., 2010). As supported by Hair et al. (2010, p. 682), "...the most common change would be the deletion of an item that does not perform well with respect to model integrity, model fit, or construct validity." In Table 4.4, 3 indicator items have been employed to measure ABILITY and HIERARCHY constructs respectively. The use of 3 indicators per construct is also congruent to the recommendation of Hair et al. (2010). The authors stressed that "having three indicators per construct is acceptable, particularly when other constructs have more than three" (Hair et al., 2010, p. 670). This thus reflects the case of the loadings in Table 4.4.

A total of 60 out of 300 iterations was initiated to produce the results of factor analysis of the outer/reflective measurement model. This indicates a

normal data as the data obtained stable estimation. It thus relates a good estimation since it is far below the reach of the maximum number of 300 iterations (Wong, 2013). In Table 4.4, all indicator items reflect high and strong loadings, reflecting their convergent validity. Indicator items range from 0.76 to 0.97; thus exceeding the minimum preferred level of 0.7 (Sarstedt, Ringle, Smith, Reams, & Hair, 2014; Yong & Pearce, 2013). This means that all indicative items have significant contributions to their respective constructs. With regards to internal consistency reliability, all the constructs employed within this study mirror high reliability with respect to a Cronbach alpha range of > 0.914 to 0.967 . Nevertheless, extant literature suggests the use of “composite reliability” as a measure (Hair, Sarstedt, Ringle, & Mena, 2012; Wong, 2013). Table 4.4 suggests that the composite reliability values all reflect very high results ranging from > 0.93 to 0.97 . This demonstrates very high levels of internal consistency and reliability of the distinct sub-constructs employed in this study.

To also check for convergent validity, the Average Variance Extracted (AVE) is examined. Table 4.4 relates that all AVE values are greater than the minimum acceptable threshold of 0.5 (Hair et al., 2012). In this case, the study concludes that convergent validity has been confirmed for all the sub-constructs. In addition to this, the Fornell and Larcker (1981) criterion for assessing the discriminant validity is represented in Table 4.5. All the AVEs in Table 4.5 reflects very high and distinct values, ranging from 0.85 to 0.94. All the AVE's are larger than the correlation values below them in their respective measured sub-construct. In other words, all the loadings of each distinct measurement item and on their respective sub-constructs, are in chronological order and larger than

any other loading. This study can hereby conclude that discriminant validity is well established considering that the required guidelines have been met. Additionally, the Heterotrait-Monotrait Ratio (HTMT) developed by Henseler, Ringle, and Sarstedt (2015) is espoused to be a higher boundary criterion for examining discriminant validity. As an estimate for factor correlation, the HTMT should be significantly smaller than one; in order to evidently distinguish between two factors (Henseler, Hubona, & Ray, 2016). Table 4.6 shows a range of 0.053 to 0.629. These figures fall significantly below the threshold of 1.0. Hence indicating all constructs are explicitly independent of each other and that discriminant validity is thus achieved. To further ensure that no indicator is incorrectly assigned to the wrong construct, the cross-loadings assessment is thus highlighted in Table 4.7. The results therefore reflect no issues of cross-loadings as all the indicators appear to have loaded into their predicting sub-construct respectively.

In order to also test for possible issues of multicollinearity, the VIF has been examined. Table 4.4 shows that the constructs: expertise, creative thinking, and task motivation, have no VIF results. This is because, the VIF addresses issues of multicollinearity that reflects linear associations between 2 or more explanatory (predictors) constructs in a multiple regression model (Akinwande, Dikko, & Samson, 2015). Hair et al. (2010) stress that multicollinearity tends to occur when there is an estimated direct relationship among 2 or more independent variables. Results of the model VIF are thus represented in Table 4.4. A thorough examination of all the VIF values indicates sufficient construct validity. With a range of 1.034 to 1.558, the figures fall significantly below the maximum

threshold of 9 or 10 respectively (Lowry & Gaskin, 2014; Yong & Pearce, 2013). This further confirms that all sub-constructs are relatively distinct from each other. Therefore, the outer measurement model meets the requirement for multicollinearity assessment. This study therefore advocates a sufficient construct validity for the formative indicators.

Table 4.4: Reliability and Validity of Measurement Model

	Items	Loadings	CR	AVE	Cronbach	VIF
Ability	ABI5	0.901	0.959	0.887	0.936	1.558
	ABI6	0.957				
	ABIL2	0.966				
Adhocracy	ADH2	0.936	0.958	0.819	0.945	1.553
	ADH3	0.858				
	ADH4	0.916				
	ADH5	0.907				
	ADH6	0.908				
Benevolence	BEN1	0.893	0.939	0.795	0.914	1.103
	BEN3	0.931				
	BEN4	0.905				
	BEN5	0.835				
Clan	CLAN1	0.899	0.965	0.845	0.954	1.04
	CLAN3	0.944				

Table 4.10: Reliability and Validity of Measurement Model Continued

	Items	Loadings	CR	AVE	Cronbach	VIF
	CLAN4	0.956				
	CLAN5	0.852				
	CLAN6	0.941				
Creative Thinking	CT2	0.845	0.95	0.731	0.939	Endogenous
	CT4	0.914				
	CT5	0.877				
	CT6	0.852				
	CT7	0.791				
	CT8	0.76				
	CT9	0.933				
Expertise	EX1	0.93	0.96	0.751	0.952	Endogenous
	EX3	0.881				
	EX4	0.938				
	EX5	0.919				
	EX6	0.875				
	EX7	0.78				
	EX8	0.803				
	EX9	0.79				
Hierarchy	HY2	0.978	0.956	0.878	0.935	1.034
	HY3	0.858				
	HY4	0.97				

Table 4.10: Reliability and Validity of Measurement Model Continued

	Items	Loadings	CR	AVE	Cronbach	VIF
INTEGRITY	INT1	0.946	0.962	0.808	0.952	1.114
	INT2	0.849				
	INT3	0.936				
	INT4	0.906				
	INT5	0.823				
	INT6	0.927				
MARKET	MKT1	0.911	0.975	0.885	0.967	1.056
	MKT2	0.944				
	MKT3	0.907				
	MKT4	0.972				
	MKT6	0.966				
	TASK MOTIVATION	TMOT2				
TMOT4		0.856				
TMOT5		0.834				
TMOT6		0.83				
TMOT7		0.875				
TMOT8		0.859				
TMOT9		0.824				

Source: Data Processing SmartPLS 3 (2017)

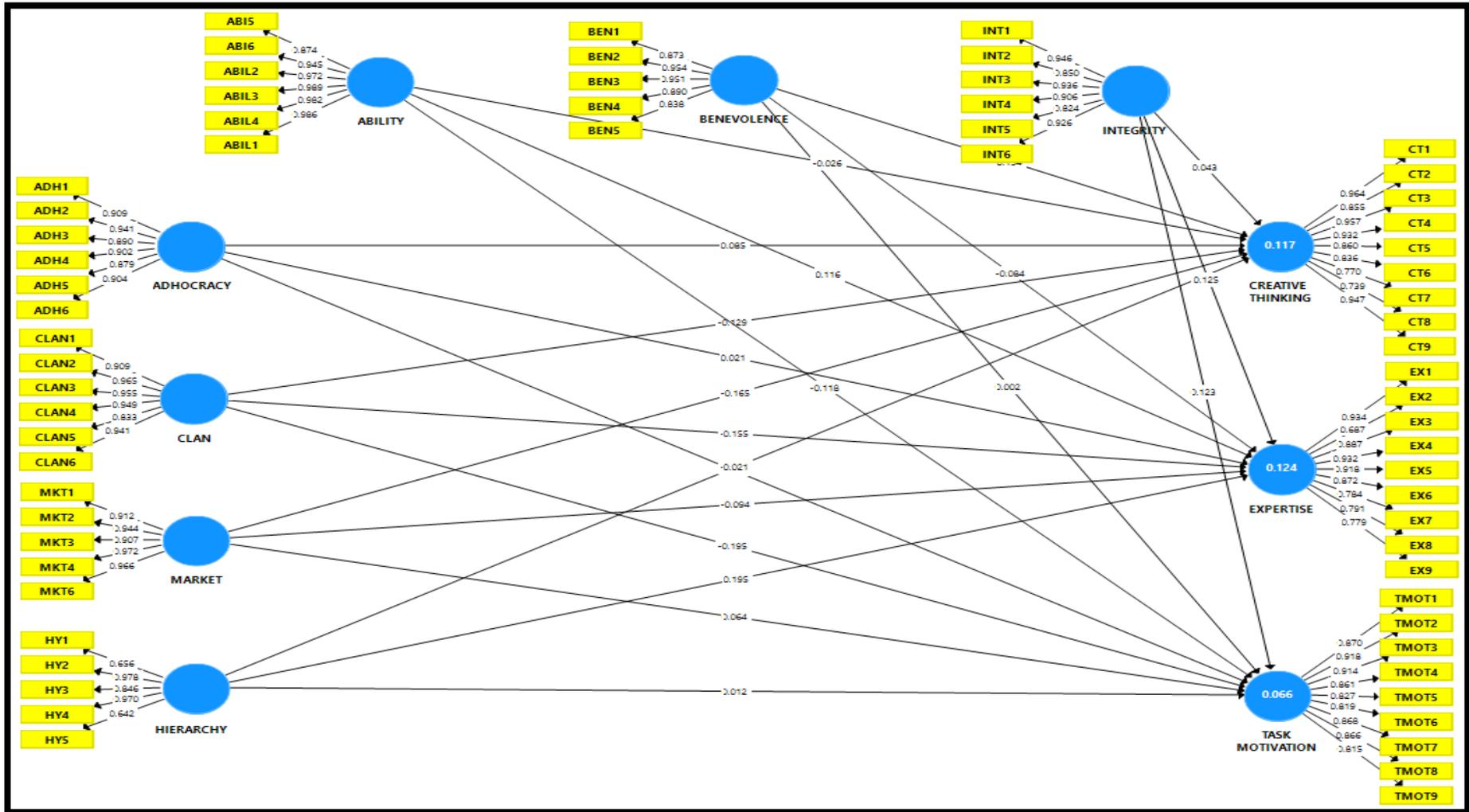


FIGURE 4. 1: Initial Measurement Model Showing the Factor Loadings

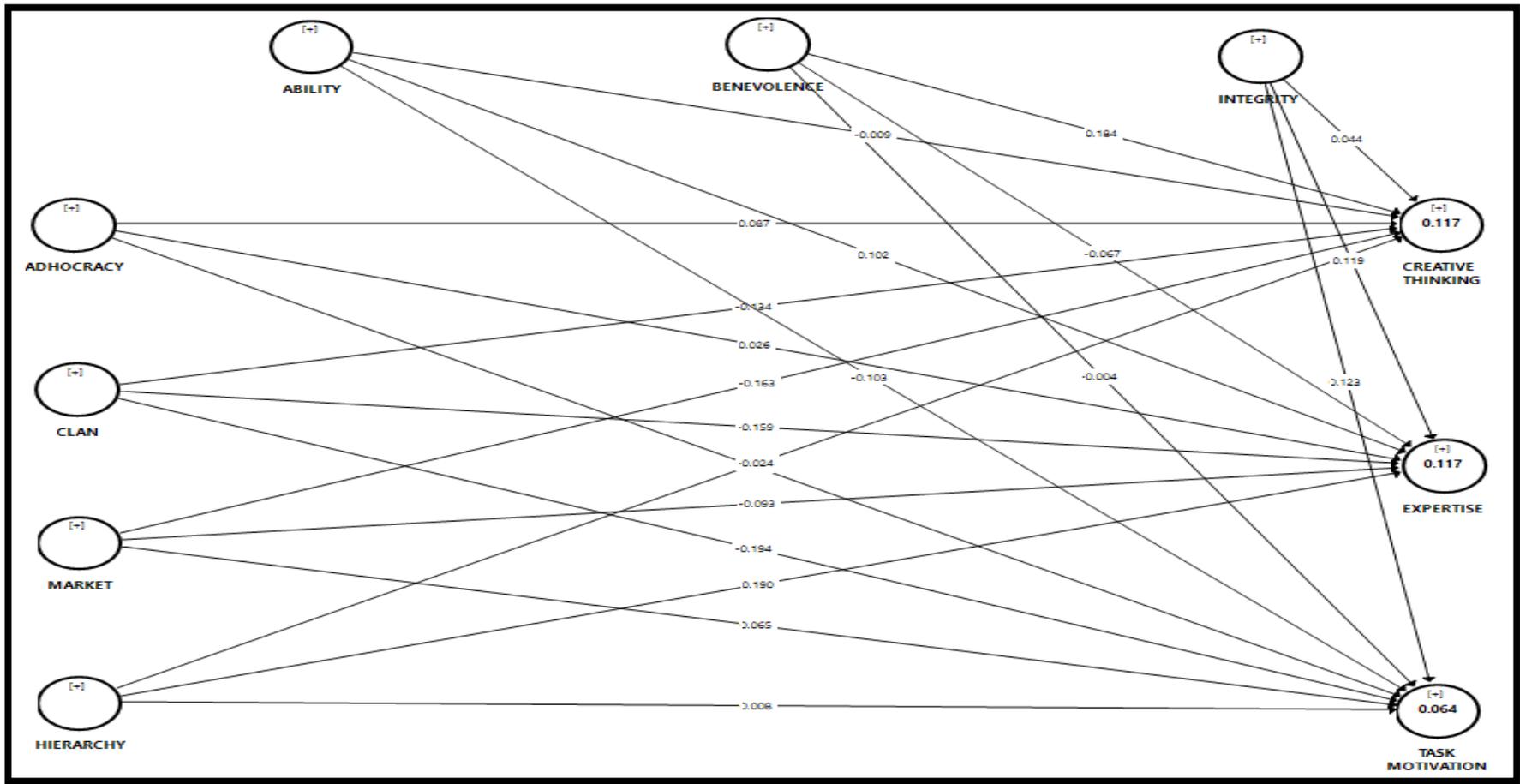


FIGURE 4. 2: Final Measurement Model

Table 4.5: Fornell-Larcker (1981) Criterion for examining Discriminant Validity (Diagonal elements are square roots of the AVE)

	ABI	ADH	BEN	CLAN	CT	EX	HY	INT	MKT	TMOT
ABI	0.942									
ADH	0.589	0.905								
BEN	0.158	0.123	0.892							
CLAN	-0.024	-0.003	-0.017	0.919						
CT	0.09	0.13	0.226	-0.166	0.855					
EX	0.139	0.103	-0.019	-0.18	0.023	0.867				
HY	0.06	0.013	-0.069	0.048	-0.045	0.201	0.937			
INT	0.079	0.083	0.239	-0.141	0.131	0.167	0.106	0.899		
MKT	-0.083	-0.135	-0.115	0.131	-0.219	-0.124	0.049	-0.128	0.941	
TMOT	-0.057	0.004	0.012	-0.2	0.219	0.149	0.01	0.139	0.025	0.857

Note: ABI (Ability); ADH (Adhocracy); BEN (Benevolence); CT (Creative thinking); EX (Expertise); INT (Integrity); MKT (Market); TMOT (Task motivation).

Source: Data Processing SmartPLS 3 (2017)

Table 4.6: The Heterotrait-Monotrait Ratio (HTMT) Criterion for examining Discriminant Validity

	ABI	ADH	BEN	CLAN	CT	EX	HY	INT	MKT	TMOT
ABI										
ADH	0.629									
BEN	0.17	0.134								
CLAN	0.033	0.037	0.044							
CT	0.094	0.139	0.225	0.181						
EX	0.147	0.109	0.108	0.191	0.063					
HY	0.067	0.022	0.074	0.059	0.055	0.183				
INT	0.083	0.086	0.256	0.147	0.144	0.179	0.105			
MKT	0.086	0.141	0.12	0.136	0.222	0.132	0.053	0.133		
TMOT	0.071	0.04	0.068	0.19	0.253	0.192	0.077	0.138	0.053	

Note: Ability (ABI); Adhocracy (ADH); Benevolence (BEN); Clan (CLAN); Creative Thinking Styles (CT); Expertise (EX); Hierarchy (HY); Integrity (INT); Market (MKT), and Task Motivation (TMOT)

Source: Data Processing SmartPLS 3 (2017)

Table 4.7: Cross-loadings

	ABI	ADH	BEN	CLAN	CT	EX	HY	INT	MKT	TMOT
ABI5	0.901	0.532	0.132	0.005	0.037	0.124	0.083	0.072	-0.056	-0.067
ABI6	0.957	0.548	0.15	-0.037	0.123	0.129	0.041	0.074	-0.085	-0.031
ABIL2	0.966	0.582	0.163	-0.031	0.085	0.139	0.052	0.077	-0.09	-0.066
ADH2	0.592	0.936	0.118	-0.019	0.095	0.131	0.041	0.071	-0.131	0.003
ADH3	0.579	0.858	0.152	0.008	0.072	0.107	0.015	0.068	-0.116	-0.057
ADH4	0.505	0.916	0.115	-0.032	0.13	0.117	0.018	0.088	-0.123	0.035
ADH5	0.45	0.907	0.078	0.008	0.137	0.059	-0.006	0.076	-0.125	0.039
ADH6	0.554	0.908	0.099	0.033	0.147	0.048	-0.013	0.069	-0.117	-0.018
BEN1	0.137	0.098	0.893	-0.04	0.23	0.081	-0.082	0.241	-0.119	0.057
BEN3	0.162	0.115	0.931	0.002	0.198	-0.068	-0.049	0.187	-0.106	-0.01
BEN4	0.107	0.098	0.905	-0.002	0.187	0.006	-0.075	0.234	-0.103	0.017
BEN5	0.157	0.129	0.835	-0.014	0.186	-0.102	-0.036	0.188	-0.081	-0.029
CLAN1	-0.014	-0.042	-0.057	0.899	-0.163	-0.167	0.066	-0.17	0.123	-0.188
CLAN3	-0.022	-0.016	-0.029	0.944	-0.152	-0.16	0.044	-0.133	0.118	-0.183
CLAN4	-0.01	0.001	-0.011	0.956	-0.16	-0.17	0.038	-0.135	0.133	-0.196
CLAN5	-0.021	0.046	0.046	0.852	-0.152	-0.177	0.021	-0.065	0.106	-0.191
CLAN6	-0.049	-0.002	-0.028	0.941	-0.13	-0.149	0.051	-0.144	0.12	-0.155
CT2	0.029	0.069	0.252	-0.128	0.845	0.071	-0.012	0.122	-0.189	0.156
CT4	0.049	0.112	0.216	-0.145	0.914	0.084	-0.024	0.119	-0.19	0.267

Note: Ability (ABI, ABIL); Adhocracy (ADH); Benevolence (BEN); Creative Thinking Styles (CT); Expertise (EX)

Table 4.13: Cross-loadings Continued

	ABI	ADH	BEN	CLAN	CT	EX	HY	INT	MKT	TMOT
CT5	0.116	0.118	0.259	-0.128	0.877	0.001	-0.066	0.089	-0.226	0.087
CT6	0.075	0.124	0.217	-0.118	0.852	-0.024	-0.052	0.061	-0.235	0.049
CT7	0.112	0.134	0.046	-0.186	0.791	-0.049	-0.034	0.152	-0.117	0.288
CT8	0.07	0.132	0.036	-0.197	0.76	-0.035	-0.028	0.142	-0.117	0.315
CT9	0.096	0.107	0.226	-0.131	0.933	0.054	-0.049	0.133	-0.194	0.246
EX1	0.127	0.113	-0.035	-0.172	0.038	0.93	0.173	0.167	-0.119	0.149
EX3	0.111	0.096	0.052	-0.173	0.041	0.881	0.086	0.173	-0.138	0.127
EX4	0.124	0.098	-0.065	-0.14	0.016	0.938	0.307	0.152	-0.098	0.145
EX5	0.107	0.109	-0.052	-0.156	0.03	0.919	0.19	0.149	-0.119	0.153
EX6	0.137	0.111	-0.039	-0.16	-0.01	0.875	0.199	0.152	-0.09	0.123
EX7	0.109	0.089	0.178	-0.166	0.075	0.78	-0.027	0.181	-0.129	0.126
EX8	0.127	0.035	-0.032	-0.161	0.004	0.803	0.174	0.104	-0.095	0.104
EX9	0.125	0.057	-0.032	-0.138	-0.009	0.79	0.167	0.1	-0.094	0.101
HY2	0.062	0.022	-0.059	0.05	-0.031	0.24	0.978	0.123	0.048	0.03
HY3	0.06	0.003	-0.057	0.081	-0.067	0.087	0.858	0.066	0.047	-0.034
HY4	0.049	0.004	-0.078	0.022	-0.047	0.185	0.97	0.092	0.045	0.007
INT1	0.083	0.079	0.224	-0.139	0.115	0.161	0.109	0.946	-0.144	0.116
INT2	0.058	0.053	0.205	-0.075	0.112	0.122	0.063	0.849	-0.072	0.157
INT3	0.068	0.084	0.222	-0.153	0.119	0.16	0.104	0.936	-0.135	0.103
INT4	0.074	0.095	0.211	-0.176	0.14	0.149	0.103	0.906	-0.125	0.145
INT5	0.067	0.055	0.187	-0.057	0.103	0.135	0.074	0.823	-0.067	0.142

Note: Ability (ABI, ABIL); Adhocracy (ADH); Benevolence (BEN); Creative Thinking Styles (CT); Expertise (EX)

Table 4.13: Cross-loadings Continued

	ABI	ADH	BEN	CLAN	CT	EX	HY	INT	MKT	TMOT
INT6	0.074	0.078	0.239	-0.15	0.116	0.175	0.119	0.927	-0.143	0.082
MKT1	-0.085	-0.154	-0.133	0.12	-0.208	-0.101	0.034	-0.109	0.911	0.096
MKT2	-0.073	-0.15	-0.113	0.124	-0.215	-0.146	0.033	-0.126	0.944	0.013
MKT3	-0.079	-0.124	-0.043	0.127	-0.194	-0.103	0.041	-0.11	0.907	-0.012
MKT4	-0.072	-0.104	-0.121	0.125	-0.211	-0.104	0.068	-0.127	0.972	0.001
MKT6	-0.083	-0.102	-0.126	0.119	-0.201	-0.126	0.057	-0.128	0.966	0.017
TMOT2	-0.067	0.002	0.044	-0.227	0.153	0.042	-0.039	0.133	-0.001	0.914
TMOT4	-0.021	0.029	-0.026	-0.099	0.242	0.263	0.072	0.102	0.045	0.856
TMOT5	-0.05	0.015	-0.049	-0.108	0.137	0.229	0.088	0.082	0.057	0.834
TMOT6	-0.051	-0.007	-0.076	-0.084	0.133	0.249	0.088	0.078	0.092	0.83
TMOT7	-0.11	-0.022	0.024	-0.212	0.128	0.037	-0.037	0.124	0.007	0.875
TMOT8	-0.019	0.007	0.072	-0.243	0.264	0.023	-0.057	0.164	-0.017	0.859
TMOT9	0.006	0.013	0.006	-0.119	0.279	0.256	0.057	0.108	0.025	0.824

Note: Expertise (EX); Hierarchy (HY); Integrity (INT); Market (MKT) and Task Motivation (TMOT).

4.4. Structural Model

The structural model consists of and highlights the relationship between endogenous and exogenous constructs. It examines the relationships between the latent construct and other sub-constructs. Although, it is usually assumed that the relationships that may exist between constructs are linear (Henseler et

al., 2016). In view of this study's hypotheses, the path model is highlighted in Figure 4.3a. Following from the measurement model highlighted in Figure 4.2, all the sub-constructs examined in this section are made up of their respective Latent Variable Scores (LVS). Employee creativity is made up of results of the computed latent variable scores of all its 3 formative sub-constructs. As earlier opined, and in congruence to the recommendations of Ringle et al. (2012), and Hair et al. (2013), employee creativity is only introduced in the structural model. Employee creativity is distinctively made up of an integration of all its formative sub-constructs' LVS measurement items. In view of the "two-stage approach" and recommendations of Ringle et al. (2012) and Ringle et al. (2015); the development and t-values assessments of all path analysis for this study is thus engineered (Figure 4.3a, Table 4.8).

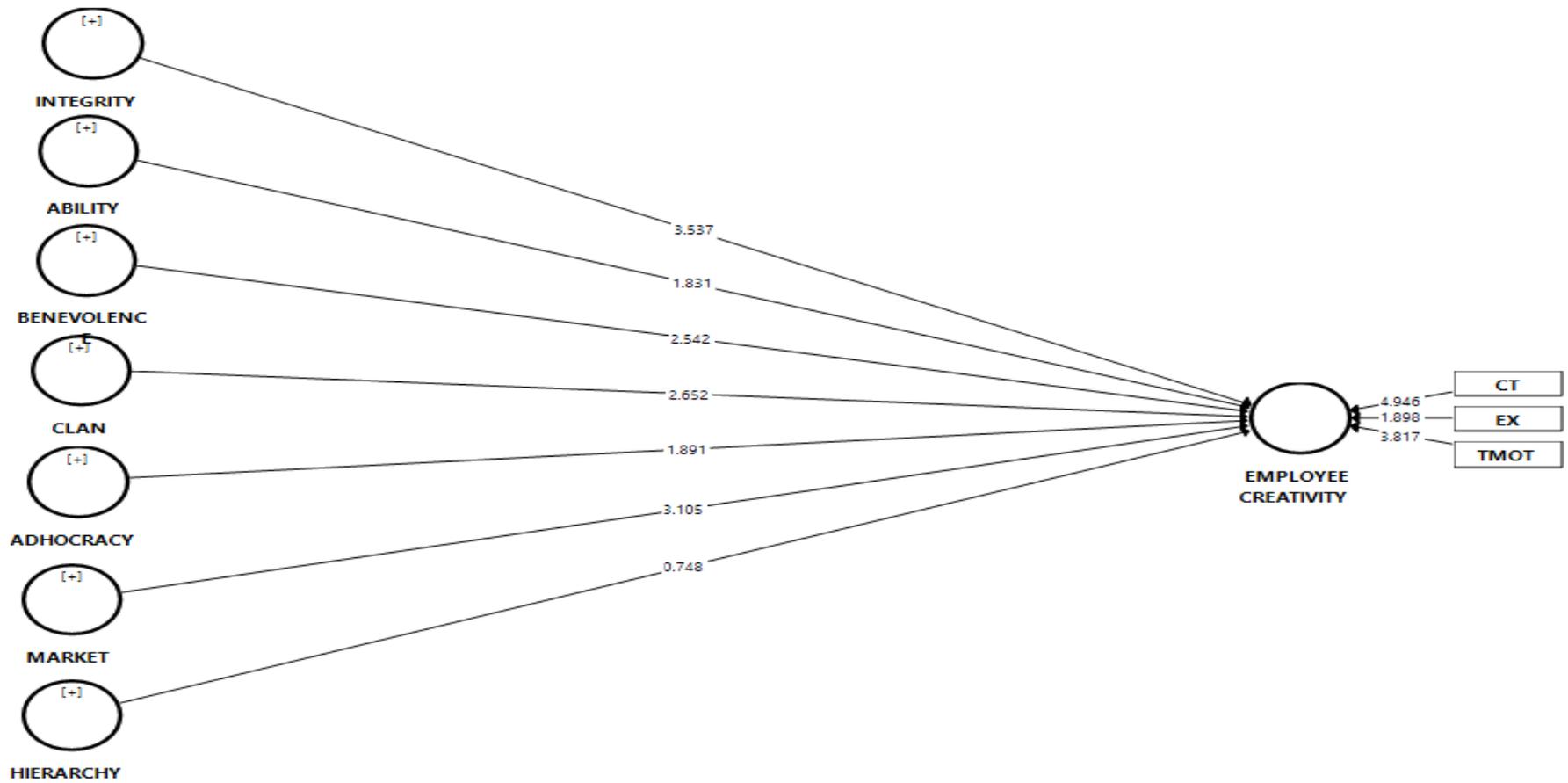


FIGURE 4. 3a: The Structural Model and Respective Path Coefficients

4.5. Guidelines for Hypothesis Analysis

4.5.1. Acceptable Criteria for This Study's Statistical Analysis

The test results of all the hypotheses of this study in this section have been obtained by testing all the hypotheses with the recommended bootstrapping technique, accessible in Ringle, Wende, and Becker (2015) SmartPLS 3 software. Note that PLS path modelling tests of model fit does rely on the bootstrapping option in order to determine the likelihood of gaining a divergence between the model-implied and empirical correlation matrix (Henseler et al., 2016). To test for all moderation effects, direct effects and effect sizes, the SMARTPLS 3 bootstrapping have been employed at a 5000 bootstrap subsamples. This is because of its high degree of accuracy in the testing of significance of path coefficients, by estimating standard errors for the estimates. It is also because it is tractable with respect to computation time as it allows for a common resolve of empirical bootstrap confidence intervals (Fassott et al., 2016; Henseler et al., 2016).

As recommended by Hair et al. (2013), the moderators examined in this study has been estimated distinctively. The authors stress on first, the estimation of the main effects in the PLS structural model; followed by a subsequent moderation analysis which includes the product term(s) and its interaction effect(s). The authors further emphasize that this is expedient for avoiding common mistakes of confounding both main and the simple effects. Similarly, in the case of multiple moderators, the authors accentuate the analysis of one moderator at a time, to maintain results consistency and

interpretability. Therefore, estimation of each moderating effects of Ability, Benevolence and Integrity on the impact of each organisational culture dimensions on employee creativity, is initiated separately.

In examining the total of 19 hypotheses investigated in this study, 5 different categories consisting of several hypotheses relative to their distinct assessments have been highlighted. Group one relates the different effects of organisational culture dimensions on employee creativity; thus providing valuable information to the research question (Are there any relationships between organisational culture dimensions and employee creativity?) of this study. The second group of hypotheses investigates the effect of trustworthiness on employee creativity. This is also to provide useful findings to the 2nd research question (Are there any relationships between trustworthiness dimensions and employee creativity?) of this study. The third, fourth and fifth groups examines the moderating effects of Ability, Benevolence, and Integrity on the impact of all 4 organisational culture dimensions on employee creativity, respectively. This is to provide valid insights to the 3rd, 4th, and 5th research questions (How does ability moderate the impact of organisational culture dimensions on employee creativity? How does benevolence moderate the impact of organisational culture dimensions on employee creativity and how does integrity moderate the impact of organisational culture dimensions on employee creativity?) of this study. Therefore, as contained in Table 4.8, results of the 1st group are highlighted

along with the overall and approximate model fit index and path coefficients of this study.

Table 4.8: Model Fit Index and Structural Model Path Coefficients

MODEL FIT INDEX	Original Sample (O)		T Statistics	P-Values @ < 0.05	Decision
SRMR	0.061		10.316	0.000	Significant
R²	0.255		3.267	0.001	Significant
Adjusted R²	0.242		3.062	0.002	Significant
CONSTRUCTS IN STRUCTURAL MODEL	Path Coefficient	Effect Size (f²)	T Statistics	P-Values @ < 0.1	Decision
ABILITY -> EMPLOYEE CREATIVITY	0.120	0.019	1.831	0.067	Supported
ADHOCRACY -> EMPLOYEE CREATIVITY	0.372	0.084	1.891	0.059	Supported
BENEVOLENCE -> EMPLOYEE CREATIVITY	0.148	0.026	2.542	0.011	Supported
CLAN -> EMPLOYEE CREATIVITY	-0.166	0.035	2.652	0.008	Not Supported (Significant / -)

Table 4.8: Model Fit Index and Structural Model Path Coefficients Continued

CONSTRUCTS IN STRUCTURAL MODEL	Path Coefficient	Effect Size (f^2)	T Statistics	P-Values @ < 0.1	Decision
HIERARCHY -> EMPLOYEE CREATIVITY	0.048	0.003	0.748	0.454	Not supported (Not Significant)
INTEGRITY -> EMPLOYEE CREATIVITY	0.145	0.025	3.537	0.000	Supported
MARKET -> EMPLOYEE CREATIVITY	-0.424	0.107	3.105	0.002	Supported

4.5.2. Model Fit Assessment

In assessing for estimated model fit of this study, Henseler et al. (2016) advocates an overall guide for reporting model fit in PLS. The authors stress that researchers should endeavour to highlight the results of the d_G , d_{ULS} , R^2 , and SRMR. The values for both the d_G and the d_{ULS} are 9.678 and 12.116 respectively. These values reflect an indication of a well-fitting structural model for this study (Dijkstra & Henseler, 2015). The R^2 and adjusted R^2 highlighted in Table 4.8 suggests a value of 0.255 and 0.242 respectively. This relates a 25% and 24% adjusted level of variance of EC that could be explained by all the other sub-constructs examined in this study. The adjusted R^2 takes into consideration, sample size and the complexity of a model. It therefore, aids the explanatory power of a model identified across several data sets (Fassot et al., 2016). Although, Hair, William, Barry, and Rolph (2010) espouse that as

a coefficient of determination, a 0.75, 0.5, and a 0.25 R^2 reflects a very strong, strong and weak R^2 respectively. Chin (1998) also suggested that R^2 of 0.67, 0.33, and 0.19 indicates a strong, moderate and weak R^2 respectively.

Despite the several R^2 fit assessments advocated by studies, Recall that Hair et al. (2013) opine that an acceptable R^2 level is contingent upon the kind of research context in question. Fassot et al. (2016) argue that more concern for statistical significance ought to be given utmost consideration when investigating scientific inquiries. Hence, the t-statistical value of the final overall model of this study's R^2 and adjusted R^2 are 3.267 and 3.062 respectively. These values do exceed by a far margin, the t-statistics value cut off of > 1.96 (Fassott et al., 2016; Lowry & Gaskin, 2014). Additionally, this indicates a highly significant p-value of 0.001 and 0.002 at a < 0.05 confidence interval (Gelman, 2013). Hence, regardless of the levels of both R squares represented in Table 4.8, they yet reflect very strong statistical significance. This therefore mirrors the degree of significance of the variance that could be explained by the distinct sub-constructs.

Furthermore, as recommended by Henseler et al. (2016), to check for overall, and approximate model fit, researchers ought to consider evaluating the SRMR. Considerations should be given towards an SRMR $< 95\%$ bootstrap quantile (HI95 of SRMR). The SRMR results in Table 4.8 shows that the SRMR has a value of 0.061, which falls below the recommended threshold of < 0.08 (Hu & Bentler, 1999). In view of this study's model fit, a strong support

of the SRMR value that is the t-statistics value of the SRMR, is thus highlighted. Table 4.8 indicates an absolute size of t-statistics value of 10.316, and it is by far beyond the minimum threshold of 1.645. This indicates a highly significant p-value of 0.000 at a confidence interval of < 0.01 significance level requirement (Gelman, 2013; Henseler et al., 2016). These results thus validate the overall model fit of this study and therefore indicates that the overall model fit of this study has a highly significant and adequate fit (Henseler et al., 2016).

4.5.3. Hypotheses Testing.

4.5.3.1. Effect of organisational culture dimensions on employee creativity

H1: Clan organisational culture has a positive impact on employee creativity.

The t-statistics results of path coefficient in Table 4.8 suggests that clan organisational culture has a significant negative (rather than the initial hypothesised positive) impact on employee creativity. This is with regards to the negative path coefficient of -0.166. Also, to know to what extent at which organisational culture negatively impacts employee creativity, the effect size (f^2) is considered (Table 4.8). Recall that Wong (2013), opined that the effect size of 0.02, 0.15, and 0.35 respectively suggests a small, medium and large effect. The effect size result therefore indicates that clan organisational culture has a small negative effect of 0.035 on employee creativity. The effect size is

thus significantly negative with respect to its highlighted t-statistics and p-values of 2.652 and 0.008 (significant at a < 0.5 confidence interval) respectively. This study therefore concludes that clan organisational culture has a small and significantly negative effect on employee creativity within the Nigerian manufacturing industry.

H2: Adhocracy organisational culture has a positive impact on employee creativity.

The t-statistics result of path coefficient in Table 4.8 suggests that adhocracy organisational culture has a significant positive impact on employee creativity. This supports and confirms the already hypothesised relationship of adhocracy organisational culture impact on employee creativity. This is also with regards to the positive path coefficient of 0.372. The effect size that reflects the extent at which adhocracy organisational culture impacts employee creativity is 0.084. This suggests a small effect as well (Wong, 2013) and further indicates that adhocracy organisational culture has a small and significantly positive effect on employee creativity. It is thus significantly negative with respect to its highlighted t-statistics and p-values of 1.891 and 0.059 (significant at < 0.1 confidence interval) respectively. Studies also recommend the confidence interval level of < 0.1 for scientific research as it explains 90% variance of the examined phenomenon (Carlo, Gaskin, Lytinen, & Rose, 2014; Filho et al., 2013; Gelman, 2013). This therefore confirms the H2 of this study as it can now be concluded that adhocracy organisational

culture has a significant positive impact on employee creativity within the Nigerian manufacturing industry. It also supports the findings of extant literature that have suggested that organisational culture has a positive impact on employee creativity (Amiri et al., 2014; Karamipour et al., 2015)

H3: Market organisational culture has a negative impact on employee creativity.

The t-statistics result of path coefficient in Table 4.8 suggests that market organisational culture has a significant negative impact on employee creativity. This supports and confirms the already hypothesised relationship of market organisational culture impact on employee creativity. This is also with regards to the negative path coefficient of -0.424. The effect size that reflects the extent at which market organisational culture impacts employee creativity is 0.107. This suggests a moderate or medium effect (Lowry & Gaskin, 2014; Wong, 2013) and further indicates that market organisational culture has a medium and significantly negative effect on employee creativity. It is thus significantly negative with respect to its highlighted t-statistics and p-values of 3.105 and 0.002 (significant at < 0.05 confidence interval) respectively. It could therefore be concluded that market organisational culture has a medium and significantly negative effect on employee creativity within the Nigerian manufacturing industry.

H4: Hierarchy organisational culture has a negative impact on employee creativity.

The t-statistics results of path coefficient in Table 4.8 suggests that hierarchy organisational culture has a positive but not significant (disconfirming the initial hypothesised relationship) impact on employee creativity. This is with regards to the positive path coefficient of 0.048. Also, to know to what extent at which hierarchy organisational culture positively impacts employee creativity, the effect size (f^2) is considered (Table 4.8). The effect size result of 0.003, therefore indicates hierarchy organisational culture has no effect on employee creativity. The effect size is thus not significant with respect to its highlighted t-statistics and p-values of 0.748 and 0.454 (higher than the threshold of a < 0.1 confidence interval) respectively. This study therefore concludes that hierarchy organisational culture has a no effect and no statistical significance. Therefore, it neither contributes to, nor negatively impact the improvement of employee creativity within the Nigerian manufacturing industry.

4.5.3.2. Effect of trustworthiness dimensions on employee creativity

H5: Ability has a positive impact on employee creativity.

The t-statistics result of path coefficient in Table 4.8 suggests that ability has a significant positive impact on employee creativity. This supports and confirms the already hypothesised relationship of the impact of ability on employee creativity. This is also with regards to the positive path coefficient of 0.120. The effect size that reflects the extent at which ability impacts employee creativity is 0.019; approximately 0.02. This suggests a small effect as well (Wong, 2013) and further indicates that ability has a small and significantly positive effect on employee creativity. It is thus significantly positive with respect to its highlighted t-statistics and p-values of 1.831 and 0.067. This reflects a significance of < 0.1 confidence interval respectively (Carlo et al., 2014; Filho et al., 2013; Gelman, 2013). This therefore confirms the H5 of this study as it can now be concluded that ability has a significant positive impact on employee creativity within the Nigerian manufacturing industry.

H6: Benevolence has a positive impact on employee creativity.

The t-statistics result of path coefficient in Table 4.8 suggests that Benevolence also has a significant positive impact on employee creativity. This supports and confirms the already hypothesised relationship of the impact of benevolence on employee creativity. This is also with regards to the positive path coefficient of 0.148. The effect size that reflects the extent at which benevolence impacts EC is 0.026. This implies a small effect as well (Wong, 2013) and further indicates that benevolence has a small and significant

positive effect on EC. It is thus significantly positive with respect to its highlighted t-statistics and p-values of 2.542 and 0.011. This reflects a significance of < 0.05 confidence interval respectively (Carlo et al., 2014; Filho et al., 2013; Gelman, 2013). This therefore confirms the H6 of this study and can now be concluded that benevolence has a significant positive impact on employee creativity within the Nigerian manufacturing industry.

H7: Integrity has a positive impact on employee creativity.

The t-statistics result of path coefficient in Table 4.8 also points out that integrity has a significant positive impact on employee creativity. This supports and confirms the already hypothesised relationship of the impact of integrity on employee creativity. This is also with regards to the positive path coefficient of 0.145. The effect size that reflects the extent at which integrity impacts EC is 0.025. This implies a small effect (Wong, 2013) and also further shows that integrity has a small and significant positive effect on employee creativity. It is thus significantly positive with respect to its highlighted t-statistics and p-values of 3.537 and 0.000 respectively. This thus reflects a significance level of < 0.001 confidence interval (Carlo et al., 2014; Filho et al., 2013; Gelman, 2013). This therefore confirms the H7 of this study and can now be concluded that integrity has a significant positive impact on employee creativity within the Nigerian manufacturing industry.

Table 4.9 also shows the moderating path coefficients and effects sizes of ability, benevolence and integrity in this study (Please see Appendix L for their respective moderating models).

Table 4.9: Moderating Path Coefficients and Effects sizes of Ability, Benevolence and Integrity.

VARIABLES	PE	T-Statistics (O/STDEV)	P-Values @ < 0.05	Effect Size (f ²)	SRMR	Decision
MODERATING EFFECT OF ABILITY					0.000	
ADHOCRACY -> EMPLOYEE CREATIVITY	-0.331	3.276	0.001	0.180		Supported
CLAN -> EMPLOYEE CREATIVITY	0.033	0.470	0.639	0.001		Not Supported
HIERARCHY -> EMPLOYEE CREATIVITY	-0.063	0.770	0.441	0.005		Not Supported
MARKET -> EMPLOYEE CREATIVITY	0.428	3.836	0.000	0.173		Supported
MODERATING EFFECT OF BENEVOLENCE					0.000	
ADHOCRACY -> EMPLOYEE CREATIVITY	-0.488	5.117	0.000	0.307		Supported
CLAN -> EMPLOYEE CREATIVITY	0.078	0.997	0.319	0.011		Not Supported
HIERARCHY -> EMPLOYEE CREATIVITY	-0.216	3.815	0.000	0.079		Supported
MARKET-> EMPLOYEE CREATIVITY	0.369	5.136	0.000	0.181		Supported

Note: PE (Point estimates)

Table 4.9: Moderating Path Coefficients and Effects sizes of Ability, Benevolence and Integrity Continued.

VARIABLES	PE	T-Statistics (O/STDEV)	P-Values @ < 0.05	Effect Size (f ²)	SRMR	Decision
MODERATING EFFECT OF INTEGRITY.					0.000	
ADHOCRACY -> EMPLOYEE CREATIVITY	-0.475	3.235	0.001	0.191		Supported
CLAN -> EMPLOYEE CREATIVITY	0.152	2.361	0.018	0.034		Supported
HIERARCHY -> EMPLOYEE CREATIVITY	-0.122	2.640	0.008	0.020		Supported
MARKET-> EMPLOYEE CREATIVITY	0.537	4.295	0.000	0.162		Supported

Note: PE (Point estimates)

4.5.3.3. Moderating effect of Ability

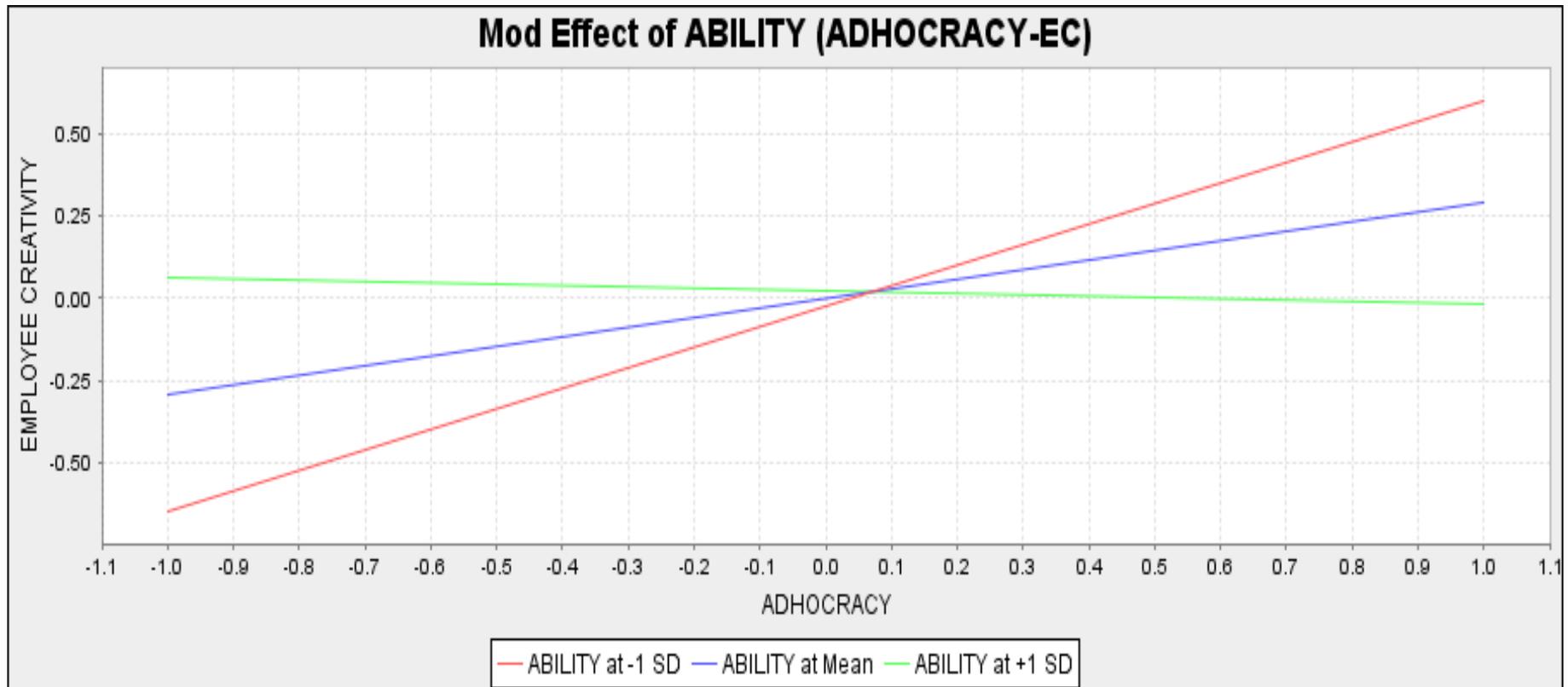
H8: Ability moderates the impact of adhocracy organisational culture on employee creativity.

To explore the nature of the moderation, an interaction graph is shown in Figure 4.4. Figure 4.4. mirrors a disordinal interaction. This is because disordinal interactions indicates that a factor has a particular kind of an effect

in a defined condition, and a different kind of effect in another condition (Widaman, et al., 2012). Given a -0.331 point estimate (Table 4.15), Figure 4.4. suggests that ability inverts the positive relationship between adhocracy organisational culture and employee creativity. It also highlights that adhocracy organisational culture has a weak simple effect on employee creativity and ability has a pronounced moderating effect on this relationship. Consequently, this means that in a condition where ability is low, an increase by 1 standard deviation (SD) in ability, would lead to an increase in employee creativity, and vice versa. Contrary to conventional expectations, one may think the higher the ability employed; the higher the chances of increase in creativity.

The reverse of such notion is the case in Figure 4.4 and plausible reasons have been subsequently discussed. However, in Table 4.9, the t-statistics value 3.276, relating the moderating effect of ability suggests a significant moderating effect on the impact of adhocracy organisational culture on employee creativity. As reported in Table 4.9, the moderating effect size of ability on this relationship is 0.180. This value reflects the amount of change in employee creativity if ability is increased by 1 and adhocracy organisational culture remains constant. Although the effect size mirrors a medium moderating effect of ability on the impact of adhocracy organisational culture on employee creativity, it still does have very important value and relay vital contribution to this study's model (Fassott et al., 2016).

The results as highlighted in Table 4.9, relates a highly significant p-value of 0.001 at a confidence interval of < 0.01 significance level (Gelman, 2013). This also confirms the H9 of this study; as it can now be concluded that ability moderates the impact of adhocracy organisational culture on employee creativity. Moreover, a negative moderating effect could therefore imply that in Nigerian manufacturing industries, the higher the ability of top management leaders operating under adhocracy organisational culture, the less improved their employee creativity could become and vice versa. In other words, while adhocracy organisational culture remains constant; an increase in top management's ability, could mean a slight decrease in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating an adhocracy organisational culture, would have to consider maintaining their current state of ability. It could be advised that more resources be committed towards regulating and ensuring that the present condition of top management's abilities are otherwise relatively constant.

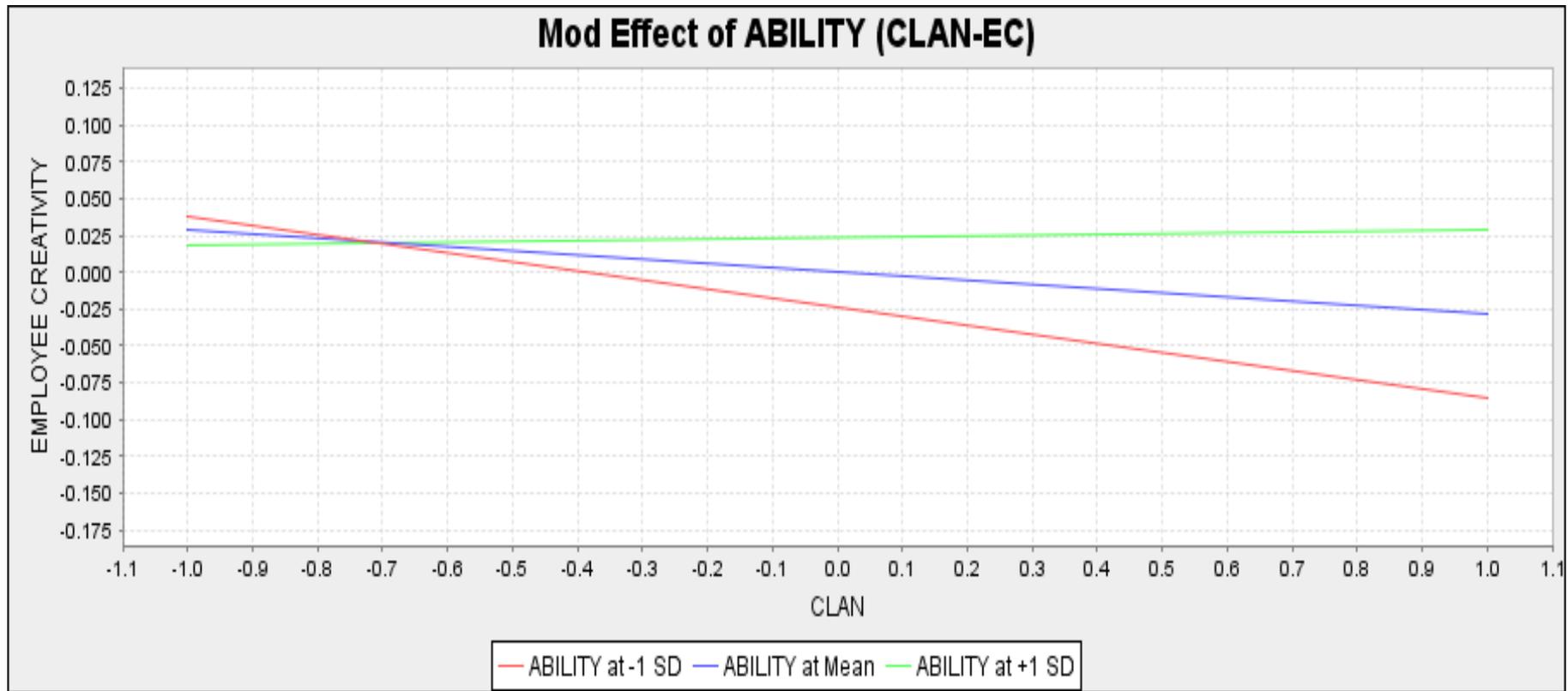


Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4.4: Moderating effect of ability on the impact of adhocracy organisational culture on employee creativity

H9: Ability moderates the impact of clan organisational culture on employee creativity.

Figure 4.5 shows a disordinal interaction which reflects that ability nullifies the negative effect of clan organisational culture on employee creativity. It also indicates a less pronounced moderating effect on this relationship. In Table 4.9, the t-statistics value relating the moderating effect of ability suggests that it has no statistically significant effect on the impact of clan organisational culture on employee creativity. This is with respect to the t-statistics value of 0.470, which falls way below the recommended > 1.96 threshold (Lowry & Gaskin, 2014). At a p-value of 0.639, it is higher than the minimum threshold of < 0.1 confidence interval. Therefore, the moderating effect of ability in this case is thus not significant. As reported in Table 4.9, the moderating effect size of ability on this relationship is 0.001. This signifies that ability also has no effect in this relationship as it falls below the minimum threshold of > 0.02 (Wong, 2013). This value also reflects only a 0.001 amount of change in employee creativity if ability is increased by 1 and clan organisational culture remains constant. Therefore, this study can conclude that ability does not moderate the impact of the clan organisational culture on employee creativity within the Nigerian manufacturing industry. With no statistical significance, ability thus, plays no moderating role in this relationship.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4.5: Moderating effect of ability on the impact of clan organisational culture on employee creativity

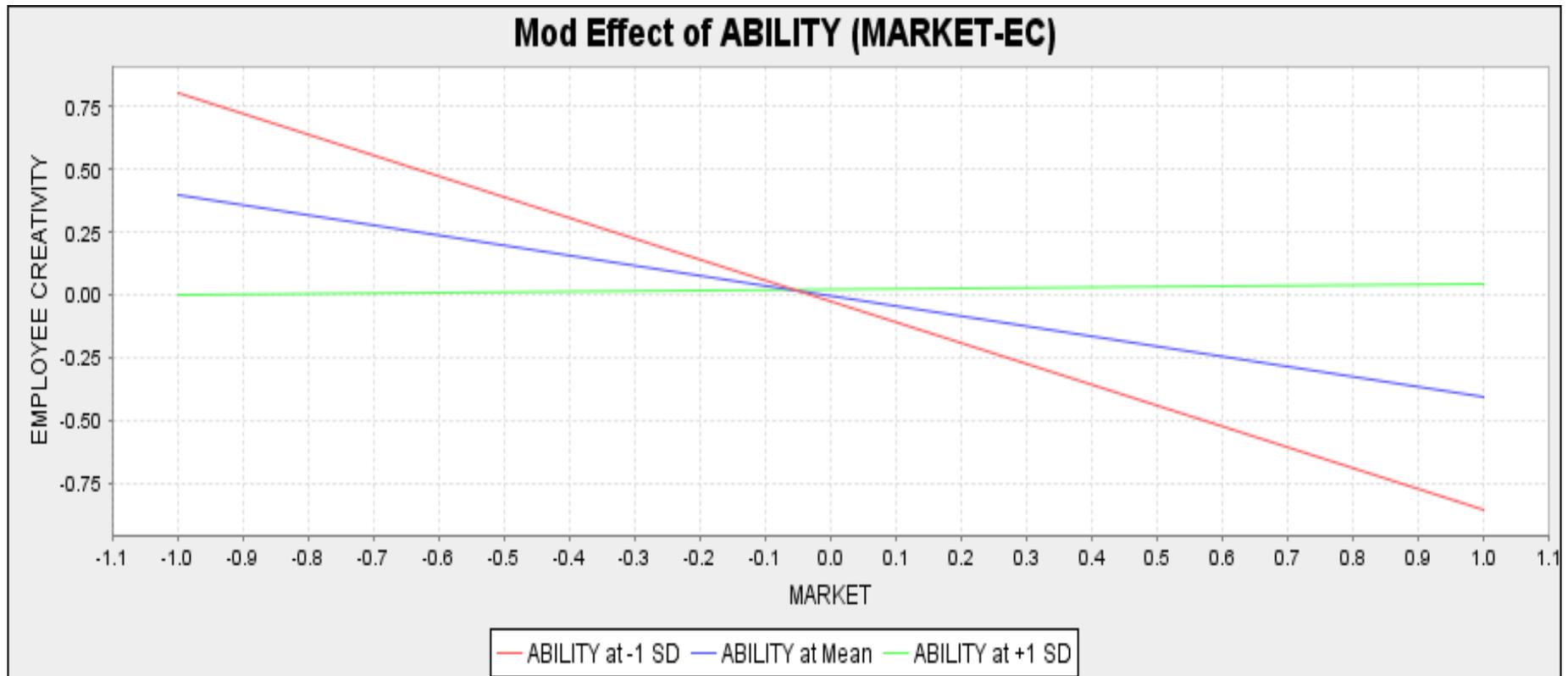
H10: Ability moderates the impact of market organisational culture on employee creativity.

Figure 4.6, shows the nature of the moderation for H10. It relates a disordinal interaction as well. With a point estimate 0.428 (Table 4.9), Figure 4.6 suggests that ability inverts or dampens the negative effect of market organisational culture on employee creativity. It also highlights that market organisational culture has a weak simple effect on employee creativity and ability has a pronounced moderating effect on this relationship. This also signifies that in a condition where ability is low, an increase by 1 standard deviation (SD) unit in ability, would lead to a positive improvement in employee creativity. Similarly, a decrease by 1 SD unit in ability would cause a decline in the level of employee creativity in another condition. In Table 4.9, the t-statistics value 3.836, relating the moderating effect of market organisational culture also suggests a strong and positive moderating effect on the impact of market organisational culture on employee creativity.

As reported in Table 4.9, the moderating effect size of ability on this relationship is 0.173. This value reflects the amount of change in employee creativity if ability is increased by 1 SD and market organisational culture remains constant. Although the effect size mirrors a medium moderating effect of ability on the impact of market organisational culture on employee creativity, it still does have very important value and relay vital contribution to this study's model (Fassott et al., 2016). On this note, Lowry and Gaskin (2014)

accentuate that even small interaction terms which appear significant are vital and they contribute a certain degree of relevance to a model. The results as highlighted in Table 4.9, relates a highly significant p-value of 0.000 at a confidence interval of < 0.001 significance level (Gelman, 2013). This also confirms the H10 of this study, as it can now be concluded that ability has a positive and highly significant moderating effect on the impact of market organisational culture on employee creativity.

It therefore infers that in Nigerian manufacturing industries, the higher the ability of top management leaders operating under market organisational culture, the more engendered their employee creativity could become and vice versa. In other words, while market organisational culture remains constant; an increase in top management's ability, would mean an increase in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating a market organisational culture, would have to consider increasing their current state of ability. It could be advised that more resources be committed towards increasing top management's ability and to also ensure it is facilitated by a market organisational culture. Consideration regarding the extent of increase in ability, should likewise be inferred based on the effect size of ability's moderating effect on the impact of market organisational culture on employee creativity.

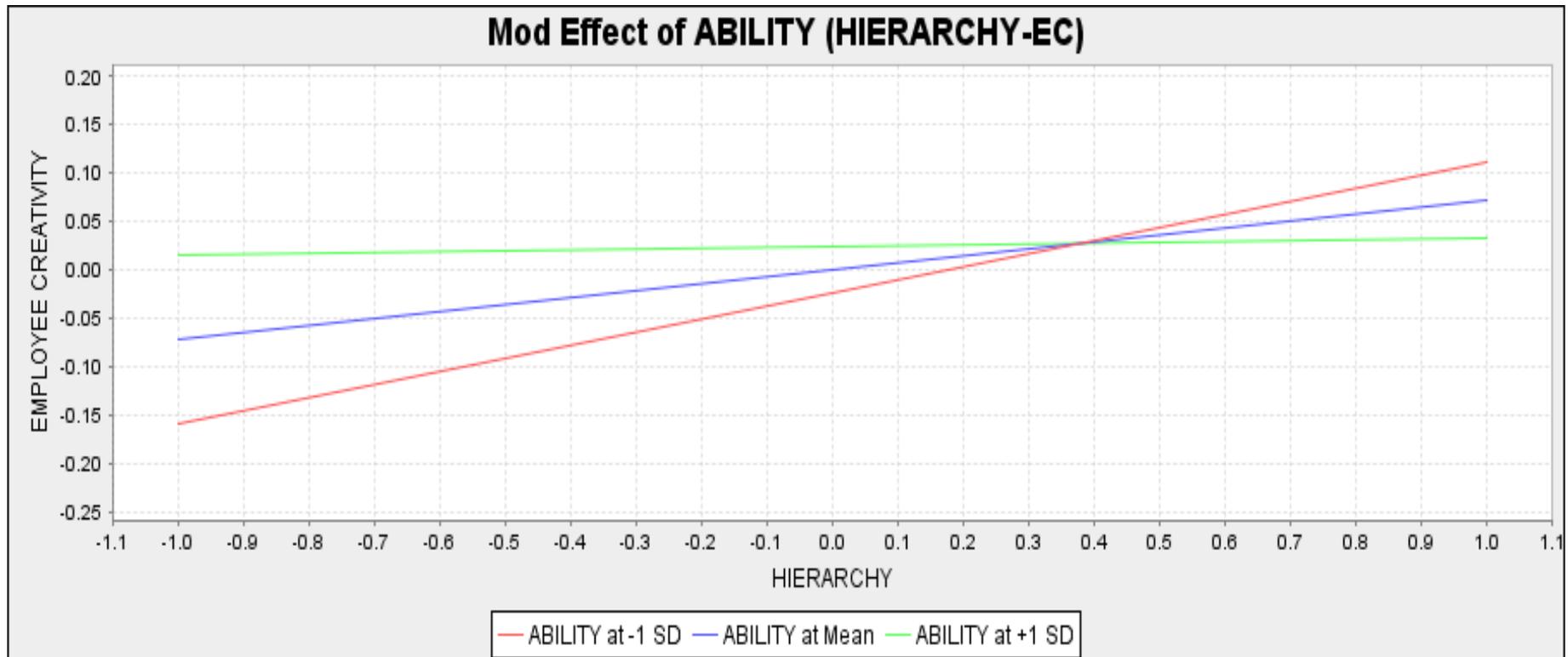


Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4.6: Moderating effect of ability on the impact of market organisational culture on employee creativity

H11: Ability moderates the impact of hierarchy organisational culture on employee creativity.

Figure 4.7 indicates that ability nullifies the positive relationship between hierarchy organisational culture and employee creativity. In view of the disordinal interaction, Figure 4.7 also suggests that ability has a less pronounced moderating effect on this relationship. However, in Table 4.9, the t-statistics value relating the moderating effect of ability suggests that this moderating effect on the impact of hierarchy organisational culture on employee creativity is statistically insignificant. This is with respect to the t-statistics value of 0.770, which falls way below the recommended < 1.96 threshold (Lowry & Gaskin, 2014). At a p-value of 0.441 with a > 0.1 confidence interval, ability in this case is therefore not significant. As reported in Table 4.8, the moderating effect size of ability on this relationship is 0.005. This signifies that ability also has no effect in this relationship as it falls below the minimum threshold of > 0.02 (Wong, 2013). This value also reflects only a 0.001 amount of change in employee creativity if ability is increased by 1 and hierarchy organisational culture remains constant. Therefore, this study can conclude that ability has no statistically significant effect on the impact of hierarchy organisational culture on employee creativity within the Nigerian manufacturing industry. With no statistical significance, ability thus plays no moderating role in this relationship.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4.7: Moderating effect of ability on the impact of hierarchy organisational culture on employee creativity

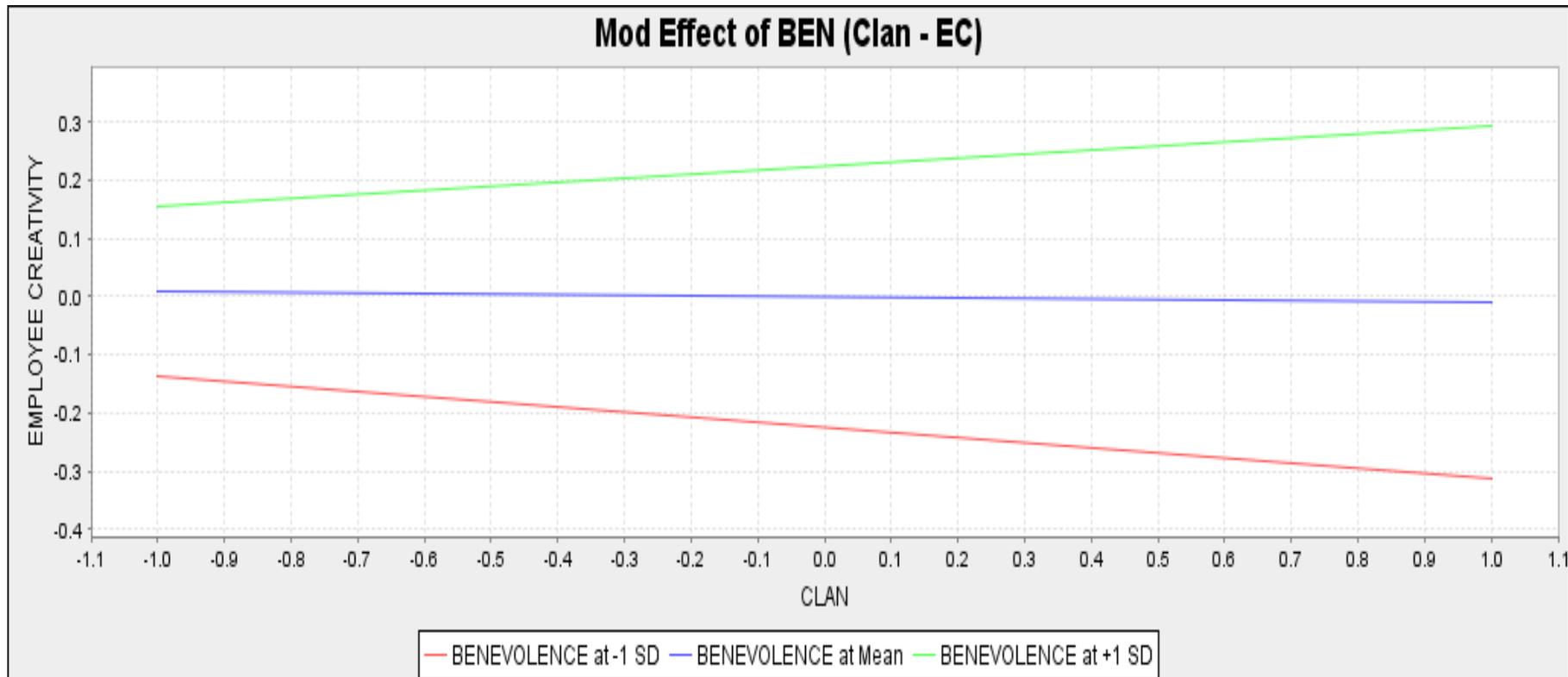
4.5.3.4. Moderating effect of benevolence

H12: Benevolence moderates the impact of clan organisational culture on employee creativity.

Figure 4.8 shows an ordinal interaction which indicates that benevolence inverts the negative effect of clan organisational culture on employee creativity. Interactions are regarded as ordinal when an independent variable appears to have more of an effect in a particular condition of an additional independent variable, under another condition (Widaman, et al., 2012). However, in Table 4.9, the t-statistics value relating the moderating effect of benevolence, suggests that this moderating effect on the impact of clan organisational culture on employee creativity is statistically insignificant. This is with respect to the t-statistics value of 0.997, which falls way below the recommended < 1.96 threshold (Lowry & Gaskin, 2014).

At a p-value of 0.319 with a > 0.1 confidence interval, benevolence in this case is also not significant. As reported in Table 4.9, the moderating effect size of benevolence on this relationship is 0.011. This signifies that Benevolence also has no effect in this relationship as it falls below the minimum threshold of > 0.02 (Wong, 2013). This value also reflects only a 0.011 amount of change in employee creativity if ability is increased by 1 and clan organisational culture remains constant. Although an interaction seems to

have occurred in Figure 4.9; it is yet statistically insignificant. Therefore, with no statistical significance, benevolence thus plays no moderating role in this relationship. This study, can thus, conclude that benevolence does not moderate the impact of clan organisational culture on employee creativity within the Nigerian manufacturing industry.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

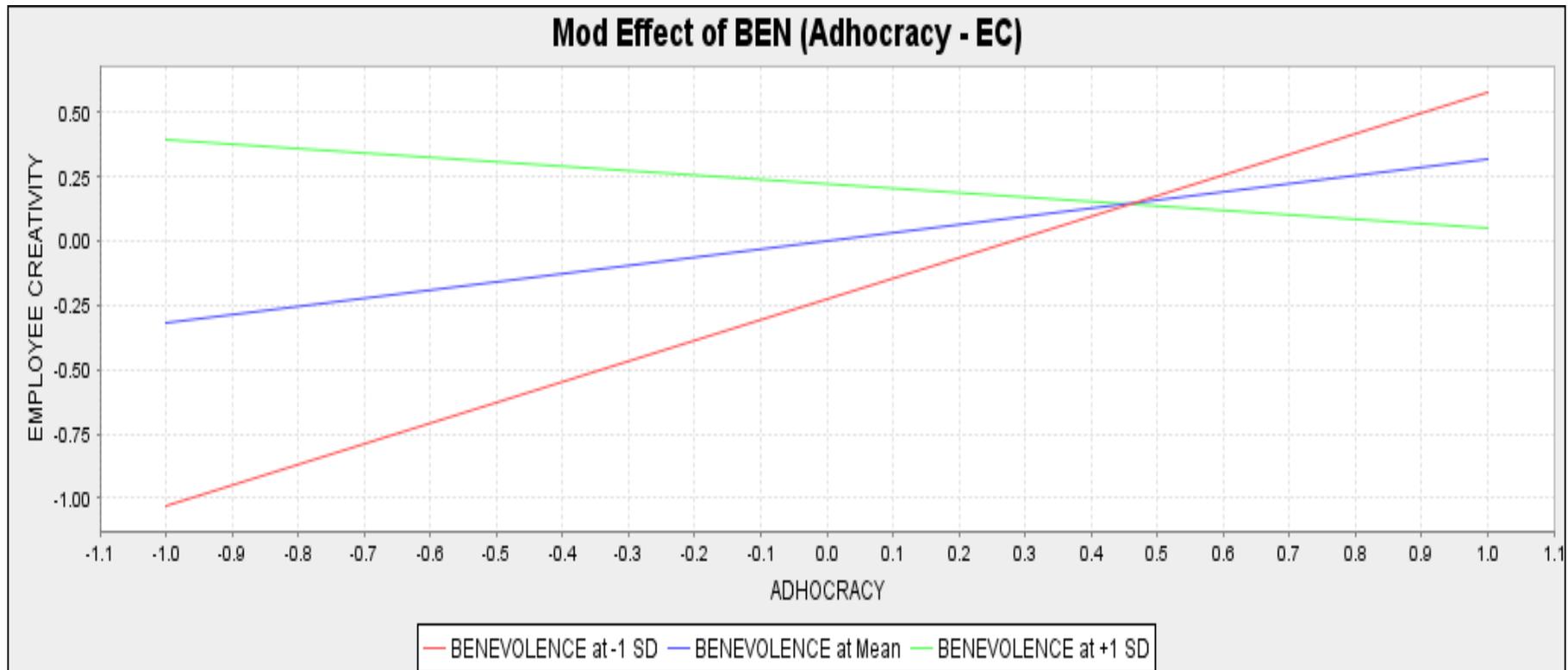
Figure 4.8: Moderating effect of benevolence on the impact of clan organisational culture on employee creativity

H13: Benevolence moderates the impact of adhocracy organisational culture on employee creativity.

Figure 4.9 indicates a disordinal interaction which shows that benevolence inverts the positive relationship between adhocracy organisational culture and employee creativity. The nature of interaction indicates that at one condition, a reduction by 1 SD unit of benevolence causes an increase in employee creativity. In another condition, an increase by 1 SD unit of benevolence would lead to a decrease in employee creativity. This also signifies that when benevolence is low, under an adhocracy organisational culture, there tends to be an increase in the level of employee creativity as compared to a decrease in employee creativity when benevolence is high. Also, contrary to a conventional expectation, one may think the more benevolence exhibited, the more creativity may tend to increase. The reverse of such notion is the case in Figure 4.9, and plausible reasons would be subsequently discussed. Table 4.15 indicates a 5.117 t-statistics moderating value of benevolence on the impact of adhocracy OC on EC. This suggests a positive interaction effect.

As highlighted in Table 4.8, the moderating effect size of benevolence on this impact is 0.307; thus relating a strong or large effect size (Lowry & Gaskin, 2014). This also indicates the amount of change that would occur in employee creativity if benevolence is increased by 1 and adhocracy organisational culture remains constant. Table 4.8 also suggests a very

significant p-value of 0.000 at a confidence interval of < 0.001 significance level. This thus confirms the H13 of this study; as it can now be also concluded that benevolence has a significant moderating effect on the impact of adhocracy organisational culture on employee creativity. Moreover, a negative moderating effect could therefore imply that in Nigerian manufacturing industries, the higher the benevolence of top management leaders operating under adhocracy organisational culture, the less improved their employee creativity could become. In other words, while adhocracy organisational culture remains constant, an increase in top management's benevolence, could mean a slight decrease in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating an adhocracy organisational culture, would have to consider maintaining their current state of benevolence towards their employees. It could be advised that more resources be committed towards regulating and ensuring that the present condition of top management's benevolence are otherwise relatively constant.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4.9: Moderating effect of benevolence on the impact of adhocracy organisational culture on employee creativity

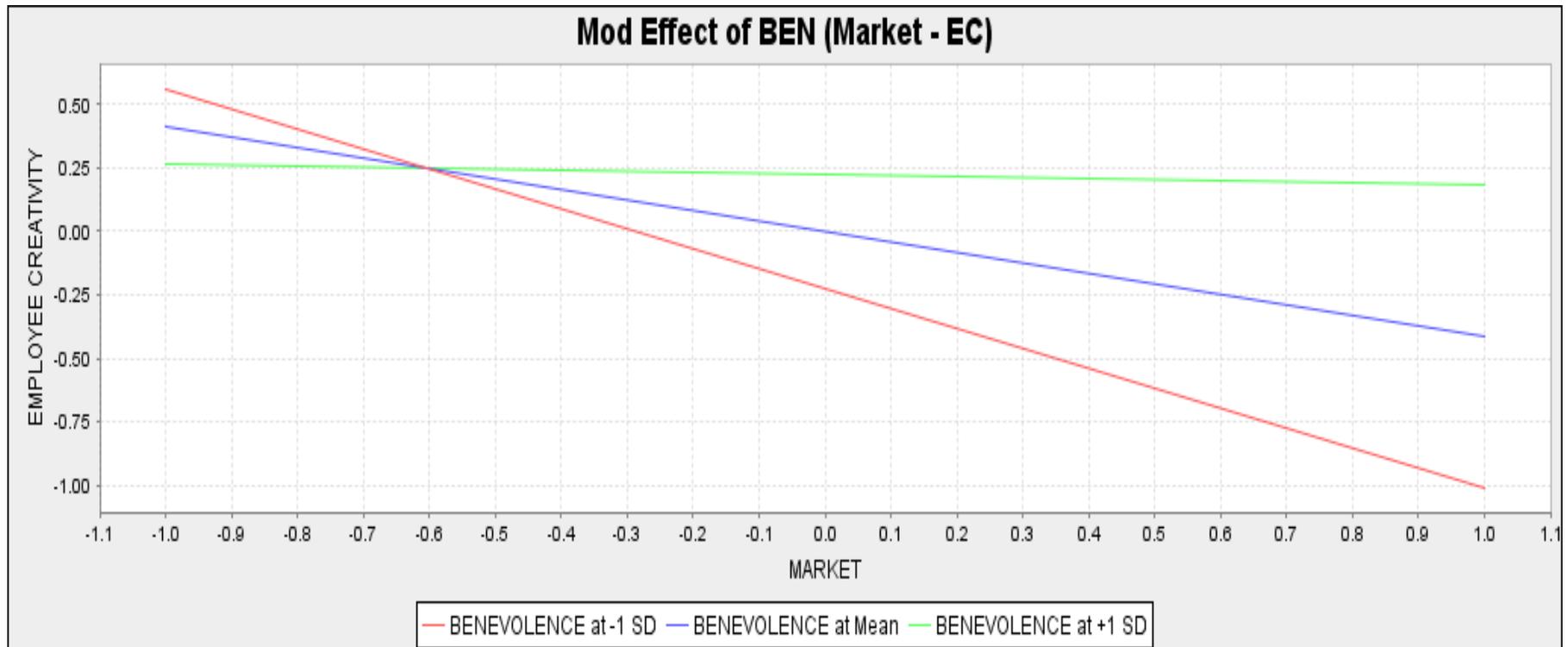
H14: Benevolence moderates the impact of market organisational culture on employee creativity.

The interaction graph in Figure 4.10, suggests that benevolence weakens the negative effect of market organisational culture on employee creativity. Consequently, this also implies that when benevolence is at its mean, an increase by 1 SD unit of benevolence would cause an increase in the level of employee creativity. Likewise, a decrease by 1 SD of benevolence would lead to a strong decline in the level of employee creativity. Table 4.9 indicates a 5.136 t-statistics moderating value of benevolence on the impact of market organisational culture on employee creativity. This suggests a positive interaction effect. As highlighted in Table 4.9, the moderating effect size of benevolence on this impact is 0.181; thus relating a moderate or medium effect size (Lowry & Gaskin, 2014; Wong, 2013). This also indicates the amount of change that would occur in employee creativity if benevolence is increased by 1 and market organisational culture remains constant. Table 4.9 also shows a very significant p-value of 0.000 at a confidence interval of < 0.001 significance level. This thus confirms the H14 of this study, as it can now be also concluded that benevolence has a positive and significant moderating effect on the impact of market organisational culture on employee creativity.

Moreover, it therefore infers that in Nigerian manufacturing industries, the higher the benevolence exhibited by top management leaders operating under Market organisational culture; the more engendered their employee

creativity could become and vice versa. In other words, while market organisational culture remains constant; an increase in top management's benevolence, would mean an increase in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating a market organisational culture, would have to consider exhibiting more benevolence towards their employees.

It could be advised that more resources be committed towards facilitating the degree of benevolence exhibited by top management's leaders and also to ensure it is facilitated by a market organisational culture. Considerations regarding the extent of increase in benevolence, should likewise be inferred based on the effect size of benevolence's moderating effect on the impact of market organisational culture on employee creativity. Consequently, an increase in benevolence would cause a strong significant but moderate improvement on employee creativity. Therefore, to engender employee creativity, market organisational culture oriented manufacturing organizations may want to consider committing a moderate degree of increase of benevolence, as it does contribute only a moderate, positive and yet statistically significant increase in employee creativity.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4.10: Moderating effect of benevolence on the impact of market organisational culture on employee creativity

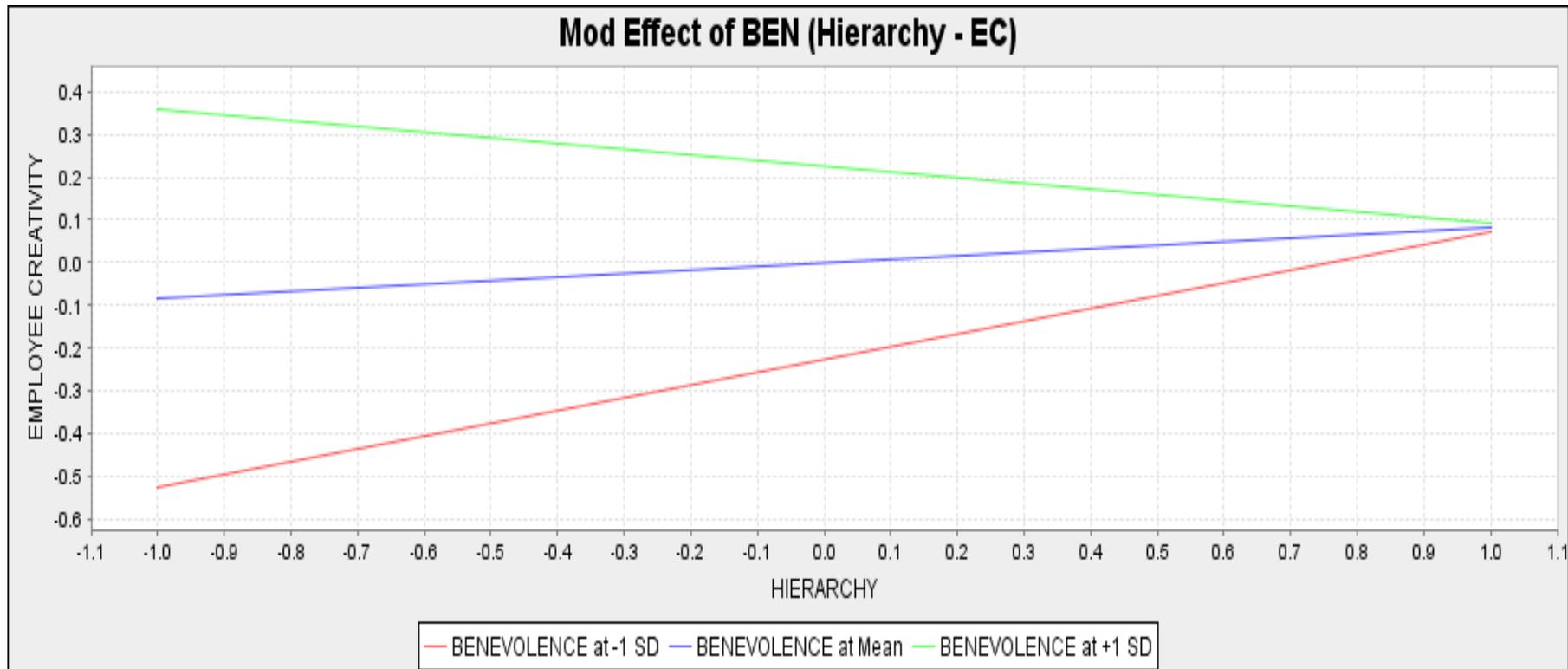
H15: Benevolence moderates the impact of Hierarchy OC on EC.

Figure 4.11, shows the nature of interaction of the benevolence on the impact of hierarchy organisational culture on employee creativity. Given a point estimate of -0.216, the interaction graph suggests that benevolence inverts the positive relationship between hierarchy and employee creativity. It further signifies that when benevolence is at its mean; an increase by 1 SD unit of benevolence would lead to a decline in employee creativity. In another condition, a decrease by 1 SD unit of benevolence would otherwise cause an increase in employee creativity. On the other hand, when benevolence is high, it would lead to a decline in employee creativity as compared to an increase in employee creativity when benevolence is low. Likewise, it may be logical to expect that the more benevolence is exhibited, the more engendered employee creativity might become.

Table 4.9 also indicates a 3.815 t-statistics moderating value of benevolence on the impact of hierarchy organisational culture on employee creativity. This also suggests a positive interaction effect. As highlighted in Table 4.9, the moderating effect size of benevolence on this impact is 0.079; thus relating a small effect size (Lowry & Gaskin, 2014; Wong, 2013). This also indicates the amount of change that would occur in employee creativity if benevolence is increased by 1 and hierarchy organisational culture remains constant. Table 4.9 also shows a very significant p-value of 0.000 at a confidence interval of < 0.001 significance level. This thus confirms the H15

of this study, as it can now be also concluded that benevolence significantly moderates the impact of hierarchy organisational culture on employee creativity.

Moreover, a negative moderating effect could therefore imply that in Nigerian manufacturing industries, the higher the benevolence exhibited by top management leaders operating under hierarchy organisational culture; the less improved their employee creativity could become and vice versa. In other words, while hierarchy organisational culture remains constant; an increase in top management's benevolence, could mean a decline in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating a hierarchy organisational culture, would have to consider maintaining their current state of benevolence. It could also be advised that more resources be committed towards regulating and ensuring that the present condition of top management's benevolence is otherwise relatively constant.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4. 11: Moderating effect of benevolence on the impact of hierarchy organisational culture on employee creativity

4.5.3.5. Moderating effect of integrity

H16: Integrity moderates the impact of clan organisational culture on employee creativity.

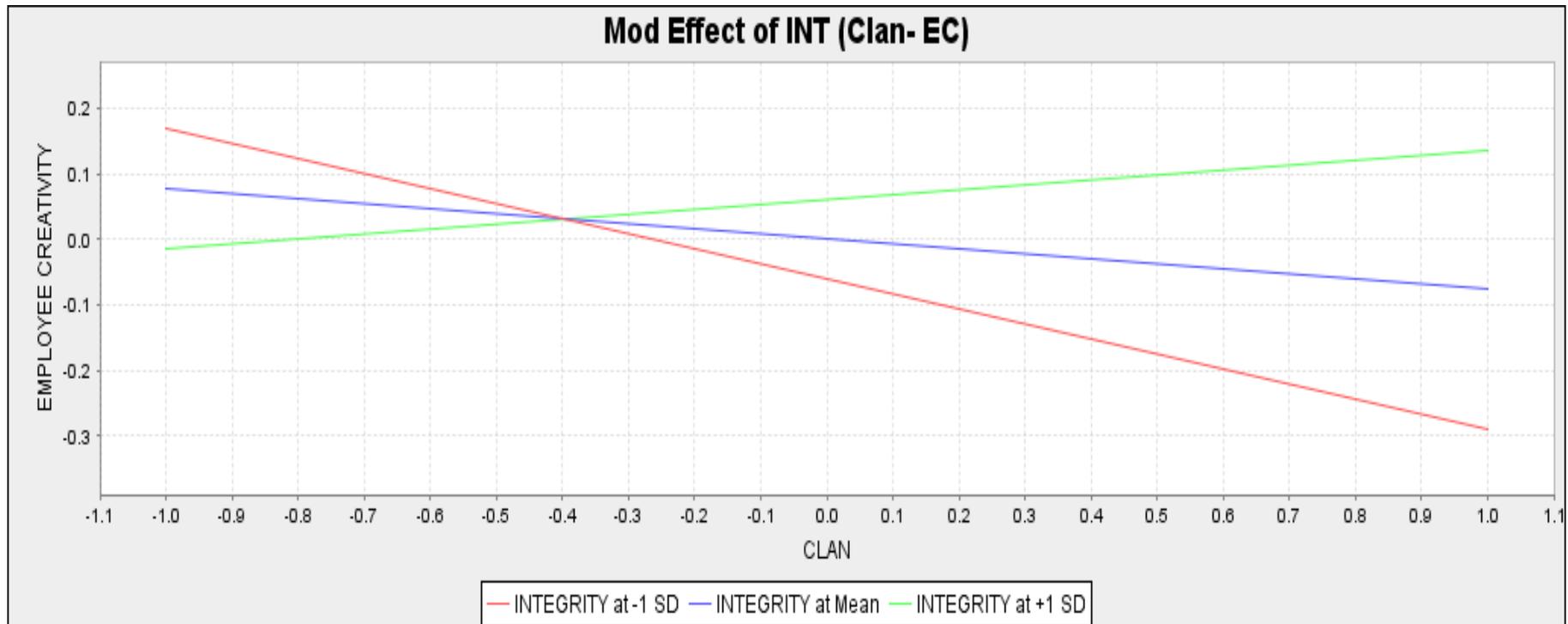
To explore the nature of moderation, an interaction graph is shown in Figure 4.12. Given a point estimate of 0.152 (Table 4.9), Figure 4.12 indicates that integrity inverts the negative effect of clan organisational culture on employee creativity. It highlights a pronounced moderating effect of integrity on this relationship. It also suggests that when integrity is at its mean, an increase of integrity by 1 SD unit will cause an increase in the level of employee creativity and vice versa. Consequently, a high integrity results in an increase in the level of employee creativity. However, employee creativity faces a substantial decline when integrity is low. In Table 4.15, the t-statistics value 2.361, signifying the moderating value of clan organisational culture suggests a moderate and positive interaction effect on the impact of clan organisational culture on employee creativity.

As reported in Table 4.9, the moderating effect size of integrity on this impact is 0.034. This value reflects the amount of change in employee creativity if integrity is increased by 1 and clan organisational culture remains constant. Although the effect size mirrors a rather small size of moderating effect, it still does have a very important value and relay vital contribution to

this study's model (Fassott et al., 2016). Lowry and Gaskin (2014) stress that even small interaction terms which appear significant are vital and they also contribute a certain degree of relevance to a model. The results as highlighted in Table 4.9, represent a significant p-value of 0.018 at a confidence interval of < 0.05 significance level (Gelman, 2013). This also confirms the H16 of this study, as it can now be concluded that integrity has a positive and significant moderating effect on the impact of clan organisational culture on employee creativity.

It therefore infers that in Nigerian manufacturing industries, the higher the integrity of top management leaders operating under clan organisational culture; the more engendered their employee creativity could become and vice versa. In other words, while clan organisational culture remains constant, an increase in top management's integrity would mean an increase in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating a clan organisational culture, would have to consider exhibiting more integrity towards their employees. It could be advised that more resources be committed towards fostering the degree of integrity exhibited by top management's leaders and to ensure it is facilitated by a clan organisational culture. Considerations regarding the extent of increase in integrity should be deduced from the calculated effect size of integrity's moderating effect on the impact of clan organisational culture on employee creativity. Consequently, an increase in integrity would cause a small but statistically significant improvement on employee creativity.

Therefore, to engender employee creativity, clan organisational culture oriented manufacturing organizations may want to consider committing a small degree of increase of their top management's integrity.



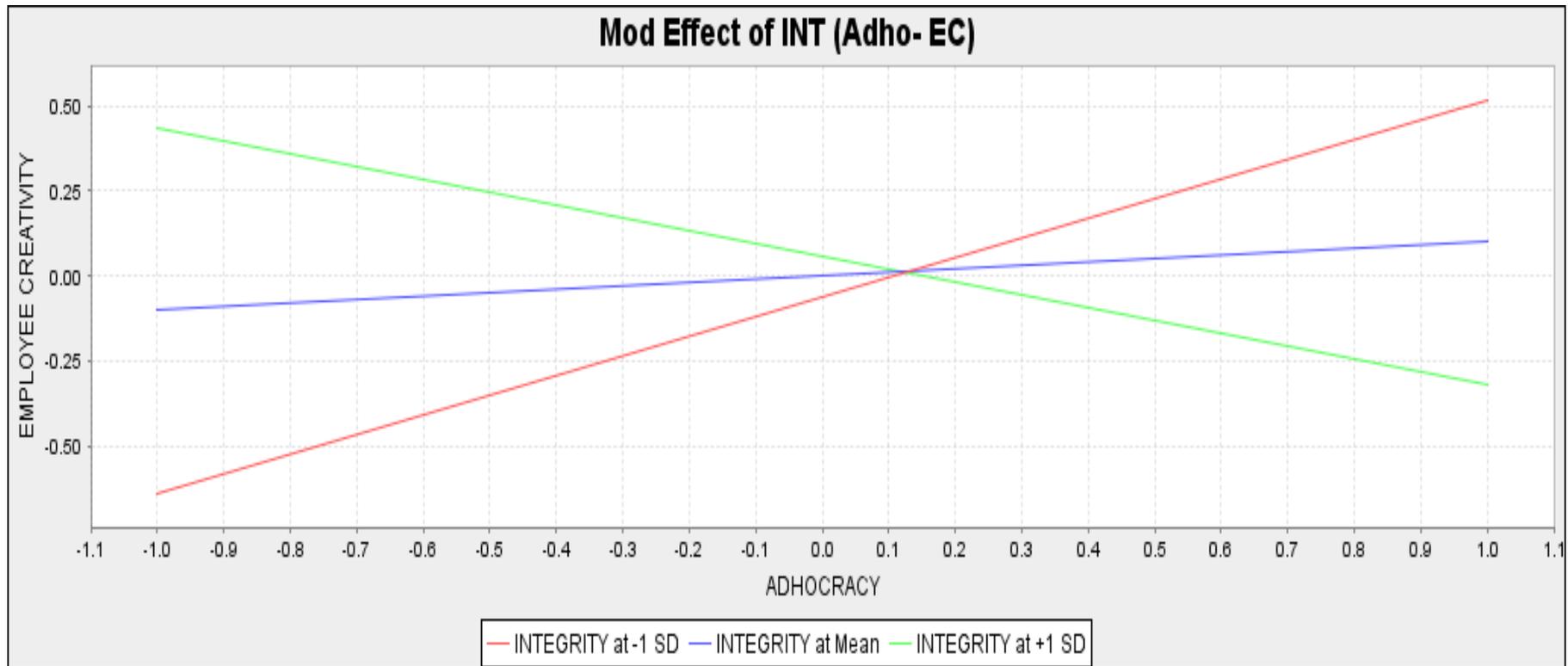
Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4.12: Moderating effect of integrity on the impact of clan organisational culture on employee creativity

H17: Integrity moderates the impact of Adhocracy OC on EC.

To explore the nature of moderation, an interaction graph is shown in Figure 4.12. Given a point estimate of -0.475 (Table 4.9), Figure 4.12 indicates that integrity inverts the positive relationship between adhocracy organisational culture and employee creativity. This interaction suggests that when integrity is at its mean, an increase by 1 SD unit of integrity would lead to a decrease in the level of employee creativity. On the other hand, a decrease by 1 SD unit of integrity would mean an increase in the level of employee creativity. This also means that, when integrity is low, employee creativity tends to increase as compared to a decrease in the level of employee creativity when integrity is high. Plausible reasons for this would be subsequently discussed in the next chapter. Nevertheless, the t-statistics moderating value (3.235) of integrity on the impact of adhocracy organisational culture on employee creativity suggests a significant interaction effect. As highlighted in Table 4.9, the effect size of integrity on this impact is 0.191; thus relating a medium or moderate effect size (Lowry & Gaskin, 2014; Wong, 2013). This also indicates the amount of change that would occur in employee creativity if integrity is increased by 1 and adhocracy organisational culture remains constant. Table 4.9 also shows a very significant p-value of 0.001 at a confidence interval of < 0.05 significance level. This thus confirms the H17 of this study. It can also be concluded that integrity has a positive and significant moderating effect on the impact of adhocracy organisational culture on employee creativity.

Moreover, a negative moderating effect could therefore imply that in Nigerian manufacturing industries, the higher the integrity of top management leaders operating under adhocracy organisational culture; the less improved their employee creativity could become and vice versa. In other words, while adhocracy organisational culture remains constant; an increase in top management's integrity, could mean a slight decrease in employee creativity. Conversely, a decrease in integrity would also mean an increase in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating an adhocracy organisational culture, would have to consider maintaining their current state of integrity. It could be advised that more resources be allocated towards regulating and ensuring that the present condition of top management's integrity are otherwise relatively constant.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

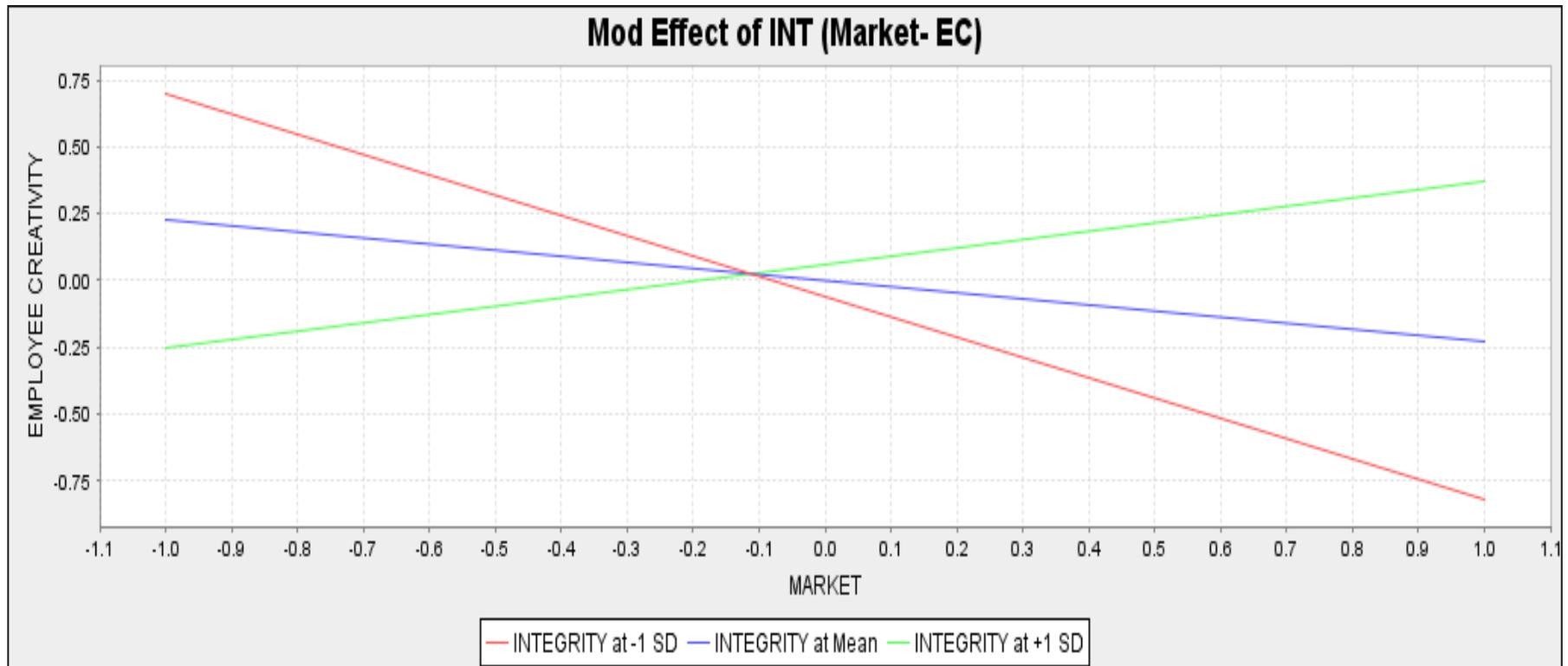
Figure 4.13: Moderating Effect of Integrity on the impact of Adhocracy organisational culture on employee creativity.

H18: Integrity moderates the impact of market organisational culture on employee creativity.

Figure 4.14 indicates the nature of interaction for the moderating effect of integrity on the impact of market organisational culture on employee creativity. The results show that integrity inverts the negative relationship between market organisational culture and employee creativity. It also highlights a pronounced moderating effect on this relationship. The nature of interaction also signifies that when integrity is at its mean, an increase by 1 SD unit of integrity would lead to an increase in employee creativity. On the other hand, a decrease by 1 SD of integrity would also cause a pronounced decline in EC. It is also observed in Table 4.9, that integrity has a positive interaction effect of 4.295 t-statistics value. As reported in Table 4.9, the moderating effect size of integrity on this impact of market organisational culture on employee creativity is 0.162. This also implies a moderate or medium amount of effect (Wong, 2013). This effect size value reflects the amount of change in employee creativity if integrity is increased by 1 and market organisational culture remains constant. Despite the degree of effect, it is also imperative to note that a major consideration is hinged on whether the phenomenon under investigation is significant or not (Fassott et al., 2016). On this note, Lowry and Gaskin (2014) accentuate that even small interaction terms which appear significant are vital and they contribute a certain degree of relevance to a model. Table 4.9 thus highlights a very significant p-value of 0.000 at a confidence interval of < 0.01 significance level. This explains a strong level of significance and therefore confirms the H18 of this study. It is therefore

concluded that integrity has a positive and highly significant moderating effect on the impact of market organisational culture on employee creativity.

Consequently, it could be inferred that in Nigerian manufacturing industries, the higher the integrity of top management leaders operating under market organisational culture; the more engendered their employee creativity could become and vice versa. In other words, while market organisational culture remains constant, an increase in top management's integrity, would lead to an increase in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating a market organisational culture, would have to consider increasing the current state of their integrity. It could be further advised that more resources be committed towards increasing top management's integrity and to ensure it is facilitated by a market organisational culture. Considerations regarding the extent of increase in integrity should be inferred based on the effect size of integrity's moderating effect on the impact of market organisational culture on employee creativity.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

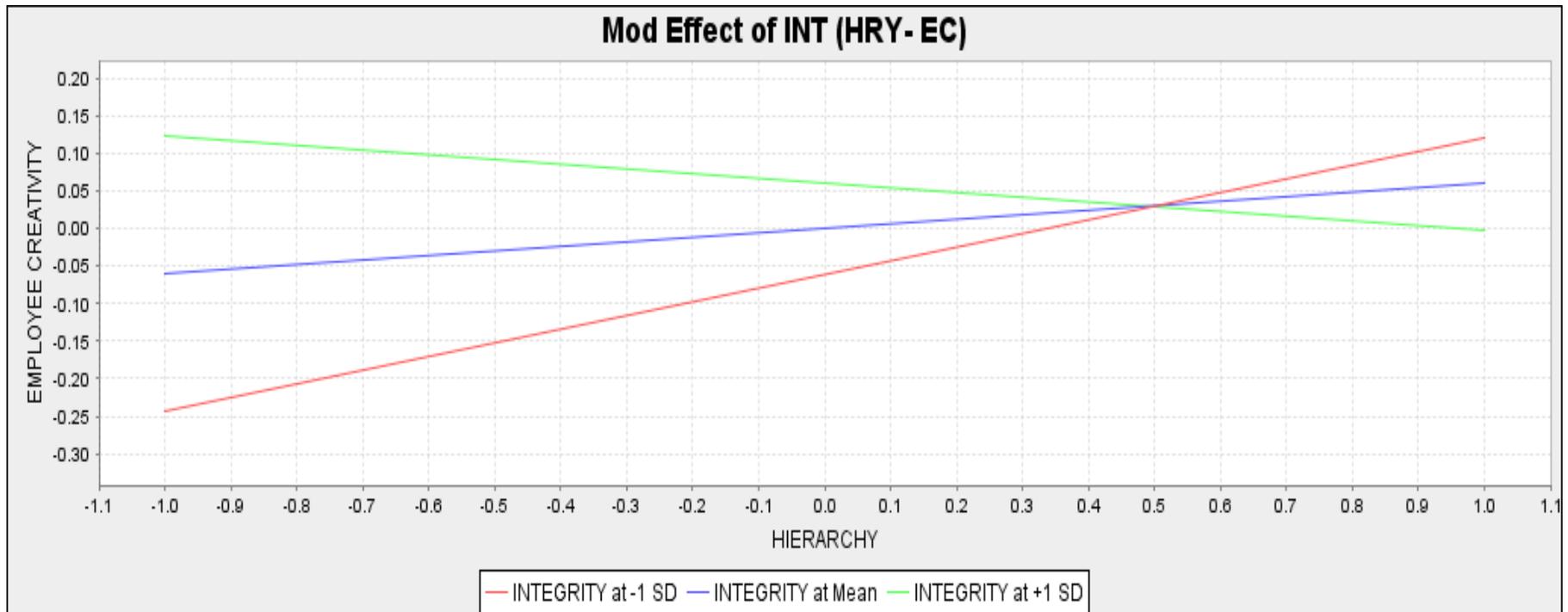
Figure 4.14: Moderating effect of integrity on the impact of market organisational culture on employee creativity

H19: Integrity moderates the impact of hierarchy organisational culture on employee creativity.

The nature of interaction in Figure 4.9 indicates that integrity inverts the positive relationship between hierarchy organisational culture and employee creativity. This also means that when integrity is at its mean, an increase by 1 SD unit of integrity would cause a decline in the level of employee creativity. Conversely, a decrease by 1 SD of integrity would lead to an increase in employee creativity. Probable reasons for this nature of result have been subsequently discussed. Table 4.9 indicates a 2.640 t-statistics moderating value of integrity on the impact of hierarchy organisational culture on employee creativity. This also suggests a positive interaction effect. As highlighted in Table 4.9, the moderating effect size of integrity on this impact is 0.020; thus implying a small effect size (Lowry & Gaskin, 2014; Wong, 2013). This also indicates the amount of change that would occur in employee creativity if integrity is increased by 1 and hierarchy organisational culture remains constant. Table 4.9 also shows a very significant p-value of 0.008 at a confidence interval of < 0.05 significance level. This thus confirms the H19 of this study. Hence, it can be concluded that integrity has a positive and significant moderating effect on the impact of hierarchy organisational culture on employee creativity.

Moreover, a negative moderating point estimate of -0.122, could therefore imply that in Nigerian manufacturing industries, the higher the

integrity of top management leaders operating under hierarchy organisational culture; the less improved their employee creativity could become and vice versa. In other words, while hierarchy organisational culture remains constant; an increase in top management's integrity, could mean a slight decrease in employee creativity. Therefore, to engender employee creativity, top management leaders of manufacturing organisations operating a hierarchy organisational culture, may have to consider maintaining their current state of integrity. This is also because Figure 4.9 indicates that when integrity is at its mean, there is a positive but slight increase in employee creativity. It could further be advised that more resources be assigned towards regulating and ensuring that the present condition of top management's integrity is otherwise relatively constant.



Note: Green line (High Ability); Blue line (Ability at Mean); Red line (Low Ability)

Figure 4.15: Moderating effect of integrity on the impact of hierarchy organisational culture on employee creativity

4.6. Chapter Summary

This chapter highlighted the examination of the study's descriptive statistics and relayed a brief discussion of the role of respondents' demographics. It has also investigated several direct and moderating effects of the variables examined in this study. Among a total of 19 tested hypotheses, 14 different hypotheses have been confirmed and supported. However, a total of 5 different hypotheses were not supported. Results of all tested hypothesis have been highlighted in Table 4.16. Hence, further discussions of the findings of this study would be considered in the subsequent chapter. This is also going to be with respect to the respondent's demographics, critical discussion on the supported and not supported hypothesis and their relativity to extant literature findings.

Table 4.10: Results of the hypothesis testing

	Hypothesis	Decisions
H1	Relationship between organisational culture dimensions and employee creativity.	
H1a	Clan organisational culture is positively related to employee creativity	Not supported (Significant / -)
H1b	Adhocracy organisational culture is positively related to employee creativity	Supported
H1c	Market organisational culture is negatively related to employee creativity	Supported
H1d	Hierarchy organisational culture is negatively related to employee creativity.	Not supported (Not Significant)
H2	Relationship between trustworthiness dimensions and employee creativity	
H2a	Ability has a positive effect on employee creativity.	Supported
H2b	Benevolence has a positive effect on employee creativity	Supported
H2c	Integrity has a positive effect on employee creativity	Supported
H3	Ability moderates the impact of organisational culture dimensions on employee creativity	
H3a	Ability moderates the impact of adhocracy organisational culture on employee creativity.	Supported
H3b	Ability moderates the impact of clan organisational culture on employee creativity.	Not supported (Not Significant)

Table 4.10: Results of the Hypothesis Testing Continued

	Hypothesis	Decisions
H3c	Ability moderates the impact of market organisational culture on employee creativity.	Supported
H3d	Ability moderates the impact of Hierarchy OC on EC	Not supported (Not Significant)
H4	Benevolence moderates the impact of organisational culture dimensions on employee creativity	
H4a	Benevolence moderates the impact of clan organisational culture on employee creativity	Not supported (Not Significant)
H4b	Benevolence moderates the impact of adhocracy organisational culture on employee creativity	Supported
H4c	Benevolence moderates the impact of market organisational culture on employee creativity	Supported
H4d	Benevolence moderates the impact of hierarchy organisational culture on employee creativity.	Supported
H5	Integrity moderates the impact of organisational culture dimensions on employee creativity	
H5a	Integrity moderates the impact of clan organisational culture on employee creativity	Supported
H5b	Integrity moderates the impact of adhocracy organisational culture on employee creativity	Supported
H5c	Integrity moderates the impact of market organisational culture on employee creativity.	Supported
H5d	Integrity moderates the impact of hierarchy organisational culture on employee creativity.	Supported

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.1. Introduction

This chapter discusses the research findings and examined hypothesis that has been highlighted in the previous chapter. It deliberates on the impacts of organisational culture on employee creativity, impacts of trustworthiness on employee creativity; and moderating effects of ability, benevolence and integrity on the impact of the dimensions of organisational culture on employee creativity. A critical evaluation of the results shown in Table 4.15, indicates that ability, benevolence and integrity have positive moderating effects on the impact of both clan organisational culture and market organisational culture on employee creativity. Similarly, ability, benevolence and integrity reflect negative moderating effects on the impact of both adhocracy organisational culture and hierarchy organisational culture on employee creativity. Notably, these negative moderating effects appear to be consistent mainly when adhocracy and hierarchy organisational culture dimensions are constant or when examined. It could then be logical to surmise that the negative moderating effects might be due to the nature of relationships between top management and organisational members within the adhocracy and hierarchy organisational culture dimensions.

It thus relates that a plausible cause of this might be arising from value systems (Kpakol et al., 2016) endemic within the adhocracy and hierarchy organisational culture dimensions. This has also been given subsequent considerations. Additionally, plausible justifications of both supported and unsupported hypothesis has subsequently been considered. Congruent with the findings and tested hypotheses of this study, the nature of discussions would therefore reflect;

- a) The effects of all organisational culture dimensions on employee creativity.
- b) The effects of all trustworthiness dimensions on employee creativity.
- c) The moderating effect of ability, integrity and benevolence on the impact of adhocracy organisational culture on employee creativity.
- d) The moderating effect of ability, integrity and benevolence on the impact of hierarchy organisational culture on employee creativity.
- e) The moderating effect of ability, integrity and benevolence on the impact of clan organisational culture on employee creativity.
- f) The moderating effect of ability, integrity and benevolence on the impact of market organisational culture on employee creativity.

5.2. The effects of all organisational culture dimensions on employee creativity

5.2.1. Clan organisational culture impact on employee creativity.

Results of this study indicates that clan organisational culture has a small negative impact on employee creativity, thus disconfirming the initial postulation (Table 4.8). Recall that Schein (2010) has earlier opined that organisational culture mirrors a pattern of shared primary assumptions that are learnt by a group of employees, as it solves its issues of internal integration and external adaptation. In the clan organisational culture, Cameron and Quinn (2006) argue that it projects a responsive environment in which employees share many values with each other. This is also because of an organisation operating as a set of best friends or a family (Cameron & Quinn, 2011).

Although, this might be very helpful in engendering employee creativity through the generation, sharing and implementation of creative ideas; it may however, relate negative consequences that could actually impede employee creativity in the long run. Over time, a homogeneous cluster could be formed and this could limit the degree at which organisational members perceive, critic and implement novelty from very diverse perspectives. This could subsequently have a negative effect on employee creativity (Tang & Byrge, 2016). This could also be because of less assessment rates of, and less access to new and divergent values that could otherwise provoke new thinking processes that engenders employee creativity. This is also in view that, in most

cases, mostly known and already familiar values are accessible to employees in homogeneous clusters, as compared to employees in heterogeneous clusters (Fernandes & Polzer, 2015). Studies found that employees with different value systems (heterogeneous clusters) would stimulate team members' cognition and thereby engender employee creativity (Fernandes & Polzer, 2015; West, 2002). Contrary to conventional anticipations that the features of clan organisational culture ought to be positively associated with employee creativity (Barbara & Valerie, 2007); the result of this present study is therefore congruent with studies that have espoused that clan organisational culture have a negative effect on employee creativity (Stahl, Maznevski, Voigt, & Jonsen, 2010; Tang & Byrge, 2016).

5.2.2. Adhocracy organisational culture impact on employee creativity

Table 4.8, shows that adhocracy organisational culture has a significant positive impact on employee creativity. This indicates that the adhocracy organisational culture is one of the organisational culture dimensions that is positively associated with employee creativity within the Nigerian manufacturing industry. Cameron and Quinn (2006) argue that the adhocracy organisational culture ought to mirror an entrepreneurial and creative platform. It embodies a certain degree of task flexibility that allows for the anticipation of needs, creation of new standards, constantly transforming creative ideas into problem solving solutions. McLean (2005) found out that frequent generating

of creative ideas and using its innovative process to realize potential value of those ideas, are vital for firm's survival.

To engender the ideation and fruition of employee creative ideas, a strong support of an adhocracy oriented organisational culture is also required; if the goal is to engender employee creativity (Gupta, 2011). The adhocracy organisational culture is usually tailored towards innovativeness and production of cutting edge novelties (Heritage, Pollock, & Roberts, 2014). By profiling and highlighting the presence and influence of adhocracy organisational culture on employee creativity, it may be required of top management to be self-motivating in building more of an entrepreneurial spirit that encourages engagement in risk taking activities. This is with respect of its positive and statistically significant impact on employee creativity. Top management ought to recognise the significance of operating an adhocracy organisational culture. Naranjo-Valencia et al. (2010) found that adhocracy organisational culture can enhance new products/services development.

Additionally, Gupta (2011) further found that adhocracy oriented organisational culture has a positive impact on employee creativity. Even the findings of Mobarakeh (2011) indicate a positive impact on employee creativity. Naranjo-Valencia et al. (2016) also found that adhocracy culture has a positive impact on innovation, which is a consequence of employee creativity. In adhocracy organisational culture, employee creativity could be further engendered in a way that inspires new focus on obtaining new

resources, new challenges, risk taking and exploration of relevant opportunities (Martins & Terblanche, 2003). This, however, requires a certain degree of flexibility and optimum control for employee creativity to be further engendered by a supportive adhocracy organisational culture (Einstein & Hwang, 2007). Findings of this present study is therefore consistent with extant literature that has espoused on the significance of operating a strong adhocracy organisational culture, and have stressed on its positive association with employee creativity (Gupta, 2011; Mobarakeh, 2011; Naranjo-Valencia et al., 2010, 2011; Naranjo-Valencia et al., 2016).

5.2.3. Market organisational culture impact on employee creativity

Figure 4.14 shows that the market organisational culture has a significant negative effect on employee creativity. This negative effect could be associated with the values exhibited in the market organisational culture. Top management leaders in this quadrant are known for their focus on productive, competitive and directive capabilities. They are usually demanding and tough as a major focus is to improve upon market shares and penetration. In view of this, employees are more task oriented and preoccupied with achieving set goals and meeting strict deadlines (Cameron & Quinn, 1999). Employee creativity may not be succinctly engendered since focus is tailored

towards productivity rather than development or fostering of cutting edge innovations.

At the early stages of engendering employee creativity in terms of the diffusion of creative ideas, the market organisational culture might not actually play a substantial role. It may however, play a significant role when employee creativity becomes engendered towards innovation diffusion, and when awareness and productivity of innovations becomes a prime focus (Jain, Jain, & Jain, 2013; Wang & Wang, 2012). Cameron and Quinn (2011) and Lisboa, Skarmeas, and Lages (2011) posited that market organisational culture ought to guarantee success of new innovativeness built upon employee creativity, in terms of market share, investment returns, sales and profitability. Engendering employee creativity for example in the IT products' manufacturing companies may very well lead to increase in changes of technological advancements. Thus, constant changes in technological advancements might require regular diffusion of creative ideas to foster and manage novelties. This is logically in contrast to a focus on improving market shares and penetration which are probable consequences rather than antecedents of employee creativity (Amabile & Mueller, 2008; Amiri et al., 2014). Consequently, Jain et al. (2013) stressed that market organisational culture is said to have a weaker or negative effect on employee creativity antecedents.

In addition, it is practically unrealistic to espouse on and engage in employee creativity initiatives without eliciting and taking on certain degree of

risks (Wang & Wang, 2012). However, in view of the features of market organisational culture, it may be rational to infer that the market organisational culture might actually require less risk associated with employee creativity, as compared to maybe the adhocracy organisational culture (Cameron & Quinn, 2011). Top management within this dimension of organisational culture may either be found to tolerate very less risks or averse risks regarding employee creativity initiatives. In light of this, Mostafa (2005) also found risk aversion to be one of the barriers to employee creativity. Extant research further espoused that the more market oriented the organisational culture becomes, the more averse to risk it will be (Balas, Colakoglu, & Gokus, 2012; Jain et al., 2013). The postulation of this present study thus demonstrates that market organisational culture is negatively associated with employee creativity, and this is likewise congruent to studies that have advocated a similar notion (Kaufman & Baer, 2004; Yazdi, 2007).

5.2.4. Hierarchy organisational culture impact on EC

Findings of this study indicates that hierarchy organisational culture has no significant impact on employee creativity. Recall that the hierarchy organisational culture dimension is characterised by very formalized and structured patterns. It could be perceived as a web of already prearranged and established procedures and typically known for its strict rules and strong control over task routines and employee actions (Cameron, 2008). It is common-sense to understand that manufacturing organisations ought to be

guided by sets of rules. However, extant literature concludes that top management might want to consider limiting such rules to the lowest acceptable minimum (Mittal & Dhar, 2015; Liu et al., 2016). This is to foster a flexible system of control within the established sets of norms and procedures. Studies have espoused that excessive implementation of strict rules and regulation of processes might play a role of suffocating employee creativity (Gupta & Singh, 2012).

In terms of engendering employee creativity, a consequence of this might compel employees to strictly implement routines in line with already prescribed procedures and strict rules. For fear of encountering unpleasant consequences from top management, employees may endeavour to avoid mistakes or contribute their own creative ideas to further engender innovativeness. Subsequently, this could result in low morale of employees to effusively contribute or commit towards creativity initiatives. Liu, Lin, and Shu (2017) and Venkatraman and Huettel (2012) advocate that this could lead to decline in production quality, employee motivation, and overall innovativeness of employee creative capabilities. However, to mitigate this, the findings of James (2008) indicate that instead of excessive control and strict rules, top management may endeavour to explore intrinsic motivation. The author emphasised that it is a key driver of employee creativity and that it drives organizational learning and transformation. The author further stressed that coercive top management actions otherwise tend to reduce employee creativity.

Andron (2013) found that a very strictly and regulated hierarchy organisational culture is mostly never creative and innovative as they may not successfully adapt to the constant change influencing the business world. On this note, Naranjo-Valencia et al. (2010) found that hierarchical organisational culture inhibits product innovation. Likewise, Hemmatinezhad et al. (2012) show that there is no significant relationship between hierarchy organisational culture with employee creativity. Liu et al. (2016) found a negative effect of the consequences of hierarchy organisational culture on employee creativity. Similarly, Kaufman and Baer (2004) found no relationship between hierarchy organisational culture and employee creativity. Yazdi (2007) found no significant relationship either. This is therefore consistent with the findings of this study which mirror no significant relationship between hierarchy organisational culture and employee creativity.

5.3. Effect of trustworthiness dimensions on employee creativity

5.3.1. Impact of ability on employee creativity

In this study, ability has been demonstrated to have a significant positive impact on employee creativity (Table 4.8). Mayer et al. (1995) and Amabile and Mueller (2008) support that ability ought to reflect proficiencies, intellectual skill sets, creative thinking capabilities and creative behaviours that addresses new paths of identifying problems and providing solutions accordingly. Ability is surprisingly required in virtually all phases of engendering employee creativity. A major driver of employee creativity could

thus be the ability of top management leaders to engender the diffusion of creative ideas. This may be from the production of creative ideas to implementation of creative ideas.

Studies (Axtell, Holman, & Wall, 2006; Clegg, Unsworth, Efitropaki, & Parker, 2002) highlight a positive link between the production and implementation of creative ideas. The authors opine that production of creative ideas is a positive predictor of its implementation. However, Baer (2012) stressed that the ability to produce creative ideas is far more predominant than creative ideas implementation. Ogbeibu, Senadjki, and Tan (2017) also posit that the ability to apply creative efforts relevant for the diffusion of creative ideas is positively associated with employee creativity. Moreover, despite the novelty or usefulness of a creative idea, the resistance and scepticism it might face could be as a result of not perceiving the source, as trustworthy enough to exercise its required ability. Hence, as long as ability can be trusted or perceived to be highly trustworthy, there could also be a high chance that the diffusion of creative ideas may aid to engender employee creativity.

Extant research has found a positive link between ability and employee creativity, in that ability is relevant for the improvement of employee knowledge that subsequently leads to advancement in employee creativity (Hsu, 2016). It thus mirrors a positive link that espouses the boundaries of creative ideas generation to creative ideas implementation. In view of engendering employee creativity, the ability to identify problems and propose

novel solutions is usually an initial step in the creative process (Amabile & Mueller, 2008). Guo and Li (2006) argued that if top management leaders could fully exploit their innate and extrinsic abilities, support for employee creativity would very well increase. In their study of socialization and innovations, Dingler and Enkel (2016) found that ability is positively associated with employee creativity. Likewise, Jiao, Yang, Gao, Xie, and Wu (2016) also found that ability have significant positive effects on employee creativity. The findings of a positive, strong and statistically significant association between ability and employee creativity is therefore consistent with the findings of extant literature (Dingler & Enkel, 2016; Hsu, 2016; Jiao et al., 2016).

5.3.2. Impact of benevolence on EC

In this study, Table 4.8 shows that benevolence has a significant positive impact on employee creativity. Mayer et al. (1995) highlight that benevolence is the exhibition of good intentions, goodwill, kindness or altruism by top management and towards other employees. Notably, an interesting detail is that a certain degree of emotions might be exhibited during the process of benevolent actions and interactions. As an art, benevolence could be perceived as an aptitude by which top management may perceive and express emotions, understand and manage them as well (Castro et al., 2012). These emotions (whether positive or negative) is said to have an effect on employee creativity (Yang & Hung, 2015). Employees may be thus compelled

to act or react based on the emotions perceived via several benevolent interactions they may experience from top management.

Manufacturing organisations that are innovation oriented for example, may also rely on the benevolent top management leaders to drive employee creativity in within a working climate that reflects positive emotions. This also enhances employee commitment to engage in creativity initiatives that may subsequently engender employee creativity. Studies have also emphasized on the importance of top management's benevolence as a vital driver that influences employee creativity (Zhou & George, 2003). For example, being benevolent instils in employees, an appreciation of the significance of task activities. It may also contribute towards producing and maintaining enthusiasm, optimism, confidence, encourages flexibility in decision making and trust. These are vital processes by which benevolence may engender employee creativity. Hence, in this present study, benevolence has been demonstrated to be positively associated with employee creativity.

Contrary to this view, Yang and Hung (2015) and Vosburg (1998) found a negative link or association between benevolence and employee creativity. The authors demonstrate that benevolence constrains rather than engender employee creativity. However, Hirt, Levine, McDonald, Melton, and Martin (1997) and Murray, Sujana, Hirt, and Sujana (1990) concluded on a similar notion that benevolence when exhibited via positive emotions have positive effects on employee creativity and subsequently engenders it. Castro

et al. (2012) also confirmed a positive relationship between top management leader's benevolence and employee creativity. The extent at which a top management leader is benevolent and relay good intentions towards employees, might result in either a positive or negative burst of emotions. This may further mirror a positive or negative employee orientation or perception of trustworthiness for the top management leader. A consequence of this might either reflect a positive or negative effect on employee creativity. The literature on top management's benevolence that engenders or inhibits employee creativity has thus been powered by several developments in recent years (Yang & Hung, 2015). The findings of the already highlighted extant literature is thus congruent with that of this study, which emphasises a positive association between benevolence and employee creativity.

5.3.3. Impact of integrity on employee creativity

According to the results of Table 4.14, integrity is shown to have a positive and significant impact on employee creativity. This could be because top management leaders may have been exhibiting very high levels of integrity, considering the positive impact their integrity has on employee creativity. This highlights a strong degree of trustworthy, open, just and empathetic nature of top management leaders. Integrity is also regarded as a crucial component of the characteristics of top management, in matters pertaining to creativity and

innovations. Integrity has been examined to reflect different interpretations by several researchers (Peng & Wei, 2016). On one hand, integrity is considered as a particular perception of reliability between top management's words and actions (Palanski & Vogelgesang, 2011). Simons (2002) identifies this as behavioural integrity.

Conversely, Peng and Wei (2016) stress that top management's integrity could be considered as a general description of ethical and honest behaviour. It is also perceived as a morally justifiable commitment in action, regarding a set of values and principles (Bauman, 2013). It is becoming a growing conventional believe that top management leaders ought to by default possess and actually exhibit high levels of integrity, whether during adversity or for initiatives concerning creativity (Moorman, Darnold, & Priesemuth, 2013). The significance of integrity on employee creativity mostly in the manufacturing industry cannot be overemphasised (Hoch, 2013). This is because creativity which involves the generation and diffusion of creative ideas, might be a risky endeavour for several employees. Hence, the need for top management leaders with high integrity. In their study of perceived leader integrity effect on employee creativity, Pang and Wei (2016) argue convincingly that top management leaders that possess high integrity are actually creators of very supportive working climate and organisational culture which engenders employee creativity. The authors also support that integrity is synonymous with honesty and trustworthiness.

Mayer et al. (1995) and Bauman (2013) argue that top management's integrity could also reflect the extent at which employees perceive them to be reliable. In this case, extant research accentuate that integrity is positively associated with employee creativity when top management leaders mirror an acceptable degree of reliability between their actions and words (Hoch, 2013). It has also been empirically proven that employees whose top management leaders exhibit high behavioural integrity are often found to be very likely to trust, share their creative ideas and also commit towards employee creativity initiatives (Simons, Leroy, Collewaert, & Masschelein, 2015). Extant literature has found that such top management attributes that mirror integrity, is positively related to employee creativity (Ma, Cheng, Ribbens, & Zhou, 2013; Valentine, Godkin, Fleischman, & Kidwell, 2011). In a study of 716 employees and their supervisors, Pang and Wei (2016) also found that managers and supervisor's integrity are positively associated with employee creativity. This therefore confirms the postulation of this study, that integrity has a positive impact on employee creativity.

5.4. The moderating effect of ability, integrity and benevolence on the impact of adhocracy organisational culture on employee creativity

Ability, benevolence and integrity are all dimensions and therefore predictors of trustworthiness (Mayer et al., 1995). In this study, all three dimensions have been predicted to moderate the impact of adhocracy organisational culture on employee creativity. However, the findings indicate

that not only are they moderators; they all negatively moderate the impact of adhocracy organisational culture on employee creativity. This certainly counters conventional expectations. A probable cause for the negative moderating effects could be because of top management's high expectations from employees based on their high standards. Notably, their negative effects revolve within for example, the processes of observable traits, values and beliefs that could be demonstrated within an adhocracy organisational culture. These examples reflect the relationships hidden within employee's perceptions of their top management.

To further buttress this notion, Figure 4.4, Figure 4.9 and Figure 4.13 shows that at the mean of their respective interactions and under an adhocracy organisational culture, top management's ability, benevolence and integrity are already high and on a positive increase. However, when each distinct moderator increases by 1 SD, employee creativity faces a decline and when they reduce by 1 SD, employee creativity is increased. This consequently demonstrates that just at the mean, top management leaders are already exhibiting high levels of ability, benevolence and integrity. Congruently, extant literature espouses the possibility that top management leaders under an adhocracy oriented organisational culture, tend to reflect very high standards of ability, benevolence and integrity. In this case, top management leaders would prefer to be perceived as having such high standards in order to continuously drive employee beliefs of their leadership competencies. Top management leaders also tend to drive employees to uphold such high

standards in themselves and consequently achieve high creative results. This may be logically appropriate, except, based on their high standards, top management leaders tend to place high expectations on employees (Liu et al., 2016).

This might usually be to either foster employee personal development and or achieve corporate innovative prowess and stronger competitive edge. Their high expectations of creative results from their employees might be due to their own personal development factors, for example; exposure, academic qualifications, experience, high self-efficacy, profit maximization or pride. It could also be from external factors such as economic, social or technological changes influencing the innovative and competitive edge of the manufacturing organisation. In light of such changes, some employees might have the ability, benevolence and integrity to advance their skills or respond efficiently, while others may not (Thomas & Eileen, 2006). Due to top management's high expectations and culminated push on their employees, studies argue that employee creativity may tend to suffer certain consequences (Baer, 2012; Zhou & George, 2003). A very conventional yet prevalent case could be a steady decline in the degree of employee creativity due to increased workplace stress levels of employees.

Similarly, the increase in workplace stress could hinder and have an adverse negative effect on employee creativity (Thomas & Eileen, 2006). Workplace stress is referred to as a physiological and behavioural response of

an employee, when the same employee experiences a demand which exceeds his/her actual or perceived abilities (Ren & Zhang, 2015). It might be a kind of demand that may not only exceed employee abilities, but may be perceived by the employees to be detrimental to their perceived benevolence and integrity, during and or after the demand is fulfilled. The demands could be related to time urgency, nature of job responsibility and high workload, organisational politics, role ambiguity and even concerns of job insecurity (Ren & Zhang, 2015). These demands could reflect forms of strain; for example, tension, exhaustion, anxiety, anger, confusion, pressure and lack of focus. It is likely that this is often common in manufacturing organisations that are adhocracy oriented and innovation centred (Axtell, Holman, & Wall, 2006).

Employee workplace stress might cause employees to leave the manufacturing organisation in response to the work stress. Thus, employee creativity is not engendered but may be lost. Employees may remain in the manufacturing organisation but only passively in acceptance to the status quo, yet without contributing towards improvement of employee creativity. Thus, employee creativity might face a sudden stop in growth rate. It may also happen that employees might not only remain passive but also further minimize their efforts by exhibiting withdrawal behaviours from employee creativity initiatives (Hon, Chan, & Lu, 2013). This could lead to a subsequent decline in employee creativity for a manufacturing organisation. These arguments have been supported by Thomas and Eileen (2006), in their study of workplace stress: etiology and consequences. The authors opined that employees

experiencing workplace stress are in significant danger of psychological and physiological disorder, as this can lead to unproductiveness.

Employees who are mentally unproductive cannot think creatively nor contribute towards employee creativity initiatives (Castro, Gomes, & de Sousa, 2012). Ren and Zhang (2015) also found that work stress perceived as a hindrance is negatively associated to even idea generation. In their study of overcoming stress and promoting employee creativity, Hon et al. (2013) advocate that work stress is negatively associated to employee creativity. Extant literature that have espoused the negative association of work stress with employee creativity also further confirms the findings of this present study (LePine, Podsakoff, & LePine, 2005; Podsakoff, LePine, & LePine, 2007).

With respect to part of the findings of this study, the negative moderating effects of all trustworthiness dimensions helps to further stretch the scope of the undergirding supporting the employee creativity phenomenon. It brings to light, how ability, benevolence and integrity actually negatively moderates the positive relationship between adhocracy organisational culture and employee creativity. This is with regards to how the high standards of top management leader's trustworthiness may inspire them to strongly expect employees to exhibit the same. Several studies have examined the direct links between trustworthiness dimensions and employee creativity (Castro et al., 2012; Dingler & Enkel, 2016; Ma et al., 2013). However, a descriptive analysis of the nature of the relationship, when trustworthiness is examined as a

moderator, has yet been given considerable attention. To shed light on the nature of this moderating relationship, this study also recaps on how top management leader's high trustworthiness expectations in their employees might cause a major consequence of employee work stress, and subsequently, negatively impact employee creativity.

Moreover, it might seem as though not much has been done by extant literature to accentuate and demonstrate the negative moderating effects of trustworthiness on the impact of adhocracy organisational culture on employee creativity. This could be mainly because, to the best of the researcher's knowledge, trustworthiness as a moderator within this study's context, has been previously very much overlooked. This might also be due to the increasing wealth of literature that has focused on trustworthiness paradigm, yet leaving its association with employee creativity almost underdeveloped (Shainesh, 2012; Singh & Sidhu, 2017). Hence, this study's originality and another unique contribution to the wealth of creativity, organisational culture and trustworthiness research. This study's results, has thus, demonstrated that top management's ability, benevolence and integrity are actually strong moderators but with statistically significant negative effects.

5.5. The moderating effect of ability, integrity and benevolence on the impact of hierarchy organisational culture on employee creativity.

5.5.1 Moderating effect of ability on the impact of hierarchy organisational culture on employee creativity.

Part of the findings of this study is thus consistent with the findings of extant literature that conclude that there is no significant link between hierarchy organisational culture and employee creativity. This study also stretches this finding a little further by examining the moderating effect of top management's ability, benevolence and integrity on this relationship. The present study finds that only benevolence and integrity are actually moderators of the relationship between hierarchy organisational culture and employee creativity. In addition, it was found that top management's ability has no significant moderating effect on the impact of hierarchy organisational culture on employee creativity. This counters the anticipated postulation for the H3d of this present study. Figure 4.7 shows that at the slope of the mean, top management's ability is already positive and reflects an increasing and high slope. This means that under a hierarchy organisational culture, top management leaders are perceived to exhibit high levels of ability within their respective manufacturing organisations.

With an internal focus on integration, stability and control under the hierarchy organisational culture, coupled with an exertion of high ability by top management leaders, it is not a surprise that employee creativity may be otherwise suppressed or inhibited (Andron, 2013; Cameron & Quinn, 2011).

The hierarchy organisational culture mirrors an organisation whose top management leaders are highly focused on stability, control and order (Cameron & Quinn, 2011). Not only is the focus on control still a hot debate in creativity literature, studies advocate that excessive control of top management has a negative effect or is negatively associated with employee creativity (Gupta, 2011; Gupta & Singh, 2012; Rinne, Steel, & Fairweather, 2013). Other researchers espouse that there is no significant relationship between ability, the features of hierarchy organisational culture (for example, control) and EC (Hemmatinezhad et al., 2012; Naranjo-Valencia et al., 2010).

Andron (2013) stress that a stringent form of control is negatively associated to employee creativity. As earlier highlighted, when top management leaders are perceived to exhibit very high standards of ability, it might be rational for them to expect the same from their employees. This study has earlier deliberated on the 'how' and the probable consequences of expecting employees to exhibit high abilities, benevolence and integrity. Under the hierarchy organisational culture, employees are often compelled to respond to top management leaders as a result of lack of choice and sometimes, fear (Busco, Frigo, Giovannoni, & Maraghini, 2012). Under a system of excessive control and rigid rules, not much choice is given to creative employees who could otherwise engender employee creativity via task autonomy.

Employee creativity may often be faced with frequent monitoring and supervision. In cases like this, employees are basically compelled to obey and

adhere to strict task routines and practices so as to avoid unpleasant consequences from top management leaders (Hoskins, 2014; Weibel, 2007). Hence, the workforce may subsequently become influenced negatively by a climate of fear. A prominent down turn of this is argued to result in low employee motivation such that employees may become passively rather than actively engaged in creative processes. This could also lead to gross unproductiveness in the degree at which creative ideas are generated or diffused (Liu et al., 2017; Owoyemi & Ekwoaba, 2014).

Extant literature tend to imply that employee creativity may hardly survive under a very strong hierarchy organisational culture, where the nature of employee's jobs is centred on R&D and or IT (Gupta & Singh, 2012). Moreover, the hierarchy organisational culture does play a vital role to either facilitate or inhibit employee creativity. Studies argue that the growth of employee creativity in this situation may be contingent on top management leadership style or on the time of implementation of the hierarchy organisational culture features (Jeffrey & Samuel, 2013). Top management's ability to drive the features of hierarchy organisational culture in creativity initiatives could be mostly vital for the implementation phase of creative ideas rather than the idea generation phase. The generation phase reflects the actual birth of creativity, while the implementation phase mirrors the production of innovations (products or services) (Baer, 2012).

Moreover, top management's ability is a necessary dimension of trustworthiness that is imperative for engendering employee creativity. It is

also a vital necessity for driving the entire creativity processes (Guo & Li, 2006). Dingler and Enkel (2016), Hsu (2016) and Jiao et al. (2016) have deliberated on the effect and significance of top management's ability, and reflect that it's an on-going discourse which mirrors a propensity for more controversial debate. Although, a degree of influence of top management's ability and control might be required for engendering employee creativity, it is often advised that a moderate or acceptable minimum be exerted. This is also because extant research has espoused that excessive control and high ability expectations have a tendency to suffocate and subsequently kill employee creativity (Dingler & Enkel, 2016; Hsu, 2016; Jiao et al., 2016). The findings of this study is thus consistent with the above mentioned arguments; such that high ability is found to actually nullify the positive association between hierarchy organisational culture and employee creativity (refer to Figure 4.7). Likewise, it is congruent with studies that have found that there is no significant relationship between ability, the features of hierarchy organisational culture (for example, control) and employee creativity (Hemmatinezhad et al., 2012; Naranjo-Valencia et al., 2010).

5.5.2 Moderating effect of benevolence on the impact of hierarchy organisational culture on employee creativity.

On the other hand, findings of this study has also demonstrated the need for managers to recognize the moderating significance of benevolence. It is vital to fathom the role benevolence plays in moderating the impact of

hierarchy organisational culture on employee creativity. Figure 4.11 suggests a positive increase of the slope of the mean of benevolence. It further suggests that, under the influence of a hierarchy OC, top management leaders of manufacturing organisations, were already exhibiting a positive and increasing benevolence towards employees. However, results of this study also shows that benevolence has a significant negative moderating effect on the impact of hierarchy organisational culture and employee creativity.

Under a strong hierarchy organisational culture, employees might feel compelled rather than motivated to support employee creativity initiatives. Some authors found that an unmotivated workforce might experience dire struggle while trying to engender employee creativity (Chukwuma & Obiefuna, 2014; Ndaliman et al., 2015). Conversely, top management's expression of increased benevolence towards employees might be quite confusing to employees when they perceive and experience benevolence as a medium of enforced control and push by top management. Employees may tend to further believe they are being manipulated and therefore perceive top management leaders as being untrustworthy. Employees may mainly be passively engaged in creativity initiatives and thereby commit less creative efforts toward employee creativity. Similarly, when stringent controls and rules are enforced, it often produces fear and less autonomy that might have otherwise engendered employee creativity (Liu et al., 2017). Consequently, employees may find it difficult to share their creative ideas within the workforce. They may feel that although top management expresses

benevolence towards them, it is yet pointless to engender employee creativity when creative efforts are basically inhibited by strict rules, monitoring and control processes.

Studies accentuate that this often leads to employee low job satisfaction and motivation, as employees experience a lack of choice to exploit creativity initiatives (Weibel, 2007). In this regard, it could be rather challenging for employees to trust in top management's benevolence. Studies that have examined the concept of top management's benevolence espouse that benevolence mirrors an act of kindness or goodwill, which is often exhibited via transfer of emotions (Castro et al., 2012; Mayer et al., 1995). In a study of emotions as constraining and facilitating factors for creativity, Yang and Hung (2015) found that positive emotions can constrain employee creativity and negative emotions can foster employee creativity. This might often be the case when top management's system of enforcing stringent control and rules is masqueraded as benevolence. The findings of a negative moderating effect of benevolence are thus congruent with the results and debates of extant literature that have examined and found that through expressed emotions, benevolence has a negative effect on employee creativity (Castro et al., 2012; Jafri, Dem, & Choden, 2016).

This therefore meets the proposition of H4d of this present study. Benevolence might have had a supposedly positive effect if it was not exhibited under a hierarchy oriented OC. This supposition is based on the negative

association or insignificant relationship found between hierarchy organisational culture on employee creativity (Andron, 2013; Hemmatinezhad et al., 2012; Liu et al., 2016; Yazdi, 2007). In a hierarchy organisational culture, top management's benevolence may be vital to foster employee loyalty or mitigate high labour turnover rather than engender employee creativity (Podsakoff et al., 2007; Valentine et al., 2011).

5.5.3 Moderating effect of integrity on the impact of hierarchy organisational culture on employee creativity.

In this study, top management's leader's integrity had a negative moderating effect on the impact of hierarchy organisational culture on employee creativity. This is with respect to a high level of top management's integrity perceived by employees under a hierarchy oriented organisational culture. Figure 4.15 suggests a positive increase of the slope of the mean of top management leader's integrity. This might have been expressed via top management leader's honesty, fairness and openness towards matters related to employee creativity. These results further indicated that, under the influence of a strong hierarchy organisational culture, top management leaders of manufacturing organisations, were already exhibiting a high integrity towards employees. Additionally, top management's integrity is commonly associated with a reputation for, and personal commitment to honesty or sincerity, openness and fairness (Chun, 2006).

Exhibiting a high integrity towards employees ought to aid in engendering employee creativity through an effective diffusion of creative ideas; however, the features of integrity, such as honesty, fairness and openness may be grossly inhibited by the influence of a strong hierarchy organisational culture. Employees who happen to be recipients of benefits gotten from top management's integrity, may end up perceiving top management as untrustworthy when the workforce lacks the openness it requires to engender employee creativity. An example of this might be cases where lack of openness breeds fear, and employees withhold creative ideas due to fear of betrayal among employees. Implications of top management's integrity and that of the hierarchy organisational culture may produce very conflicting perceptions in the minds of employees (Palanski & Vogelgesang, 2011). Hence top management's reputation for high integrity could become very questionable, when employees still feel their creative ideas are suppressed by strong bureaucracy and rigid procedures. Jassawalla and Sashittal (2002) stressed on the need for top management leaders to foster an environment of integrity and trust, that encourages employees to propose and test creative ideas. Despite the high top management's perceived integrity, not much creative ideas can be shared in an environment where the features of high integrity are impeded by the prevalence of strict control, tightness of structure and already established guidelines employees need to follow (Weibel, 2007).

Employees may often strictly adhere to the dictates of company policies and prescribed routine practices required of them rather than commit towards engendering employee creativity. It could also be a difficult challenge for top management leaders to try promoting a climate of openness and fairness when their flair for strict control is still been perceived as a strong impediment to employee creativity. Hence, creative employees who obtain job satisfaction from being able to fully utilise, exploit, share and implement their creative ideas may perceive top management as being too head strong, bullies and untrustworthy. This could subsequently instil a decline in the growth rate of employee creativity as most employees may become passively involved rather than actively involved in employee creativity initiatives. In further support of this notion, Chun (2006) found that integrity was actually negatively correlated with innovation which is also a consequence of employee creativity. Findings of this present study is thus congruent with the suggestions and findings of prior extant research that has examined the concept of integrity and its association with employee creativity (Chun, 2006; Peng & Wei, 2016). It can therefore be concluded that the H5d hypothesis of this study is supported.

5.6. The moderating effect of ability, benevolence and integrity on the impact of clan organisational culture on employee creativity.

5.6.1 Moderating effect of ability on the impact of clan organisational culture on employee creativity.

In this study, Table 4.9 shows that top management leader's ability has no significant moderating effect on the impact of organisational culture on employee creativity. In Figure 4.5, the slope of the mean suggests a decline of top management leader's ability when it is introduced under a clan organisational culture. This might mean that under a clan organisational culture, top management's ability has no statistical moderating significance. Thus, employee creativity may not be effectively engendered under the strong influence of this organisational culture dimension.

Dollinger et al. (2007) and Mehlika et al. (2014) have suggested that employee creativity is grounded in desires and values instead of just top management's abilities and skills. The clan organisational culture mirrors a workforce of homogeneous clusters of employees who share many values among each other. Tang and Byrge (2016) opined that, employees within the same homogeneous clusters spend a lot of time together. Fernandes and Polzer (2015) also supported that employees within the same clusters often tend to develop intense emotional contact with their colleagues or sometimes, their superiors. As a result of frequently shared creative ideas and consistent debate

about mostly the same topics, circulated information may often end up being redundant. Studies espouse that this dampens the likelihood that employee creativity would be engendered (Dingler & Enkel, 2016; Hsu, 2016; Jiao et al., 2016). Moreover, introducing high ability of top management leaders, in order to engender employee creativity, ought to aid in nullifying the negative effect that clan organisational culture might have on employee creativity (Figure 4.5). However, when top management leaders' high ability traits are exhibited within the workforce, employees might tend to experience a sudden push that could be perceived in the negative sense (Tastan & Davoudi, 2015).

Although this push may have been intended to cause a positive change, but because it is initiated under the influence of a strong clan organisational culture, it could be perceived as a change that is steered by an unfamiliar sets of values. Employees in homogeneous clusters have been known to have resisted changes introduced through unfamiliar sets of values (Anderson & Ackerman, 2010; Axtell, Holman, & Wall, 2006). These values may be exhibited consciously or subconsciously, while top management leader's high ability reflect behaviours that are strange and may be difficult to become fused with already established employee values. Studies accentuate that employee creativity is bound to be strongly inhibited when the change associated with it is strongly resisted (Axtell et al., 2006). Therefore, employee creativity in this situation could be strongly inhibited by employees when top management leaders try to employ high ability that are strange to employees and even expect employees to exhibit the same, as a strategy to drive employee creativity

initiatives under a clan oriented organisational culture. As such, findings of this study, is therefore consistent with the discourse of extant literature that have examined the association and effect of the clan organisational culture, and ability on employee creativity (Dingler & Enkel, 2016; Hsu, 2016; Jiao et al., 2016). This, thus, support the postulation of H3b.

5.6.2 Moderating effect of benevolence on the impact of clan organisational culture on employee creativity.

On the other hand, the H4a of this present study postulated that benevolence is a moderator of the impact of clan organisational culture on employee creativity. This however, has been refuted, as findings of this study indicated otherwise. Contrary to the initial prediction, this study found out that benevolence is not a moderator as it has not been proven to be statistically significant. A probable cause of this might be inferred via the results of Figure 4.8. At the slope of the mean, Figure 4.8 suggests that top management benevolence is almost neither positive nor negative. Hence, a maintained slope of 0.0 SD. This might further indicate that top management leaders were exhibiting neither an increased or a decreased level of benevolence. Benevolence under the clan organisational culture as highlighted in Figure 4.8 has been mostly maintained at a neutral level.

Furthermore, Figure 4.8 of this study, indicates that employee creativity increases when benevolence is high and positive. Employee creativity, otherwise decreases when it is low and negative. Nevertheless, what really happens when benevolence is neither high (positive) or low (negative) is yet to be fathomed. Hence, findings of this present study, therefore, stretches this discourse a little further by accentuating the state of benevolence when it is neither positive nor negative. This is such that based on the results of Figure 4.8; Table 4.9 further indicates that benevolence therefore maintains a non-statistically significant state. Hence, this therefore suggests that at the slope of the mean, top management leader's benevolence has no significant effect on the relationship between clan organisational culture and employee creativity. Consequently, benevolence does not play the role of a moderator. Recall that benevolence in the first place reflects acts of goodwill and kindness that are often expressed through transfer of emotions (Castro et al., 2012; Mayer et al., 1995). When top management leader's benevolence is expressed via emotions, they are known to have the propensity of inhibiting employee creativity when they are positive and facilitating employee creativity when they are negative (Yang & Hung, 2015). The finding of benevolence as espoused in Table 4.9 is thus congruent with the discourse of studies that have espoused on the effect of benevolence (Castro et al., 2012; Yang & Hung, 2015).

5.6.3 Moderating effect of integrity on the impact of clan organisational culture on employee creativity.

Interestingly, the arguments surrounding the relationship between clan organisational culture and employee creativity is yet a growing debate. To extend the scope of discourse in this relationship, this present study further investigated the moderating role of integrity. This present study found that integrity is a significant and positive moderator of the impact of clan organisational culture on employee creativity. It thus highlights that integrity inverses the negative effect of clan organisational culture on employee creativity (Figure 4.12). Figure 4.12 suggests that at the slope of the mean, top management's integrity faced a decline. However, when top management leader's integrity increased, employee creativity also increased and vice versa. This could be because of a climate of openness, fairness, empathetic and just nature of top management leaders under a clan oriented organisational culture. By exhibiting some of these characteristics of integrity, studies accentuate that it could engender employee creativity, as the diffusion of creative ideas are rarely inhibited. This discourse is consistent with the findings of Pang and Wei (2016). The authors found a positive association between manager's integrity and employee creativity.

A major reason for the importance of integrity is that it reflects top management leader's justifiable commitment to, and reputation for honesty, sincerity, and reliability between the sets of values expressed through their

words and actions (Bauman, 2013; Peng & Wei, 2016). Despite a strong influence of a clan oriented organisational culture and the probable consequences of homogeneous clusters, studies thus advocate that clan organisational culture is negatively associated to employee creativity (Tang & Byrge, 2016; Stahl et al., 2010). Although, this is consistent with the findings of this present study, a further step has also been taken to remedy the negative association. Hence, by examining the moderating effect of top management leader's integrity on this relationship, the initial negative effect is consequently inverted. Such that, despite the issues of having non-redundant creative ideas and a probably undiversified cluster of employees; employee's strong trustworthiness perception that top management leaders are known for their integrity could subsequently result in a positive effect on employee creativity (Simons et al., 2015; Pang & Wei, 2016). The findings of Pang and Wei (2016) is thus consistent with the findings of this present study, such that, integrity plays a positive and very significant moderating role in engendering employee creativity. This role has been thus demonstrated via its moderating effect on the relationship between clan organisational culture and employee creativity (Figure 4.12). Therefore, this confirms the H5a postulation of this study.

5.7. The moderating effect of ability, benevolence and integrity on the impact of market organisational culture on employee creativity.

5.7.1 Moderating effect of ability on the impact of market organisational culture on employee creativity.

Despite the features of the market oriented organisational culture, Table 4.9 highlights a significant moderating effect of top management leader's ability on the impact of market organisational culture on employee creativity. Figure 4.5 suggests that at the slope of the mean, employee creativity faced a decline when top management leader's ability was low. Given that the interaction indicates that an increase in top management leader's ability would mean an increase in employee creativity and vice versa, it does further infer that under a market organisational culture, there is a need for top management leaders to apply increased ability in their application of creative efforts.

The market oriented organisational culture reflects a workforce that has a strong focus on productivity, competitiveness and directive capabilities. It consists of top management leaders who are more fixated on improvement of market penetration and shares (Cameron & Quinn, 1999). Hence, initiatives may be tailored towards tasks and goals accomplishments. However, in the wake of an intense era of technological advancement, global competitive measures have fostered the demand for even organisations influenced by a market oriented organisational culture to employ creative efforts in order to engender employee creativity (Titus, 2007). This is also on the knowledge that a consequence of this could foster increased competitive advantage. In order to

efficiently employ creative efforts under a market organisational culture, top management may require a certain degree of ability to drive creativity initiatives. Studies have stressed that managers ought to recognise the role of ability in significantly improving creative efforts, as this could aid in engendering employee creativity (Guo & Li, 2006; Jiao et al., 2016). Findings of this present study, is thus, consistent with this notion, as it also found that an increase in 1 SD unit of ability would cause an increase in employee creativity (Figure 4.5). This present study, has therefore, demonstrated the moderating role of ability on the impact of market organisational culture on employee creativity.

Regardless of, the contradictory notions of studies (Jain et al., 2013; Kaufman & Baer, 2004; Yazdi, 2007) that have found a negative association between market organisational culture to creativity, findings of this present study stretches this notion a little further as it demonstrates that ability actually nullifies the negative impact of market organisational culture on employee creativity. This positive and significant role of ability shows that it is a vital dimension of trustworthiness that contributes positively towards engendering employee creativity. This notion is also congruent with the debates of studies that have advocated the positive role of ability in fostering employee creativity (Dingler & Enkel, 2016; Hsu, 2016; Jiao et al., 2016). It can also therefore be concluded that the H3c postulation of this study has been met.

5.7.2 Moderating effect of benevolence on the impact of market organisational culture on employee creativity.

Likewise, another vital dimension of trustworthiness that plays a positive and significant role is benevolence. This is such that, benevolence positively and significantly moderates the relationship between market organisational culture and employee creativity. This actually meets this study's H4c hypothesized anticipation. Hence, Figure 4.10 supports that top management leader's benevolence is capable of increasing the level of employee creativity if it increases by 1 SD unit and vice versa. Through the significance of the interaction effect in Figure 4.10, this study demonstrates a remedy for the espoused negative association between market organisational culture and employee creativity. This present study, therefore, sheds more light to the literature. This is such that top management leader's benevolence further nullifies the espoused negative effect of market organisational culture on employee creativity (refer to Figure 4.10).

In line with extant literature (Castro et al., 2012), benevolence may be identified via several characteristics such as goodwill, altruism, good intentions or even kindness. These characteristics are expedient factors that top management might have to consider in order to foster anticipated creative efforts from employees. Employees may become more open minded, willing and committed to share creative ideas within a market organisational culture influenced workforce, when a high level of benevolence is perceived. Focus,

on a market oriented organisational culture, may suggest a short and long run requirement of a high level of creativity. This is due to an increasing demand to meet up with the constant change in technological advancements (Ghosh, 2015). Knowing that this might lead towards increased innovativeness and subsequent increase of competitive edge, there is therefore need for market organisational culture to also consider a market orientation that encourages generation of creative ideas. Jain et al. (2013) found out that the orientation of market organisational culture concept, has positive association with organisational innovativeness; this is also another consequence of engendered employee creativity.

Since, market organisational culture is also task oriented in nature, employees may further require a certain degree of benevolence that could trigger the motivation to stimulate creativity. As one of the predictors of a creative employee, Amabile (1997) advocated that task motivation is a vital determinant of the extent an employee is willing to commit creative efforts towards creativity initiatives. It could be logical to infer that employees may fail to produce creative results because they are not sufficiently motivated in that regard. This might also be that it could take a lot of time and effort, to produce truly creative results even within a market oriented organisational culture. Employees simply might not possess the required motivation and values to address relative creative tasks. Considering the sets of values exhibited within the market oriented organisational culture, employees might prefer to focus on productiveness and market share penetration. Involvement

in further creative tasks could be abandoned half way through, if employees do not feel motivated to commit creative efforts towards engendering employee creativity. Titus (2007) argued that the absence of sufficient task motivation for employees could otherwise foster early abandonment of creative efforts. This insight is found consistent with the findings of an investigation initiated by Institute of Personality Assessment (Rowe, 2004). The findings highlighted that motivation is a major driver that determines creative failure or success.

Motivated employees, therefore, tend to collectively embrace creative tasks and contribute their resources such as creative ideas, in order to engender employee creativity (Ndaliman et al., 2015). In light of this, values expressed require a certain degree of benevolence to further guarantee sustainable commitments towards creativity initiatives (Dingler & Enkel, 2016; Dollinger et al., 2007). A sense of kindness, a show of love or even the knowledge that top management has good intentions towards employees who strive to engender EC, could go a long way to inspire motivation in employees. It is thus argued that the features of benevolence have a way of stimulating motivation in employees to exhibit creative efforts in defined creative tasks (Yang & Hung, 2015). Managers ought to therefore recognise the positive and significant moderating role of benevolence. Finding of this present study, is thus consistent with that of extant literature that has accentuated on the positive role or association of benevolence (its features and proxies) to employee creativity (Castro et al., 2012; Yang & Hung, 2015).

5.7.3 Moderating effect of integrity on the impact of market OC on EC.

Figure 4.14 suggests that the market organisational culture has a negative effect on employee creativity. This supports the argument of the negative association of the features of strong market organisational culture to employee creativity. Additionally, Table 4.9 also illustrates that top management leader's integrity has a positive and significant moderating effect on the impact of organisational culture on employee creativity. It further relates that integrity is another vital trustworthiness dimension that top management leaders ought to take into consideration. In order to engender employee creativity, the top management leaders ought to ensure that their standards of integrity remain unquestionable, even over time. Employees would be more interested in sharing their creative ideas with a top management leader that is committed to, and has a reputation for high integrity (Hoch, 2013).

In a market oriented organisational culture, there is often a thriving drive to push employees towards becoming more productive, targets achieving, and to meet set deadlines (Cameron, 2008). This may however, offset the cognitive flexibility of an employee with strong creative potentials to engender employee creativity. According to Titus (2007), Hargrove (2012), Kauppila and Tempelaar (2016), and Murray et al. (1990), cognitive flexibility has long been perceived as a favourite trait for employees desiring to develop their creative output. The authors argue that cognitive flexibility is a way of thinking which involves consistent use of alternative methods to provide solutions to challenging tasks. Under the strong influence of a market oriented

organisational culture, employees may find it difficult to consistently employ alternative pathways to provide solutions to challenging task related problems. This is in view that employees who also thrive by applying creative efforts to foster tasks accomplishment, might feel constrained to exploit their potentials. Creative employees may feel their creative capabilities are suppressed by the features of the strong influence of a market oriented organisational culture.

However, with strong employee perceptions of their top management leader's high standard of integrity, the chances of sharing and acting upon creative ideas are quite likely. This is in view that they may become confident that their top management leaders would embrace their creative efforts. Moreover, it might be logical to accentuate that as long as employee creative efforts positively contributes towards the goals and objectives enshrined within the market organisational culture; it might be very likely that top management leaders would relay more support towards engendering employee creativity. Employees, on the other hand may be more willing to further commit towards creativity initiatives, since they have more autonomy to exercise their cognitive flexibility and subsequently engender employee creativity.

Studies have demonstrated that to a high extent, integrity has a significant and or plays a positive role in encouraging and stimulating employee creativity (Hoch, 2013; Peng & Wei, 2016). By further investigating the nature of interaction of integrity in Figure 4.14, this study finds that integrity thus has a positive and significant moderating effect on the negative

association of market organisational culture to employee creativity. This therefore point out that, the application of increased top management leader's integrity is a strong recommendation for engendering employee creativity, even in a market oriented organisational culture. This is such that integrity, in this present study, inverts the negative effect of market organisational culture on employee creativity. The findings of this study is therefore consistent with findings and supporting arguments of extant research (Bauman, 2013; Hoch, 2013; Peng & Wei, 2016; Simons et al., 2015) that have espoused on the positive role of integrity. It further confirms the H5c of this study.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1. Introduction

This chapter presents an overall summary of the key findings. It highlights a Multi-Level Organisational Culture and Trustworthiness Structural Template (MOCTST), for manufacturing organisations and decision makers to consider when engendering employee creativity. It highlights theoretical contributions and implications that reflect on this study's multidimensional model for engendering employee creativity. This section also provides some policy implications for policy makers. The limitations of this present study and recommendations for future research is subsequently discussed. Additionally, a concise conclusion is highlighted at the end of this final chapter.

6.2 Summary of thesis

One of the major goals of a research grounded in employee creativity is to foster innovative benefits that are born out of the stem of effective diffusion of creative ideas. Creative ideas are important for short and long term survival of a manufacturing organisation. They are also important for engendering employee creativity, for manufacturing organisations that seek to

thrive even in this era of constant change and uncertainty. Although, it is one thing to have a spark of a creative idea, it is also another thing to ensure its diffusion, hence its subsequent implementation. A common challenge for employees within the workforce, may not often be the inability to generate creative ideas. It might be that of trusting that the top management leaders vetting their creative ideas would embrace and support their creative ideas to achieve their innovative results. However, potential innovative results could be perceived as instigators for acceptance, rejection or suppression of creative ideas that could be vital for engendering employee creativity. Likewise, to engender employee creativity within manufacturing organisations, it does require the strong support of a flexible type of organisational culture. The degree at which employee creativity manifest, is subsequently determined by the magnitude of trustworthiness exhibited by several top management leaders, respectively. It is therefore pertinent to note that the various dimensions of organisational culture and top management's trustworthiness are being exhibited consistently and respectively, in manufacturing organisations across the globe. Nevertheless, with respect to the scope of this study, an in-depth examination of the case of the Nigerian manufacturing industry has aided to shed more light on this study's aims and objectives.

The Nigerian manufacturing industry, is an important organ of Nigeria's economic and innovation development. Deep within the core of its innovations culture, Nigerian manufacturing industry ought to recognise the grave importance of engendering employee creativity. With a view to engender

employee creativity, it is also important to consider the roles of a supportive organisational culture and the significant moderating effects of top management leader's trustworthiness. The country often highlights the need to be more innovation centric, but has rarely shifted its focus from the innovation surface to a rooted perspective, where employee creativity, ought to first thrive through the effective diffusion of creative ideas. Therefore, based on the findings of this study, the MOCTST was developed for manufacturing organisations to consider, when engendering employee creativity (Figure 6.1). The MOCTST suggests several noteworthy considerations that may help to foster positive and significant benefits to the Nigerian manufacturing industry.

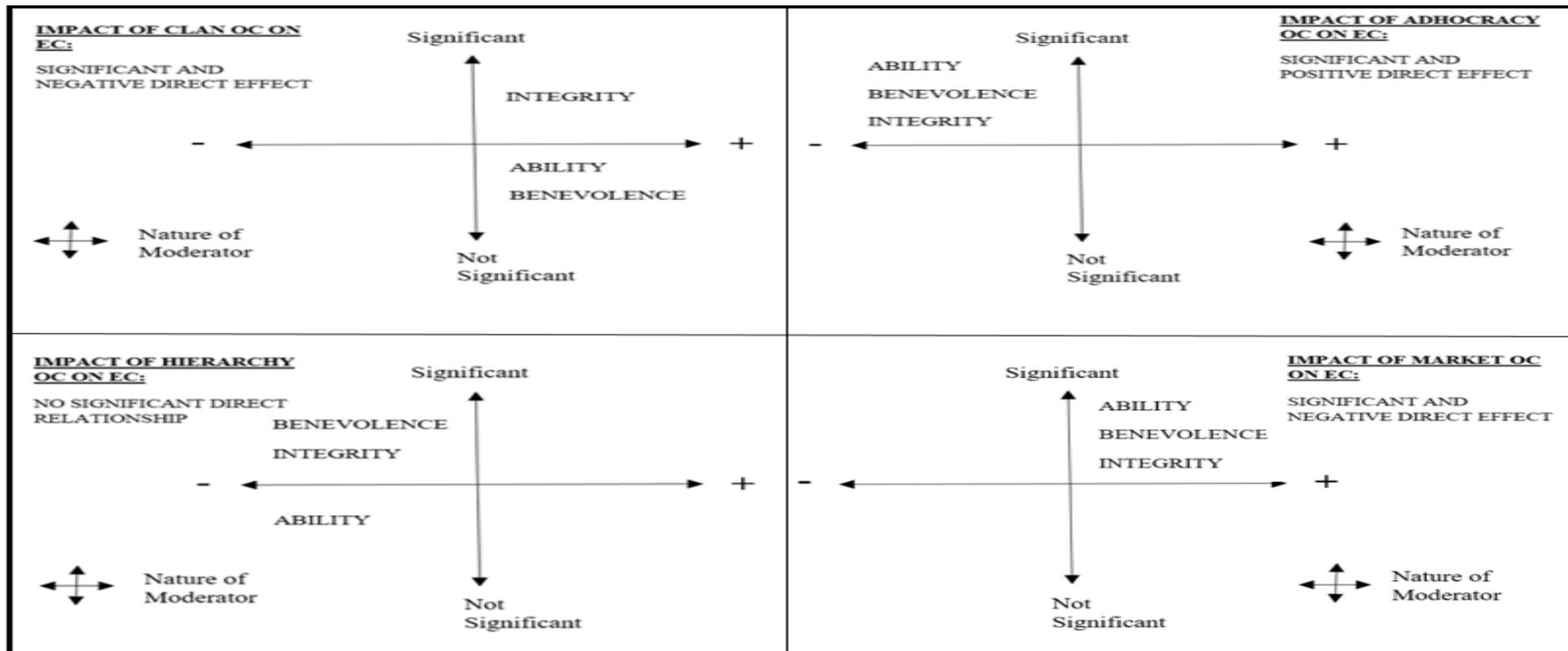


FIGURE 6. 1: A Multi-Level Organisational Culture and Trustworthiness Structural Template (MOCTST), for engendering employee creativity.²

² Note: OC (Organisational culture); EC (Employee creativity); The signs (-/+) and significant and not significant arrows directions indicate the nature/positions of the respective moderators (Ability, benevolence and integrity).

The MOCTST relates four different levels of the organisational culture dimensions. Each organisational culture level reflects their respective findings based on this present study. Each of the organisational culture levels are made up of their respective quadrants. Each quadrant consists of information suggesting the effect of that dimension of organisational culture on employee creativity. It also highlights the nature of each moderator's effect in that quadrant; indicating whether they have positive or negative, significant or not significant effects on the impact of the organisational culture dimension on employee creativity.

The MOCTST reflects a guide or roadmap for Nigeria manufacturing organisations to consider and employ in order to engender employee creativity. It profiles the several impacts of organisational cultures that are prevalent within the Nigerian manufacturing industry. It also offers a guide to aid organisational top management leaders in making decisions regarding their organisational culture. Such decisions that might be more appropriate for them to effectively engender employee creativity. It also highlights what organisational culture to avoid or should be adopted to engender employee creativity. The MOCTST, also points out possible moderators that can be applied or should not be applied under specific organisational cultures. By highlighting the nature/positions of respective moderators in each quadrant, top management leaders can be able to know the relative moderator(s) to improve upon. Furthermore, for manufacturing organisations who are already being strongly influenced by a specific dimension of organisational culture, the

MOCTST provides an immediate and simplistic advice to top management leaders on what trustworthiness dimension to either foster or mitigate for in order to yet engender employee creativity. The MOCTST mirrors a rather simplistic overview of the complex results of this study.

As an aid to further comprehend the summary of findings of this study, the MOCTST relate that the clan organisational culture has a significant and negative direct effect on employee creativity. Although, employee creativity might be engendered, it may however, be engendered to a certain extent where it would either cease to be engendered or become engendered rather slowly. This infers that organisations under a strong influence of the clan organisational culture may struggle to excel innovatively in the long run. This could be due to over familiarity of exchanged values and absence of no new information or values that challenges the current status quo of doing things. Engendering of employee creativity may require constant diffusion of creative ideas to ensure it is being constantly engendered. Top management leaders ought to endeavour to not overlook the consequences the negative effects clan organisational culture might have on employee creativity. The MOCTST also indicates that top management leader's integrity has a positive and significant moderating effect on the negative impact of clan organisational culture on employee creativity. As a plausible remedy to the negative effect of clan organisational culture on employee creativity, top management leaders ought to strive to ensure their integrity remains unquestionable. It has the propensity to subsequently engender employee creativity. This is also because their

integrity can inverse the negative effects of clan organisational culture on employee creativity. The MOCTST also shows that, although top management leader's ability and benevolence appear to be positive moderators, they are statistically not significant.

The second quadrant of the MOCTST shows the impact of adhocracy organisational culture on employee creativity. It indicates that the adhocracy oriented organisational culture have significant and positive direct effect on employee creativity. In order to engender employee creativity, top management leader's might also want to consider adopting an adhocracy oriented organisational culture. This is due to its prevalent focus on innovativeness, entrepreneurial spirit and creativity centred objectives. It could thus be inferred that the collective features of adhocracy organisational culture relate a structure that allows for employee creativity to be consistently engendered. However, in this quadrant, the results show that top management leader's ability, benevolence, and integrity have significant negative moderating effects on the impact of adhocracy organisational culture on employee creativity. This study demonstrates that within the adhocracy organisational culture, ability, benevolence and integrity are seemingly high. This seems to be consistent with a logical assumption that, top management leaders might be required to exhibit high standards of ability, benevolence and integrity, in order to efficiently engender employee creativity. Nevertheless, this study further highlights that when these trustworthiness dimensions

become too high, they reflect negative effects on the positive impact of adhocracy organisational culture on employee creativity.

In the third quadrant, the MOCTST highlights that there is no significant direct relationship between hierarchy organisational culture and employee creativity. Top management leaders ought to acknowledge that, while the hierarchy organisational culture might not be a recommended type of culture for engendering employee creativity, it may however, be important during the implementation of creative ideas. This is due to the need for control and direction regarding the fruition of creative ideas. During the implementation (innovations) of creative ideas, top management ought to exhibit an acceptable degree of control rather than an enforced kind of control. Moreover, the MOCTST illustrates that top management leader's benevolence and integrity have negative moderating effects on the impact of hierarchy on employee creativity. It also demonstrates that top management leader's ability does not moderate the relationship between hierarchy organisational culture and employee creativity. This is because ability in this quadrant, is not statistically significant.

The fourth and final quadrant of the MOCTST indicates that the market organisational culture have a significant and negative direct effect on employee creativity. It shows that top management leader's ability, benevolence, and integrity are positive and significant moderators of the negative effect of market organisational culture on employee creativity. Additionally, findings of

this study also suggest that it is vital for top management leaders to exhibit an acceptable degree of ability, benevolence and integrity. This is because when they are not being influenced, or neither acting as moderators, they all have positive and significant direct effects on employee creativity. Hence they play very important roles in engendering employee creativity.

Based on the MOCTST, this study also indicates that in order to engender employee creativity, both existing and new manufacturing organisations may want to consider adopting and employing the adhocracy or market organisational cultures. This is due to the significant and positive direct effect adhocracy organisational culture have on employee creativity. This is also because the adhocracy organisational culture is structured to engender employee creativity via its features of innovativeness, flexibility, risk taking, external focus and differentiation. Likewise, the market organisational culture is another option for engendering employee creativity. This is because it is positively and significantly moderated by top management leader's ability, benevolence and integrity. Hence, top management leaders do have important roles to play in ensuring that they exhibit acceptable levels of ability, benevolence and integrity in order to engender employee creativity.

6.3. Study Implications

This section relating to the discourse of study implications is divided into two parts, such as the theoretical contributions and implications, and the

policy implications for the study. They are structured to relay invaluable insights to practitioners and policy makers.

6.3.1 Theoretical Contributions and Implications

To the best of the researcher's knowledge, this study is among the first to integrate and empirically examine specific theoretical and conceptual underpinnings to engender employee creativity in Nigerian manufacturing industry. To aid this analysis, this study thus employed the conceptual insights of Cameron and Quinn (2006) competing values framework (CVF) for profiling and examining organisational cultures, and the concept of trustworthiness from Mayer et al. (1995). These have been employed to support the undergirding of Amabile (1997) componential theory of individual creativity (Refer to Figure 2.4). To reflect their contributions to the theory, this study has therefore demonstrated that organisational culture mirrors positive and negative, significant and insignificant effects on employee creativity (Figure 6.1). This has been evidenced via an examination of the impacts of organisational culture dimensions on employee creativity. Likewise, this study has also demonstrated that ability, benevolence and integrity are moderators of the relationship between organisational culture and employee creativity. Although the nature in which they manifest differs based on the organisational culture type under scrutiny (Figure 6.1). This study has also shown at what conditions these moderators are either positive or negative and significant or insignificant.

Several extant literature has examined the organisational culture concept from a unidimensional perspective (Jan & Hazel, 2013) or in terms of mainly its descriptive characteristics (Hogan & Coote, 2014). Investigations of a growing body of literature (for example, Deshpande, Farley, & Webster, 1993; Lau & Ngo, 2004; Naranjo-Valencia et al., 2010, 2011; Obenchain & Johnson, 2004) that has employed the CVF in order to examine its effects on employee creativity, have notably resulted in question of endogeneity issues. This is due to lack of not examining and or not measuring the complete proposed dimensions of the CVF. This has led to a subjective centred approach to thorough scrutiny of organisational culture. Although, these approaches may have produced relevant findings, they are often limited to mainly a narrow view of the depth of what organisational culture really is. Hence, its several conflicting definitions. Therefore, it could thus, be inferred that results obtained from these studies that have investigated organisational culture effects on employee creativity are both limiting and or misleading (Deshpande et al., 1993; Lau & Ngo, 2004; Naranjo-Valencia et al., 2010, 2011; Obenchain & Johnson, 2004). This is because they failed to enhance the theoretical insights of all organisational culture dimensions, and how these various dimensions, impact employee creativity. It is deemed misleading as it may guide readers to develop a perception that organisational culture mainly demonstrates a particular kind of impact on employee creativity.

Equally, in the discourse of the Amabile (1996, 1997) Componential Theory of Individual Creativity, organisational culture was highlighted as a factor that could be an obstacle and or facilitator of employee creativity. However, Amabile (1996, 1997) did not highlight what kind of organisational culture is or could actually be a facilitator or an obstacle to employee creativity. Without an in-depth analysis of what exact organisational culture might actually be an obstacle or facilitator; organisations may be guided by the perceptions that organisational culture as a whole, is mainly a facilitator or an obstacle to employee creativity. This further limits the degree of insights relevant to understand how organisational culture actually impacts employee creativity.

Therefore, this study has attempted to bridge these gaps and contribute to the theory, by highlighting and profiling the organisational culture via its four distinct dimensions (based on the CVF). To shed more light on this, this study has also examined their various impacts on employee creativity, and this has led to its rather significant findings. This study also contributed to the Componential Theory of Individual Creativity by further confirming that the hierarchy organisational culture dimension is an obstacle, as it has no significant relationship to employee creativity. Conversely, this study confirmed that the adhocracy organisational culture is also a facilitator and can actually engender employee creativity. This is due to its significant direct effect on employee creativity.

This study enhanced the insights of the Componential Theory of Individual Creativity by further extending the scope of establishing causal effects between organisational culture and employee creativity. Given that not all dimensions of the organisational culture have significant effects on employee creativity. It thus, examined what trustworthiness traits top management leaders ought to exemplify, in order to subsequently engender employee creativity. This study provided additional clarity to already existing literature by further demonstrating that top management leader's trustworthiness could function as both moderator and predictor. This is with respect to the significant moderating and direct effects highlighted in this study. This has consequently been investigated by demonstrating the significant roles of top management leader's ability, benevolence and integrity on the impact of organisational culture on employee creativity. Hence another major uniqueness of this study.

Additionally, the proposed multidimensional model (Figure 2.4) sheds more light that enhances the perceptions surrounding the association between organisational culture dimensions and employee creativity. It highlights that contrary to conventional assumptions, the clan organisational culture is actually significantly and negatively associated with employee creativity. It also confirms the widespread conviction that the adhocracy organisational culture could be a most appropriate fit for an organisational culture seeking to engender their employee creativity. It even further confirms that the market organisational culture demonstrates a direct negative effect on employee

creativity. Notably, this study further reiterates that the hierarchy organisational culture has no significant effect on employee creativity.

As a consequence of Figure 2.4, the MOCTST illustrates that under an adhocracy organisational culture, top management leaders ought to be cautious of not exerting too high ability, benevolence and integrity. This is because they tend to have significant negative effects on employee creativity. The negative effects may appear in form of work stress, due to pressure employees may experience from top management's expectations of them. Likewise, top management leaders should also try to avoid employing a hierarchy organisational culture to engender employee creativity. This study confirmed the findings of extant literature that espoused that it does not have any significant effect on employee creativity. For manufacturing organisations who are already strongly influenced by a hierarchy organisational culture, and may yet want to engender employee creativity; such organisations might have to consider finding an acceptable balance of top management leader's benevolence or integrity or executing an adhocracy organisational culture change entirely.

As a plausible solution to the significant negative effect of the clan organisation culture on employee creativity, the MOCTST highlights that top management leaders should endeavour to improve upon their integrity. This is because it actually nullifies the negative effect clan organisational culture has on employee creativity. Similarly, for organisations where the market

organisational culture is prevalent, and they yet seek to engender employee creativity, considerations could be tailored towards applying an acceptable degree of top management leader's ability, benevolence and integrity. This is also because ability, benevolence and integrity reflect positive and significant effects that nullifies the significant negative impact of market organisational culture on employee creativity. Hence, the MOCTST provides the manufacturing organisations under the strong influence of market organisational culture, a way to yet engender employee creativity. This study therefore demonstrates strong and insightful theoretical implications and contributions to the rising wealth of creativity, trustworthiness and organisational culture literature.

6.3.2 Policy Implications

By adopting the MOCTST in Nigerian manufacturing organisations, this study therefore advocate that policy makers and practitioners should be able to profile prevalent and supportive organisational cultures, expedient for engendering employee creativity. They should be able to examine the conditions at which, and how ability, benevolence and integrity moderates the impact of organisational culture on employee creativity. Likewise, policy makers and practitioners ought to take into consideration the following suggestions:

1) There is a need for the development and adoption of policies that support and foster the formation of heterogeneous clusters of employees within Nigerian manufacturing industry. This would be important for a workforce that is strongly influenced by the clan organisational culture. Considering the dominant attributes of cohesiveness, teamwork, sense of family and participation in typical clan organisational cultures; policies and programs should be tailored towards evaluating and developing the human resources of manufacturing organisations. This should be with the aim of recruiting for diversified talents within the workforce. Given that top management leadership style within clan organisational culture reflects that of facilitators, mentors and parent-figure; it could be important for processes to be put in place to further ensure that top management leaders integrity remain upheld and unquestionable. This is also with respect to the bond of values such as loyalty and interpersonal cohesion, that are prevalent within the clan organisational culture.

2) Thorough attention should be given towards development of models and strategies that would continue to foster and encourage the spirit of creativity, adaptability and even entrepreneurship. This would be very relevant for employees within the workforce that is strongly influenced by adhocracy organisational culture. Considering the dominant attributes of innovativeness, it would be imperative that more resources be allocated to foster growth and consequently engender employee creativity. A more engendered employee creativity could mean more innovations for manufacturing organisations. More

innovations could mean organisational expansion and further creation of job opportunities. More innovations could also aid to improve the Nigerian's economy by a far margin. Moreover, achieving all these may require top management to employ high ability, benevolence and integrity to drive creativity initiatives under the adhocracy organisational culture. This is also because top management leadership styles often reflect that of an innovator and a risk taker. However, top management behavioural control measures and employee feedback systems should be developed and encouraged to mitigate against possible negative effects of too high ability, benevolence and integrity.

3) To engender employee creativity, strong government collaborations with the institutions and agencies responsible for the manufacturing industry's overall management should be inspired to strongly uphold and recommend against the adoption or continued application of hierarchy organisational cultures. Several related institutions like for example: The Nigerian Association of Chambers of Commerce, Industry, Mines, and Agriculture (NACCIMA) and the Manufacturers Association of Nigeria (MAN), could aid to ensure control policies regarding such recommendation remains binding. Nevertheless, an inspired form of flexible control, rooted in intrinsic task motivation might be very effective in this regard. This is to enable already established and new manufacturing organisations implement or further adopt an organisational culture change that engenders employee creativity. Copies of the MOCTST could be further circulated through these institutions

to help reiterate the significance of applying an appropriate organisational culture.

4) Manufacturing organisations would certainly need to promote their innovations after the early stages of the diffusion of creative ideas are over. Policies could be developed to support a probable balance of both adhocracy and market organisational cultures. Adhocracy organisational culture would be very vital for fostering the diffusion of creative ideas and foster innovativeness. On the other hand, market organisational culture should be employed to promote competitive advantage and also market superiority of the results of creative ideas. Since the leadership style in the market organisational culture is centred on goal achievement orientations and decisiveness, trustworthiness standards should be set up to ensure that top management leaders exhibit an acceptable degree of ability, benevolence and integrity. This is with respect to the trustworthiness' positive and significant nullifying effects of the negative impact of market organisational culture on employee creativity.

5) In order to ensure a strong diffusion of creative ideas, programs and initiatives should be put in place to support and consistently ensure that top management leaders continue to exhibit a suitable and acceptable degree of ability, benevolence, and integrity. This is also because all trustworthiness dimensions have positive and significant direct effects on employee creativity. To further engender employee creativity, the diffusion of creative ideas within

the workforce should be strongly supported by an integration of the leadership styles endemic within the market and adhocracy organisational cultures. These leadership styles of decisiveness, goal achievement-orientations, innovativeness and risk taking should be exemplified on a satisfactory but not too high levels of ability, benevolence and integrity. Based on the results of this study, this approach is advocated to subsequently aid in engendering employee creativity in Nigerian manufacturing organisations.

6.4 Limitations of Research

Despite the contributions of this study to the relative body of literature, it is yet not without its limitations. Hence, this study suggests that due to the limitations, strong considerations should be given towards the findings and interpretations.

The prime focus of this study is based on an individual level analysis. This does not relay sufficient information of value compared to examining this study from the scope of an organisational level. A much broader insight into engendering employee creativity could have been achieved since a view into an organisational level would mean introducing new variables into the study. The features of the organisational culture which mirrors flexibility and discretion, stability and control, internal and external focus and integration have not been extensively considered in this study. They have not been thus

considered because they are actually descriptive features that reflect the directions or paths of the organisational culture dimensions. They are not particularly parts of the dimensions of the organisational culture, and the direction of this study is tailored towards engendering employee creativity, not otherwise.

The study acknowledges its use of a cross-sectional research design to obtain its data. Hence, this might have limited the understanding of the relationship between organisational culture and employee creativity. Employing a longitudinal study might have aided to collect more data and engender comparability of results across periodic investigations. A one-time data collection certainly limited this study from achieving more significant results that may have fostered stronger policy implications. Generalizability of this study's results should therefore be addressed with caution. This is also because, information obtained during data collection processes did not originate from a specific manufacturing company across all 7 states of Nigeria. However, it is yet reliable as investigations were initiated in the headquarters of all 21 manufacturing organisations. Each headquarter wholly represented and reflected the overall aims and objectives of this study.

Nevertheless, the results of this study could be replicated across the boundaries of Nigeria, in manufacturing industries or other sectors, seeking to engender employee creativity. This is also plausible as the generalizability and replicability of organisational culture, trustworthiness and employee creativity

examined in this study, have been distinctively evidenced in diverse contexts of extant research (Barbara & Valerie, 2007; Bradley et al., 2014; Naranjo-Valencia et al., 2016; Ogbeibu et al., 2017). Dimensions of the employee creativity construct (expertise, creativity skills, task motivation) have been measured as a unidimensional construct. However, the employee creativity construct has been analysed based on the total score of the three unidimensional constructs (expertise, creativity skills, task motivation). Examining the impacts of organisation culture's several dimensions on each of the employee creativity dimensions might have also helped to contribute significantly to the investigations and results of this study.

The investigations carried out in this study has been centred mainly on employee's perceptions of their creativity, their organisational culture and their top management leader's trustworthiness. This study did not include the top management leader's perception of their own creativity, organisational culture and their perceptions of their employees' trustworthiness. This might have otherwise produced valuable information that sheds more light on top management leader's involvement and what their trustworthiness perceptions of their employees might actually be. Likewise, organisational members with less than 3 year's organisational tenure were exempted from the data collection processes. It might be possible that employees within this category may have had or gained knowledge that might have contributed substantially to this study's findings.

6.5 Recommendations for Future Research

The focus of this study was on Nigerian manufacturing industry. Studies may consider examining other industry sectors, for example: mining, oil or services industry sectors within Nigeria. These sectors also have a potential of making positive significant contributions that stems from their plausible association to employee creativity. The scope of this study mainly reflected results obtained from the headquarters of 21 manufacturing organisations. Future studies may focus on foreign multinational companies in Nigeria, in order to obtain richer insights and comparable results of their organisational cultures, trustworthiness and employee creativity systems. These results could help improve the current findings of this study by provoking new research prospects and expounding on prominent gaps that are related to the aims and objectives of this present study. Moreover, studies could be initiated over a cross national context to further confirm the generalizability, replicability and applicability of findings of this present study.

Further investigations involving a cross-examination of both the organisational and individual level could be initiated to foster a multilevel analysis. This could facilitate a broader scope and provide wider insights that covers aspects of the organisational level (for example: resources, corporate structure and leadership, even work environmental influences). Future studies could also consider examining the four dimensions of organisational culture with respect to flexibility and discretion, stability and control, internal and

external focus and integration. Future studies should endeavour to employ a longitudinal study analysis, to measure the degree of change encountered from causal and moderating effects of trustworthiness. It could be that the nature of top management leader's trustworthiness may be affected positively or negatively at certain periods of time and by certain factors. This could be more substantial when examined from a multilevel perspective. Considerations may be extended towards employees; despite their duration of organisational tenure. This is in a bid to derive findings that might close the increasing fractured debate that has plagued the measurement of creativity. Potential results could thus highlight what exactly defines a creative employee and how much creativity could actually be termed as novelty or ordinary.

Moreover, future studies should also investigate the plausible effects of organisational culture dimensions on all three dimensions of Amabile (1997) componential theory of individual creativity. This would aid to shed more theoretical and methodological insights into how expertise, creative skills and task motivation are impacted by the dimensions of organisational culture. Results of the moderating effect of trustworthiness in this relationship could also prove very substantial in provoking further significant theoretical and methodological implications. Additionally, future studies may consider investigating top management leader's perception of their own creativity, organisational culture and also their perceptions of their employees' trustworthiness. Broader insights into what roles employee's trustworthiness play and at what conditions could employee trustworthiness be either

encouraged, controlled or mitigated; could be obtained. Another consideration for further research should be an examination of the influence of organisational control. This is necessary to further comprehend and gauge the degree at which either top management leaders or employees need to, or not exhibit, or exhibit less of their ability, benevolence and integrity. Organisational control could even be thus employed to moderate the moderating effects of trustworthiness on the relationship between organisational culture and employee creativity. Future studies may also consider exploring and investigating what kind of processes could be put in place to ensure top management leader's integrity, ability and benevolence remain upheld and unquestionable. It could also analyse how the identified processes could be executed to ensure their effective and efficient implementation. Therefore, future studies may try to probe what these processes could be and how they could be implemented. Additionally, one area this study might have overlooked, and that could be considered for further investigations is that of how national culture could influence the organizational culture. This could help to deepen the insights into major differences that might abound in diverse values, beliefs systems and underlying assumptions of distinct employees in a specific country and what impacts they may have on employee creativity.

6.7 Conclusion

The main aim and objective of this present study is to investigate and espouse the moderating effects of top management leader's trustworthiness on

the impact of organisational culture on employee creativity. This study examined the several impacts of four distinct dimensions of the organisational culture on employee creativity. It further highlighted the moderating and direct significant effects of ability, benevolence and integrity on the impact of organisational culture on employee creativity. By developing a multidimensional model, it has demonstrated that organisational culture (through its dimensions) has both positive and negative, significant and insignificant effects on employee creativity. Based on the results gotten from an examination of the multidimensional model, this study has also developed and highlighted the MOCTST for manufacturing organisations in Nigeria, to help engender their employee creativity. The MOCTST has been exemplified as a useful tool and resource that provides valuable guide to both policy makers and practitioners. It highlights relevant pathways by which manufacturing organisations may address concerns relating to their organisational culture effect on employee creativity. It also espouses the nature of and conditions in which top management leaders' trustworthiness reflect positive or negative, and significant or insignificant effects on the impact of diverse organisational cultures on employee creativity.

Overall, this study further emphasised on the need for policy makers and practitioners to substantially consider adopting and fostering the features of adhocracy and or market organisational cultures in order to efficiently and effectively engender employee creativity. Furthermore, it advocated that strong considerations should also be given to the positive and significant moderating effects of top management trustworthiness when employing the features of the market organisational culture to engender employee creativity.

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APPENDIX A

STUDY'S QUESTIONNAIRE

Section A: Questionnaire

UNIVERSITI TUNKU ABDUL RAHMAN

Dear Sir/Madam

I am currently studying for a PhD degree at the Universiti Tunku Abdul Rahman (UTAR) in Malaysia, with the title; **The Effect of Trustworthiness on The Impact of Organisational Culture on Employee Creativity: The Nigerian Manufacturing Industry.**

The study is vital for the achievement of high employee creativity within the organisation. It would aid in assessing and profiling an appropriate organisational culture, which adequately supports employee creativity. It would also serve as a resourceful benchmark and guide for analysing trustworthiness effects on the relationship between the current company culture and its employee creativity. This questionnaire is divided into four sections; sections A, B, C and D.

Section A relates to the demographics of the respondents. Section B highlights the participant's opinions about the company's culture profile. Section C is about employee's perceived trustworthiness of company's top management. The section D is also about the overall assessment of employee creativity in the organisation.

Your participation is valuable to this study. The value of your time and effort employed in completing the attached questionnaire is highly appreciated. The information provided herein will be treated as strictly confidential and for the purpose of the current study only.

Yours sincerely,

Ogbeibu Samuel

Please should you have any further enquiries, do contact me through any of the email addresses below; ogbeibu.s@hotmail.com or ogbeibu.s@lutar.my.

Section A: Demographic

Instructions: Please tick [√] the appropriate box or fill in the blanks (...) with an appropriate answer.

1. Age: years.
2. Gender: Female Male
3. Highest Academic Qualification
 Diploma or equivalent Master's Degree or equivalent
 Bachelor's degree or equivalent Doctor of Philosophy
(Phd/DBA)
4. How long have you been attached to the current company?
Year(s):

5. Level of job position in the company

Management Level Position Non-Management Level

Position

6. Which department are you currently attached with?

Research and Development Information Technology

Other Departments

Section B: Current Organisational Culture Profile

Instructions: Please indicate the extent to which you agree or disagree with each of the statements below. Tick [√] the appropriate box that best represents your level of agreement with the statement, by using the scale provided.

S N	Items	Strongly Disagree 1	Disagree 2	Slightly Disagree 3	Neutral 4	Slightly Agree 5	Agree 6	Strongly Agree 7
CLAN ORIENTED CULTURE								
1	My company is a special place where individuals seem to share a lot of care for each other and live like a family.	1	2	3	4	5	6	7
2	Top management of my company is generally perceived to be organizers, parental figures or even mentors.	1	2	3	4	5	6	7
3	Management style in my company reflects participation, agreement and teamwork.	1	2	3	4	5	6	7
4	The unity of my company results from high commitment, loyalty, honesty and mutual trust.	1	2	3	4	5	6	7
5	My company is concerned about human development.	1	2	3	4	5	6	7
6	Success for my company is defined on the basis of development of human resources and teamwork.	1	2	3	4	5	6	7
ADHOCRACY ORIENTED CULTURE								
7	My company is a very self-motivating and entrepreneurial place where people are willing to engage in risk taking activities.	1	2	3	4	5	6	7
8	Top management of my company is usually considered	1	2	3	4	5	6	7

	to be risk takers, entrepreneurs or even innovators.								
9	The management style of my company is identified by innovativeness, individual risk taking, flexibility and creativeness.	1	2	3	4	5	6	7	
10	The unity of my company results from orientation towards staying on the cutting edge of technology, creativity and innovation development.	1	2	3	4	5	6	7	
11	My company focuses on obtaining new resources, embracing new challenges, placing value on trying new things and searching for new opportunities.	1	2	3	4	5	6	7	
12	Success for my company is defined on the basis of remaining the product leader, innovator or having the most exceptional or newest products.	1	2	3	4	5	6	7	
MARKET ORIENTED CULTURE									
13	My company is highly production centred, very competitive, achievement oriented and focus is on getting the job done.	1	2	3	4	5	6	7	
14	Top management of my company is usually perceived to be competitors, hard-drivers or	1	2	3	4	5	6	7	

	even manufacturers.								
15	The management style of my company is identified by competitiveness, achievement and even goal directedness.	1	2	3	4	5	6	7	
16	The glue which binds my company together is a focus on goal accomplishment, production and marketplace aggressiveness.	1	2	3	4	5	6	7	
17	My company is concerned with achievement and competitive actions as objectives and measurement of targets are usually dominant.	1	2	3	4	5	6	7	
18	Success is defined on the basis of market share, market penetration and competitive market leadership.	1	2	3	4	5	6	7	
HIERARCHY ORIENTED CULTURE									
19	My company is a place that is very structured, controlled and formalized bureaucratic measures mostly rule what people do.	1	2	3	4	5	6	7	
20	My company's top management are usually perceived to be controllers, coordinators or even efficiency experts.	1	2	3	4	5	6	7	
21	The management style of my company is	1	2	3	4	5	6	7	

	identified by watchful monitoring of performance, predictability and longevity in position.							
22	The glue which binds my company in unity are policies, formal rules and maintenance of a smooth running organization.	1	2	3	4	5	6	7
23	My company is focused on stability, operations efficiency and permanence.	1	2	3	4	5	6	7
24	My company's success is defined on the basis of smooth scheduling, low production cost, dependable delivery and efficiency.	1	2	3	4	5	6	7

Section C: Employees' Perceived Trustworthiness of Organisation's Top Management.

Instructions: Please indicate the extent to which you agree or disagree with each of the statements below. Tick [√] the appropriate box that best represents your level of agreement with the statement, by using the scale provided.

SN	Items	Strongly Disagree 1	Disagree 2	Slightly Disagree 3	Neutral 4	Slightly Agree 5	Agree 6	Strongly Agree 7
ABILITY								
25	Top management of my company is very capable of performing its job.	1	2	3	4	5	6	7
26	Top management of my company is known to be successful at things it tries to do.	1	2	3	4	5	6	7
27	Top management of my company has much knowledge about the work that needs to be done.	1	2	3	4	5	6	7
28	I feel very confident about my company's top management skills.	1	2	3	4	5	6	7
29	Top management of my company has specialized capabilities that can increase my creativity.	1	2	3	4	5	6	7
30	Top management of my company is well qualified.	1	2	3	4	5	6	7
BENEVOLENCE								
31	Top management of my company is very concerned about my welfare.	1	2	3	4	5	6	7
32	My needs and desires are very important to the top management of my company.	1	2	3	4	5	6	7
33	Top management of my company would not knowingly do anything to hurt me.	1	2	3	4	5	6	7
34	Top management of my company really looks out for	1	2	3	4	5	6	7

SN	Items	Strongly Disagree 1	Disagree 2	Slightly Disagree 3	Neutral 4	Slightly Agree 5	Agree 6	Strongly Agree 7
	what is important to me.							
35	Top management of my company will go out of its way to help me.	1	2	3	4	5	6	7
INTEGRITY								
36	Top management of my company has a strong sense of justice.	1	2	3	4	5	6	7
37	I never have to wonder whether top management of my company will stick to its word.	1	2	3	4	5	6	7
38	Top management of my company tries hard to be fair in dealings with employees.	1	2	3	4	5	6	7
39	My company's top management actions and behaviours are very consistent.	1	2	3	4	5	6	7
40	I like my company's top management's values.	1	2	3	4	5	6	7
41	Sound principles seem to guide my company's top management behaviour.	1	2	3	4	5	6	7

□

Section D: Overall Level of Employee Creativity in the Organisation.

Instructions: Please indicate the extent to which you agree or disagree with each of the statements below. Compared to employees of almost your age and or life experience, just how creative would you rate yourself for each of the subsequent acts? For acts which you have not precisely done, do estimate your creative potential based on your results or performance on similar tasks. Therefore, tick [√] the appropriate box that best represents your level of agreement with the statement, by using the scale provided.

SN	Items	Strongly Disagree 1	Disagree 2	Slightly Disagree 3	Neutral 4	Slightly Agree 5	Agree 6	Strongly Agree 7
EXPERTISE								
42	I teach employees in my company how to do creative things.	1	2	3	4	5	6	7
43	I research a topic by use of various types of sources which may not be readily apparent.	1	2	3	4	5	6	7
44	I debate controversial topics from my own perspective and in a contextual manner.	1	2	3	4	5	6	7
45	I gather the best possible collection of documents to support an exact point of view.	1	2	3	4	5	6	7
46	I try to integrate critiques and recommendations while revising a work.	1	2	3	4	5	6	7
47	I am able to offer constructive feedback based on my own studying of a text.	1	2	3	4	5	6	7
48	I know how to fix a computer with low speed.	1	2	3	4	5	6	7
49	I know how to operate a computer program in my field.	1	2	3	4	5	6	7
50	I know how to carry out research experiments or develop computer software.	1	2	3	4	5	6	7
51	I help to implement or design a scientific experiment.	1	2	3	4	5	6	7
CREATIVE THINKING								
52	I often think about ideas than most employees in my company.	1	2	3	4	5	6	7
53	I am normally an active thinker and I produce lots of ideas or answers to problems.	1	2	3	4	5	6	7
54	I produce ideas or solutions which have	1	2	3	4	5	6	7

SN	Items	Strongly Disagree 1	Disagree 2	Slightly Disagree 3	Neutral 4	Slightly Agree 5	Agree 6	Strongly Agree 7
	never been thought of by other employees.							
55	It is vital for me to be able to think of strange and wild possibilities.	1	2	3	4	5	6	7
56	I am able to think intensely for several hours as long as I think things through.	1	2	3	4	5	6	7
57	I am really good at integrating ideas in ways other people have not tried.	1	2	3	4	5	6	7
58	Colleagues ask me to assist them to think of solutions and ideas.	1	2	3	4	5	6	7
59	I do have ideas concerning new ways to improve things or new inventions.	1	2	3	4	5	6	7
60	Sometimes my ideas are perceived as impractical or wild.	1	2	3	4	5	6	7
61	I think of several things at once and often have trouble staying with one topic.	1	2	3	4	5	6	7
TASK MOTIVATION								
62	I am strongly motivated by the recognition I can get from my company.	1	2	3	4	5	6	7
63	I want my company to find out how good I can really be at my work.	1	2	3	4	5	6	7
64	To me, success means doing better than other employees.	1	2	3	4	5	6	7
65	I am very aware of the career expectations I have for myself.	1	2	3	4	5	6	7

SN	Items	Strongly Disagree 1	Disagree 2	Slightly Disagree 3	Neutral 4	Slightly Agree 5	Agree 6	Strongly Agree 7
66	I am very aware of the salary goals I have for myself.	1	2	3	4	5	6	7
67	I enjoy attempting challenges that are entirely new to me.	1	2	3	4	5	6	7
68	I enjoy trying to solve complex challenges.	1	2	3	4	5	6	7
69	The harder the problem, the more I enjoy trying to solve it.	1	2	3	4	5	6	7
70	What matters most to me is enjoying what I do in my company.	1	2	3	4	5	6	7
71	It is vital for me to be able to do what I most enjoy in my company.	1	2	3	4	5	6	7

THANK YOU FOR YOUR KIND CO-OPERATION AND TIME

APPENDIX B

RELIABILITY OF THE QUESTIONNAIRE

Overall Reliability Statistics	
Cronbach's Alpha	N of Items
.876	66

Pilot Study Reliability Statistics		
Items	Cronbach's Alpha	N of Items
ABILITY	.936	6
ADHOCRACY	.768	5
BENEVOLENCE	.854	5
CLAN	.866	6
CREATIVE THINKING	.856	9
EXPERTISE	.904	9
HIERARCHY	.945	6
INTEGRITY	.934	6
MARKET	.888	5
TASK MOTIVATION	.888	9

APPENDIX C

TOTAL VARIANCE EXPLAINED

	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	9.622	14.579	14.579	8.984	13.612	13.612
2	7.569	11.469	26.048	7.481	11.335	24.947
3	6.106	9.252	35.300	5.390	8.166	33.113
4	4.968	7.527	42.827	4.739	7.181	40.294
5	4.325	6.553	49.380	3.693	5.595	45.889
6	3.824	5.794	55.174	4.038	6.118	52.007
7	3.206	4.858	60.031	2.652	4.018	56.025
8	3.005	4.553	64.584	2.774	4.204	60.228
9	2.638	3.998	68.582	2.010	3.045	63.273
10	2.163	3.277	71.858	2.267	3.435	66.709
11	1.561	2.365	74.224			
12	1.121	1.698	75.922			
13	1.083	1.641	77.563			
14	.985	1.492	79.055			
15	.933	1.413	80.468			
16	.863	1.308	81.777			
17	.790	1.197	82.974			
18	.746	1.131	84.105			
19	.733	1.110	85.215			
20	.643	.975	86.190			
21	.594	.899	87.089			
22	.552	.836	87.925			

Total Variance Explained (Continued)

	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
23	.517	.783	88.709			
24	.484	.733	89.442			
25	.450	.682	90.124			
26	.441	.669	90.792			
27	.410	.621	91.414			
28	.390	.591	92.005			
29	.363	.550	92.554			
30	.340	.515	93.070			
31	.324	.490	93.560			
32	.318	.482	94.042			
33	.300	.455	94.496			
34	.269	.407	94.903			
35	.256	.387	95.291			
36	.244	.370	95.661			
37	.226	.342	96.003			
38	.212	.321	96.324			
39	.196	.298	96.622			
40	.193	.292	96.914			
41	.175	.266	97.180			
42	.171	.259	97.439			
43	.153	.232	97.671			
44	.152	.230	97.901			
45	.138	.209	98.111			

Total Variance Explained (Continued)

	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
46	.123	.186	98.297			
47	.119	.181	98.477			
48	.105	.159	98.637			
49	.104	.157	98.794			
50	.092	.139	98.933			
51	.087	.131	99.064			
52	.080	.121	99.185			
53	.079	.119	99.304			
54	.068	.102	99.406			
55	.060	.091	99.497			
56	.056	.085	99.583			
57	.053	.080	99.663			
58	.048	.073	99.736			
59	.041	.062	99.798			
60	.040	.060	99.859			
61	.030	.046	99.904			
62	.023	.034	99.939			
63	.016	.025	99.963			
64	.010	.015	99.979			
65	.010	.015	99.993			
66	.004	.007	100.000			

APPENDIX D

NORMALITY OF DATA BASED ON MAHANALOBIS DISTANCE AND OUTLIERS

	Department	Gender	Highest_Academic_Qualification	ID	Job_Position_Level	Organisational_Tenure	EC	Mahanalobis_Distance	Outliers
1	2.00	1.00	2.00	189.00	2.00	1.00	6.00	.39049	.05780
2	2.00	1.00	2.00	239.00	2.00	1.00	6.00	.39049	.05780
3	2.00	1.00	2.00	289.00	2.00	1.00	6.00	.39049	.05780
4	2.00	1.00	2.00	339.00	2.00	1.00	6.00	.47899	.07652
5	1.00	1.00	3.00	71.00	1.00	1.00	5.00	.66106	.11768
6	2.00	1.00	2.00	139.00	2.00	1.00	6.00	.85297	.16324
7	1.00	1.00	3.00	378.00	1.00	1.00	4.74	.85905	.16470
8	2.00	1.00	2.00	424.00	2.00	1.00	4.74	.98646	.19547
9	2.00	1.00	2.00	404.00	2.00	1.00	6.22	1.04317	.20919
10	2.00	1.00	3.00	399.00	2.00	1.00	5.22	1.11805	.22728
11	1.00	2.00	3.00	19.00	1.00	1.00	6.48	1.14233	.23313
12	1.00	1.00	3.00	178.00	1.00	1.00	4.67	1.19770	.24644
13	1.00	1.00	3.00	228.00	1.00	1.00	4.67	1.19770	.24644
14	1.00	1.00	3.00	278.00	1.00	1.00	4.67	1.19770	.24644
15	2.00	1.00	2.00	16.00	2.00	1.00	6.19	1.23431	.25521
16	2.00	1.00	2.00	389.00	2.00	1.00	5.85	1.31452	.27431
17	2.00	1.00	2.00	39.00	2.00	1.00	5.11	1.39254	.29272
18	1.00	1.00	4.00	422.00	2.00	1.00	6.22	1.41112	.29707
19	2.00	1.00	2.00	89.00	2.00	1.00	5.48	1.41743	.29854
20	2.00	1.00	2.00	435.00	2.00	2.00	5.26	1.44559	.30512
21	1.00	1.00	3.00	328.00	1.00	1.00	4.67	1.44930	.30598
22	1.00	1.00	2.00	428.00	2.00	2.00	6.30	1.47306	.31117

APPENDIX E

NORMALITY DATA NORMALITY BASED ON SKEWNESS AND KURTOSIS AND COMMON METHOD BIAS TEST.

	N	Mean	Sed. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Sed. Error	Statistic	Sed. Error
ABIL1	439	5.6583	1.55033	-1.260	.117	.460	.233
ABIL2	439	5.6515	1.59457	-1.206	.117	.203	.233
ABIL3	439	5.6515	1.54807	-1.256	.117	.455	.233
ABIL4	439	5.6765	1.56157	-1.256	.117	.430	.233
ABI5	439	5.6128	1.62470	-1.191	.117	.255	.233
ABI6	439	5.5900	1.64150	-1.189	.117	.223	.233
ADH1	439	5.6629	1.53654	-1.250	.117	.422	.233
ADH2	439	5.6811	1.50445	-1.341	.117	.920	.233
ADH3	439	5.6515	1.59457	-1.206	.117	.203	.233
ADH4	439	5.6424	1.56944	-1.260	.117	.632	.233
ADH5	439	5.5968	1.62151	-1.241	.117	.536	.233
ADH6	439	5.5649	1.65514	-1.137	.117	.088	.233
BEN1	439	5.9157	1.62644	.063	.117	-.467	.233
BEN2	439	5.9157	1.62644	.063	.117	-.467	.233
BEN3	439	5.9271	1.62968	.056	.117	-.485	.233
BEN4	439	5.9203	1.63067	.063	.117	-.496	.233
BEN5	439	5.9180	1.62856	.063	.117	-.482	.233
CLAN1	439	5.9203	1.63067	.063	.117	-.496	.233
CLAN2	439	5.9112	1.62581	.066	.117	-.465	.233
CLAN3	439	5.9226	1.62914	.060	.117	-.483	.233
CLAN4	439	5.9112	1.62581	.066	.117	-.465	.233
CLAN5	439	5.9180	1.62856	.063	.117	-.482	.233
CLAN6	439	5.9226	1.62914	.060	.117	-.483	.233
CT1	439	5.2278	1.90363	-.890	.117	-.370	.233
CT2	439	5.2096	1.91170	-.877	.117	-.396	.233
CT3	439	5.2802	1.83730	-.979	.117	-.105	.233
CT4	439	5.2415	1.91867	-.904	.117	-.370	.233
CT5	439	5.2278	1.90363	-.890	.117	-.370	.233
CT6	439	5.2551	1.87475	-.900	.117	-.326	.233
CT7	439	5.1458	1.90089	-.827	.117	-.501	.233
CT8	439	5.1503	1.91490	-.813	.117	-.549	.233
CT9	439	5.2118	1.90487	-.875	.117	-.404	.233
EX1	439	5.9157	1.62644	.063	.117	-.467	.233
EX2	439	5.8314	1.87784	-1.943	.117	1.211	.233
EX3	439	5.9271	1.62968	.056	.117	-.485	.233
EX4	439	5.9157	1.62644	.063	.117	-.467	.233
EX5	439	5.9089	1.62730	.069	.117	-.478	.233
EX6	439	5.9203	1.63067	.063	.117	-.496	.233
EX7	439	5.9157	1.62644	.063	.117	-.467	.233
EX8	439	5.8724	1.76876	-1.656	.117	1.439	.233
EX9	439	5.8565	1.77040	-1.494	.117	1.242	.233
HY1	439	5.9089	1.62730	.069	.117	-.478	.233
HY2	439	5.9157	1.62644	.063	.117	-.467	.233
HY3	439	5.9226	1.62914	.060	.117	-.483	.233
HY4	439	5.9248	1.62760	.057	.117	-.470	.233
HY5	439	5.9248	1.62760	.057	.117	-.470	.233
INT1	439	5.6515	1.59457	-1.206	.117	.203	.233
INT2	439	5.6424	1.56944	-1.260	.117	.632	.233
INT3	439	5.6765	1.56157	-1.256	.117	.430	.233
INT4	439	5.6446	1.59377	-1.183	.117	.174	.233
INT5	439	5.5695	1.64805	-1.222	.117	.496	.233
INT6	439	5.6424	1.60681	-1.209	.117	.226	.233
MKT1	439	5.2255	1.90809	-.898	.117	-.352	.233
MKT2	439	5.2916	1.85223	-.991	.117	-.106	.233
MKT3	439	5.2346	1.91058	-.906	.117	-.347	.233
MKT4	439	5.3212	1.81049	-1.019	.117	.007	.233
MKT6	439	5.3257	1.81220	-1.022	.117	.008	.233
TMOT1	439	5.2278	1.90363	-.890	.117	-.370	.233
TMOT2	439	5.1458	1.90089	-.827	.117	-.501	.233
TMOT3	439	5.1458	1.90089	-.827	.117	-.501	.233
TMOT4	439	5.2278	1.90363	-.890	.117	-.370	.233
TMOT5	439	5.2369	1.90611	-.898	.117	-.365	.233
TMOT6	439	5.2415	1.91867	-.904	.117	-.370	.233
TMOT7	439	5.1503	1.91490	-.813	.117	-.549	.233
TMOT8	439	5.1458	1.90089	-.827	.117	-.501	.233
TMOT9	439	5.2278	1.90363	-.890	.117	-.370	.233
Valid N (listwise)	439						

APPENDIX F

EMAIL RESPONSE FROM PROF. JOSEPH HAIR ON MULTIPLE MODERATION ANALYSIS

10/2/2017

Mail – Samuel Ogbeibu - Outlook

Re: A HUMBLE PLEA FOR FURTHER CLARIFICATION ON PLS-SEM

Joe F. Hair, Jr. <joefhair@gmail.com>

Thu 13/07/2017, 11:34

To: Samuel Ogbeibu <ogbeibu.s@hotmail.com>;

You should have a single structural model and run it four times, first with no moderators, then three more times, each time with a separate moderator. You cannot interpret the results accurately if you run all three moderators together.

Yes, you can and should use the f squared results provided by SmartPLS. Yes, you use the graphs provided by SmartPLS to interpret moderation.

Sent from my iPhone

APPENDIX G

EMAIL RESPONSE FROM PROF. MARKO SARSTEDT ON MODERATION INTERACTION ANALYSIS

10/2/2017

Mail – Samuel Ogbeibu - Outlook

Re: A HUMBLE PLEA FOR FURTHER CLARIFICATION ON PLS-SEM

Sarstedt, Marko <marko.sarstedt@ovgu.de>

Tue 25/07/2017, 13:22

To: Samuel Ogbeibu <ogbeibu.s@hotmail.com>;

Cc: Joe F. Hair <joeffhair@gmail.com>; Christian Ringle <c.ringle@tuhh.de>;

Dear Samuel,

Thanks for your mail. While I understand your intentions, it would be nice if you could send such mails only to one of us, rather than to Joe and me (and maybe Christian Ringle) as you end of occupying everyone of us.

The results look quite nice. It seems as if you have a weak simple effect and a pronounced moderation for MARKET-EC and ADHOCRAZY-EC; the other two could also be significant but seem less pronounced in size (just judged by the figures). You haven't sent the point estimates but the moderating effect indicates, how the direct effect between constructs A and B changes when increasing the moderator by one standard deviation unit. For example, if you have a 0.1 effect between A and B and a -0.3 effect from the interaction term to B, this indicates that if you increase the moderator by one standard deviation unit, the effect from A to B will be $0.1 - 0.3 = -0.2$ units. The figures you sent indicate these effects – they show the effect from A to B, when (1) the moderator is in its mean (blue line), (2) the moderator is decreased by one standard deviation unit (red line), and (3) increased by one standard deviation unit (green line). The greater the angle between the green and red lines, the more pronounced the moderating effect.

I hope this helps. Good luck with your research!

Best,
Marko

Prof. Dr. Marko Sarstedt
Lehrstuhl für Marketing / Chair of Marketing
Fakultät für Wirtschaftswissenschaft / Faculty of Economics and Management
Otto-von-Guericke-Universität Magdeburg
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Tel.: +49 (0)391 / 67 58 625

Web: www.marketing.ovgu.de

Google Scholar: <https://scholar.google.de/citations?user=KnmEP4AAAAI&hl=de>

APPENDIX H

EMAIL RESPONSE FROM PROF. JAMES GASKIN ON MODERATION INTERACTION OF THIS STUDY'S ANALYSIS

10/22/2017

Mail - Samuel Ogbelusi - Outlook

RE: A HUMBLE PLEA FOR FURTHER CLARIFICATION ON PLS SEM

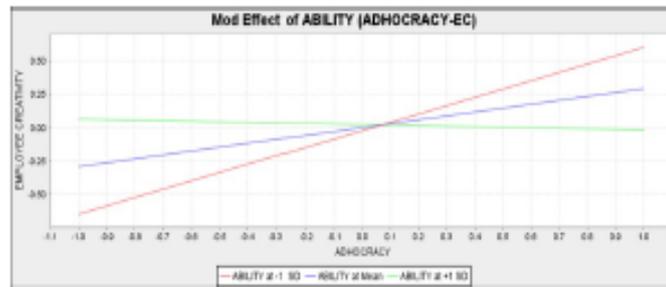
James Gaskin <james.eric.gaskin@gmail.com>

Tue 15/08/2017, 18:43

To: 'Samuel Ogbelusi' <ogbelusi@hotmail.com>

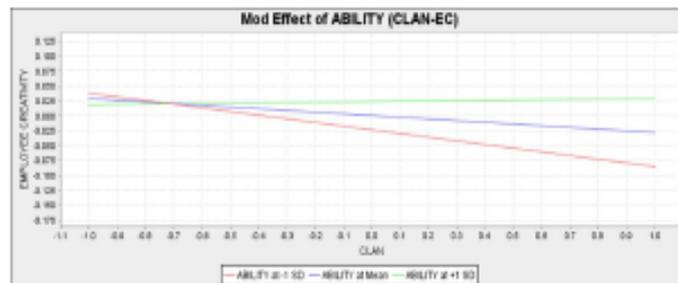
It is easy enough to check the graphs and provide their interpretations. Hope this helps.

Figure 4.4: Moderating Effect of Ability on the impact of Adhocracy OC on EC



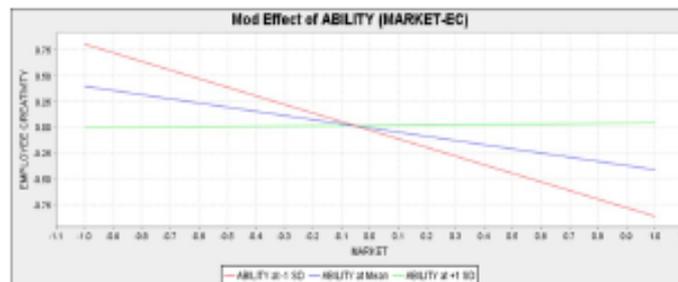
+ Ability nullifies the positive effect...

Figure 4.5: Moderating Effect of Ability on the impact of Clan OC on EC



+ Ability nullifies the negative effect...

Figure 4.6: Moderating Effect of Ability on the impact of Market OC on EC



+ Ability nullifies the negative effect...

<https://outlook.live.com/mail/00AQM6ADAwATZUZmYAZC180TNIUWQ42TBM DACLTAvCgAuAAADpTFVwZu8E%28pw4vZobEgE4K6%2D00F06E...> 1/13

APPENDIX H (Continued)

10/20/17

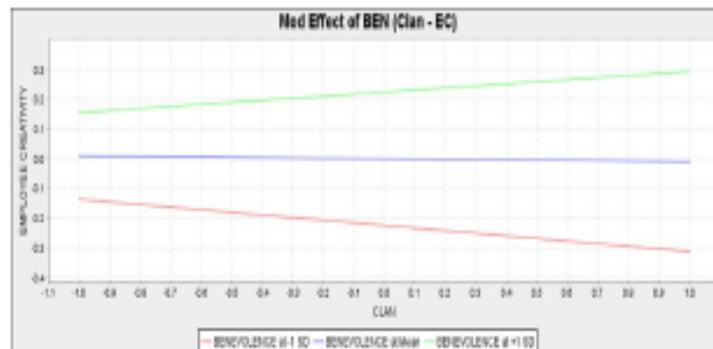
Mail - Samuel Ogburn - Outlook

Figure 4.7: Moderating Effect of Ability on the impact of Hierarchy OC on EC



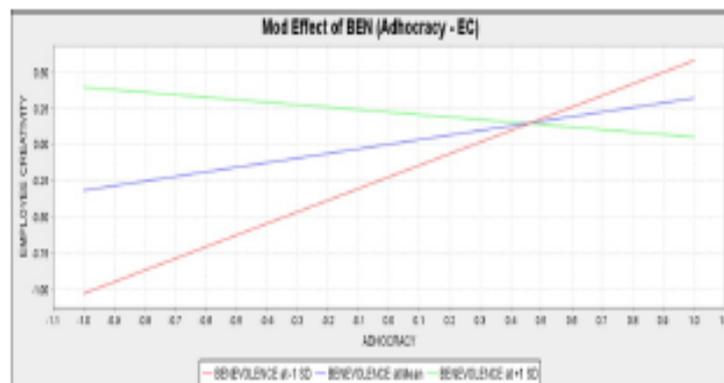
• Ability nullifies the positive effect...

Figure 4.8: Moderating Effect of Benevolence on the impact of Clan OC on EC



• Benevolence inverses the negative effect... (really, there is no effect until you look at benevolence, then it is positive for high benevolence and negative for low benevolence).

Figure 4.9: Moderating Effect of Benevolence on the impact of Adhocracy OC on EC



• Benevolence inverses the positive effect, so that it is a negative effect for high benevolence and a positive effect for low benevolence.

Figure 4.10: Moderating Effect of Benevolence on the impact of Market OC on EC

APPENDIX H (Continued)

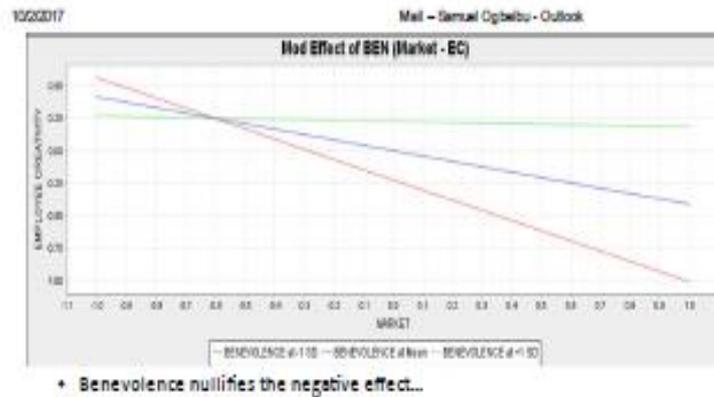


Figure 4.11: Moderating Effect of Benevolence on the impact of Hierarchy OC on EC

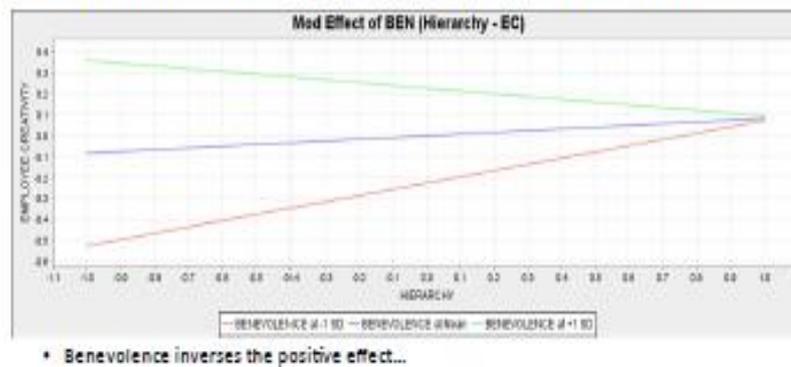


Figure 4.12: Moderating Effect of Integrity on the impact of Clan OC on EC

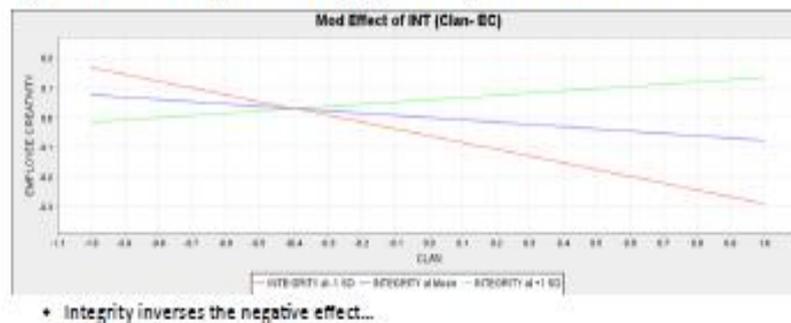


Figure 4.13: Moderating Effect of Integrity on the impact of Adhocracy OC on EC

APPENDIX H (Continued)

10/20/2017 Mail - Samuel Ogbelbu - Outlook

Mod Effect of INT (Athe- EC)

• Integrity inverses the positive effect (really there is no effect until you look at benevolence)

Figure 4.14: Moderating Effect of Integrity on the impact of Market OC on EC

Mod Effect of INT (Market- EC)

• Integrity inverses the negative effect...

Figure 4.15: Moderating Effect of Integrity on the impact of Hierarchy OC on EC

Mod Effect of INT (HRY- EC)

• Integrity inverses the positive effect...

From: Samuel Ogbelbu [mailto:ogbelbu.s@hotmail.com]
 Sent: Sunday, August 13, 2017 9:28 PM
 To: James Gaskin <james.eric.gaskin@gmail.com>

<https://outlook.lfw.com/mail/BAQMwADAwATZUZmYAZC1N0TNIQWQ42TEBMDACL7AwCgAuAAADpTFVwZubE%258pw4WZoblgEA4lcXO138D00F6E...> 4/13

APPENDIX I

EMAIL PROOF OF MANUSCRIPT ACCEPTANCE FOR PUBLICATION IN THE JOURNAL OF BUSINESS RESEARCH

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The moderating effect of benevolence on the impact of organisational culture on employee creativity[☆]

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ABSTRACT

Rooted in the Nigerian manufacturing industry experience, this study, investigates the effect of top management leaders' benevolence on the impact of organisational culture (OC) on employee creativity. Structural equation modelling (SEM) results indicated that top management leaders' benevolence, and adhocracy OC have positive and significant effects on employee creativity. Market and clan OC have significant negative effects on employee creativity, and hierarchy OC has no significant effect on employee creativity. Likewise, benevolence has no significant moderating effect on the impact of clan OC on employee creativity, and has a significant negative moderating effect on the impact of adhocracy OC on employee creativity. SEM results demonstrate that benevolence has a significant positive moderating effect on the impact of market OC on employee creativity, and a significant negative moderating effect on the impact of hierarchy OC on employee creativity. Policy implications and future directions are also discussed.

EMAIL PROOF OF MANUSCRIPT ACCEPTANCE FOR PUBLICATION IN BUSINESS CREATIVITY AND THE CREATIVE ECONOMY JOURNAL

5/22/2018

Mali – Samuel Ogbeibu - Outlook

RE: Reminder: Submission of Revised Manuscript to Business Creativity and the Creative E...

Mark Runco <mark.runco@creativityresearchjournal.net>

Sun 01/10/2017, 15:29

To: Samuel Ogbeibu <ogbeibu.s@hotmail.com>;

Samuel,

I was finally able to return to your paper and confirm that your revision is quite good.

I am able to offer you final acceptance and have already place the paper in the publication queue. Thank you for good work on the revision. You will hear from the publisher with a copyright form in due course.

Mark @markrunco www.markrunco

From: Samuel Ogbeibu [mailto:ogbeibu.s@hotmail.com]

Sent: Tuesday, September 26, 2017 12:15 AM

To: Mark Runco <mark.runco@creativityresearchjournal.net>

Subject: Reminder: Submission of Revised Manuscript to Business Creativity and the Creative Economy Journal

Hello, Prof. Mark,

This is just a quick and humble request concerning the current status of the resubmission of my manuscript. I understand you have a very busy schedule so I am patient and optimistic in the hopes of hearing from you soon.

Many thanks,

Samuel Ogbeibu.

APPENDIX J

REVIEW OF RELEVANT PAST STUDIES 1

Table 2. 1: Research Methodologies of Relevant Past Studies Related to Organisational Culture and Employee Creativity

Study	Country	Research Approach	Methodology	Major Findings
Eleni et al. (2014)	Luxembourg	Qualitative	Study involving an analysis of three case studies, secondary sources and 24 interviews in highly service-innovative European research and technology organisations.	The study finds seven different capabilities propositions for reinforcing creativity in service innovation.
Ghosh (2015)	India	Quantitative	Questionnaire surveys of 160 employees in 12 different organisations.	There are significant relationships among self-leadership, employee creativity, creativity climate and workplace innovative orientation.
Karamipour et al. (2015)	Iran	Quantitative	Questionnaire survey of 355 employees of 12 companies who have been involved in the metal industries of Kaveh industrial city, Iran	A significant impact of organisational culture on employee creativity.
Liu et al. (2016)	China	Quantitative	423 participants completed two waves of data collection from one company operating in a large state-owned enterprise in the city of Changsha.	Negative effect of abusive supervision on employee creativity is mediated by psychological safety and also by organizational identification
Afsar (2016)	Thailand	Quantitative	Survey of 409 nurses and 77 doctors from 3 government hospitals of Thailand.	Positive link between Person-Organisation-fit and Innovative-Work-Behaviour.

Study	Country	Research Approach	Methodology	Major Findings
Amabile (1997)	United States	Quantitative	Questionnaire survey from over a 12-year period with over 12,000 distinct employees from 26 different companies.	Organisational culture and work environment of employees relates significantly to the creativity of the work which employees produce.
Ellen and Nico (2002)	South Africa	Quantitative	Questionnaire survey of 188 employees from a service-orientated organisation.	Trust influences both employee support for change and the probability of successful change, which influence the degree to which creativity and innovation are stimulated and promoted.
Martins and Terblanche (2003)	South Africa	Qualitative	A descriptive study of managerial sciences literatures used to describe the organisational culture, creativity and innovation phenomena. Study was based on the open systems theory and work of Schein.	The study also identifies a relationship between the organisational culture and creativity. Values, norms and beliefs can either support or inhibit creativity based on their influence on respective employee behaviour.
Mostafa (2005)	Egypt	Quantitative	Study of 170 managers from different banks, major hospitality firms and industrial companies. Employed the KEYS measurement instrument to test the identification and nature of creativity in diverse cultures.	Found risk aversion to be one of the major creativity barriers. Rigid rules were found to be inversely related to creativity and innovation.
McLean (2005)	United States	Qualitative	Review of literature of organisational culture's influence on creativity and innovation.	Frequent generating of creative ideas and using its innovative process to realize potential value of those ideas are vital for firm's survival.
Barbara and Valerie (2007)	United States	Quantitative	Survey of 50 students from the Rowan University Health and Exercise Science Department.	Clan Culture identified as current and preferred in terms of creative activities involving teamwork, participation and consensus towards success.
James (2008)	United States	Qualitative	Review of employee creativity related literatures assembled from social, psychological, management, organisational and library sciences.	Intrinsic motivation is the key driver of employee creativity and drives organizational learning and transformation. Coercive management actions tend to reduce this employee creativity.
Julia et al. (2010)	Spain	Quantitative	Questionnaires surveys of 420 employees of 1,276 companies.	Adhocracy cultures can enhance new products/services development. Hierarchical cultures inhibit product innovation.
Lotva and Barberis (2010)	Latvia	Quantitative	Survey of 84 participants of only one company.	Hierarchical and market, or bureaucratic organizational culture dimension are dominant organisational culture types which are considered effective to promote competitiveness.
Mobarakeh (2011)	Iran	Quantitative	Questionnaire distribution to 175 respondents, including managers and experts of the Khuzestan Physical Education Organization.	Findings indicate a significant relation between organisational culture and creativity.

Gupta (2011)	India	Quantitative	Questionnaire survey of a total of 128 lower and middle level executives from various departments of 6 organizations.	Future oriented and innovation organisational culture does have a positive impact on creativity.
Yuri (2011)	United Kingdom	Qualitative	Summary of facility management, environmental psychology, psychology and business management literatures. A semi-structured interview with 26 creative professionals from creative industries and agencies.	A major finding is that the workplace does stimulate creativity but basically in an indirect way. Also employee creativity can be inhibited by the workplace through certain factors such as noise, lack of space and maybe high temperatures
Hemmatinezhad et al. (2012)	Iran	Quantitative	Questionnaire distribution to 40 experts in Education administrations in Guilan provincial cities.	The findings show there is no significant relationship between the organisational culture, its subset with creativity.
Vishal and Shailendra (2012)	India	Qualitative	52 interviews were conducted with scientists of five Indian R&D labs located in five different cities of India.	Leadership behaviours can significantly impact employee creativity.
Collins and Cooke (2013)	United States	Quantitative	Survey of 133 employees in a pharmaceutical company and from supervisor evaluations.	Creative managers influence employee creativity when employee's creativity-relevant skills are minimal.
Jan and Hazel (2013)	United Kingdom	Mixed Methods.	A single in-depth case study investigated between 2007 and 2011. Likewise, survey of 201 employees from across a range of business functions in a large German company. 18 development department staff from 2 focus groups and interviews with 46 employees working in innovation management roles.	Organisational culture, including leadership and social conditions, influence organisational performance in terms of refining knowledge creation practices related to creativity, and nurturing innovation.
Trung-Hien (2013)	China	Quantitative	Questionnaire survey of 563 employees from 3 different technological companies.	Significant correlation between expected personal benefit through sharing knowledge and the development of trust at workplace.
Owoyemi and Ekroaba (2014)	Nigeria	Quantitative	Questionnaire of 108 employees from personnel departments of selected federal government tertiary institutions in Lagos State.	Organisational culture can influence both management and employees. Lead to closure of mind, restriction, reduction of autonomy and also provides direction.
Mehlika et al. (2014)	Turkey	Quantitative	Survey of 96 employees of a variety of organisations from 13 different industries.	Congruence between employee values and current organisational values in conformity values (POF in conformity) positively affect employee creativity.
Amiri et al. (2014)	Iran	Quantitative	Questionnaire distribution to 234 employees of the Ministry of Culture and Islamic Guidance: Islamic advertising Organization and Foundation of Martyrs.	Positive and significant relationship between the organisational culture and employee creativity.
Chang and Nadine (2014)	China	Quantitative	Survey of 1051 teachers and students of 6 Chinese Universities.	Features of organizational culture affect students' and teachers' perceived need for Innovation.

APPENDIX K

REVIEW OF RELEVANT PAST STUDIES 2

Table 2. 2: Research Methodologies of Relevant Past Studies Related to Organisational Culture, Trustworthiness and Employee Creativity

Study	Country	Research Approach	Methodology	Major Findings
Carlos and Maria (2014)	United States	Quantitative	Cross-sectional questionnaire study of 128 United States based employees	Knowledge centred cultures promotes knowledge sharing in employees with high trust propensity levels.
Bradley et al. (2014)	China	Quantitative	Study of 249 employees of 11 Mainland Chinese organisations	Relates trustworthiness as a factor which moderates the negative effect of organisational politics on job satisfaction, normative and affective commitment.
Rebecca and David (2015)	USA	Quantitative	Survey of 86 M&A implementation processes between 1995 and 2002.	A major finding of this study is that tacit routine compatibility further supports for the differential moderating roles of trustworthiness.
Carvell and Paula (2015)	Jamaica	Quantitative	National survey of 653 employees from six companies	National social values of justice and respect were significant determinants of employee trust.
Shueh et al. (2015)	Taiwan	Quantitative	Survey of 81 full-time employees in organisations that currently practice employee monitoring in Taiwan	Control-oriented organizational culture raised communication privacy turbulence in communication privacy management.
Dagmara and Katarzyna (2015)	Poland	Quantitative	Survey of 370 employees in organisations from services and industry economic sectors.	Impact of the HRM process on creating organisational trust is higher.
Ronald et al. (2016)	Canada	Mixed Methods	Structured interviews had been conducted with entrepreneurs and lead-investors from 79 emerging biotechnology firms. The biotechnology entrepreneurs responded to two questionnaires, Lead-investors responded to one questionnaire.	Partner trustworthiness is critical for the co-creation of value in both the financial and scientific partnerships. Also trustworthiness mediates the association between interpersonal attraction and co-created value.

Study	Country	Research Approach	Methodology	Major Findings
Mayer et al. (1995)	United States	Qualitative	Integrates research from multiple disciplines and differentiates trust from similar constructs.	Development of dyadic trust organisational model. Also known as an integrated organisational trust model.
Mayer and James (1999)	United States	Quantitative	Survey of 529 employees, in a small non-union manufacturing firm and over a 14 months' period.	Trustworthiness factors mediated the relationship between perceptions of the appraisal system and trust.
Colquitt et al. (2007)	United States	Quantitative	A meta-analysis of 132 independent samples	Trustworthiness dimensions also predict affective commitment, which has distinctive relationships with the outcomes when controlling for trust.
Colquitt et al. (2011)	United States	Quantitative	Survey of 126 employees of a fire fighting department. Employed the Mayer and James (1999) trust scale to measure trust components.	High-reliability task contexts was based on co-workers' integrity, whereas trust in typical task contexts was also based on benevolence and identification.
Gian et al. (2012)	Australia	Quantitative	A survey of 496 employees from 15 organizations across ten industries.	Affective trust in colleagues moderates the relationship between affective commitment and knowledge sharing and the relationship between cost of knowledge sharing and knowledge sharing.
Vachala and Ruvini (2012)	Sri Lanka	Quantitative	Survey of 150 software developers from software development firms.	Interpersonal trust and rewards have significant positive effects on knowledge sharing.
Philip et al. (2013)	United States	Quantitative	Paper-based surveys of 115 MBA students from Southwestern University.	Support for the hypotheses that cohesion and satisfaction serve as dual mediators of the trust – team effectiveness relationship.
Hossein and Amir (2014)	Iran	Quantitative	Questionnaire survey of 328 primary school teachers in the education system of Zahedan city.	Organizational transparency information sharing aspect has a direct and positive effect on merit, integrity and good faith.
Jovana et al. (2014)	United States	Qualitative	A conceptualised review and focus on trustworthiness factors which leads to trust development.	The trustee's ability to create a trusting relationship influences the degree to which a trustor will accept the trustee's perspective and thus express trust behaviours.

APPENDIX L

MODERATION MODELS

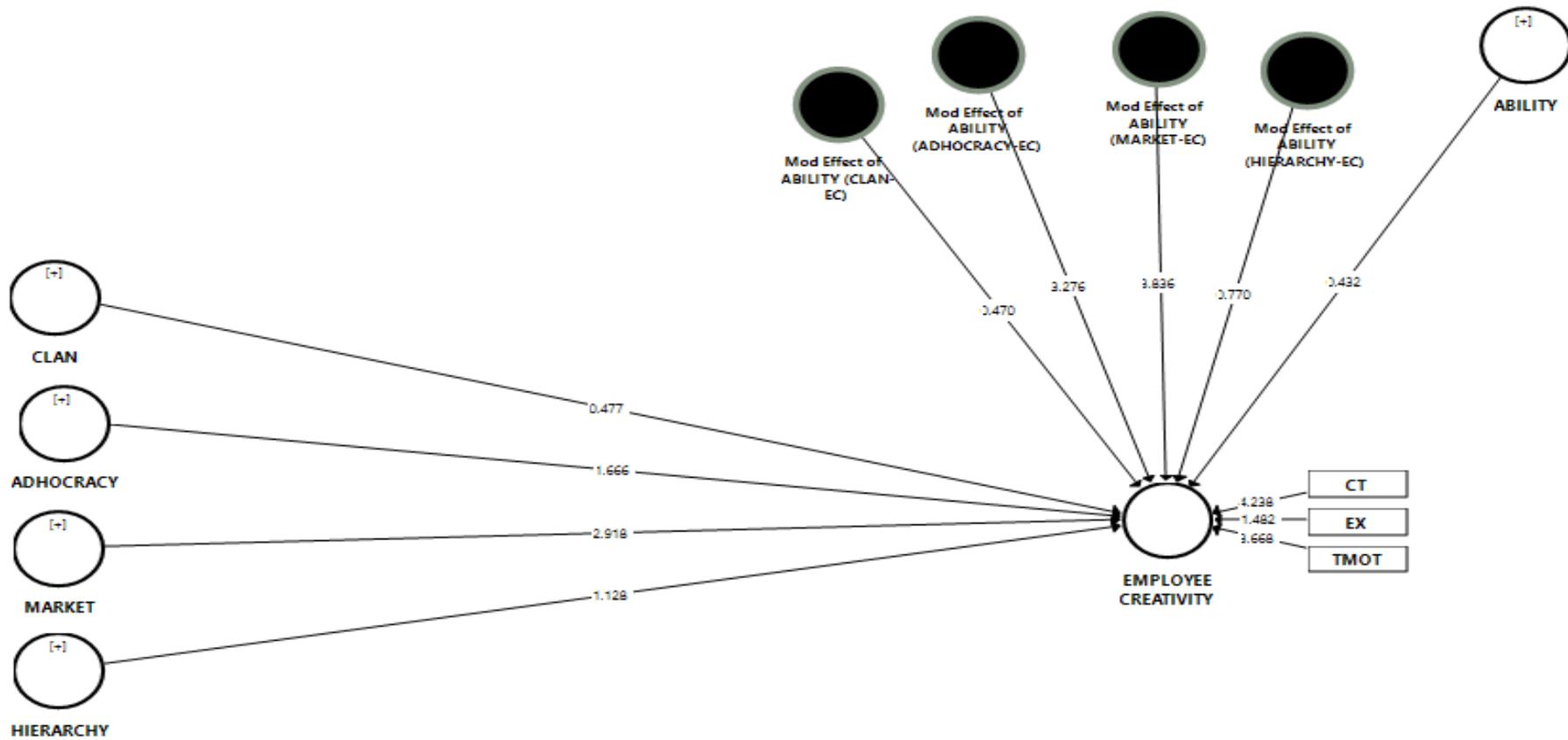


Figure 4.3b: Moderating Effect of Ability

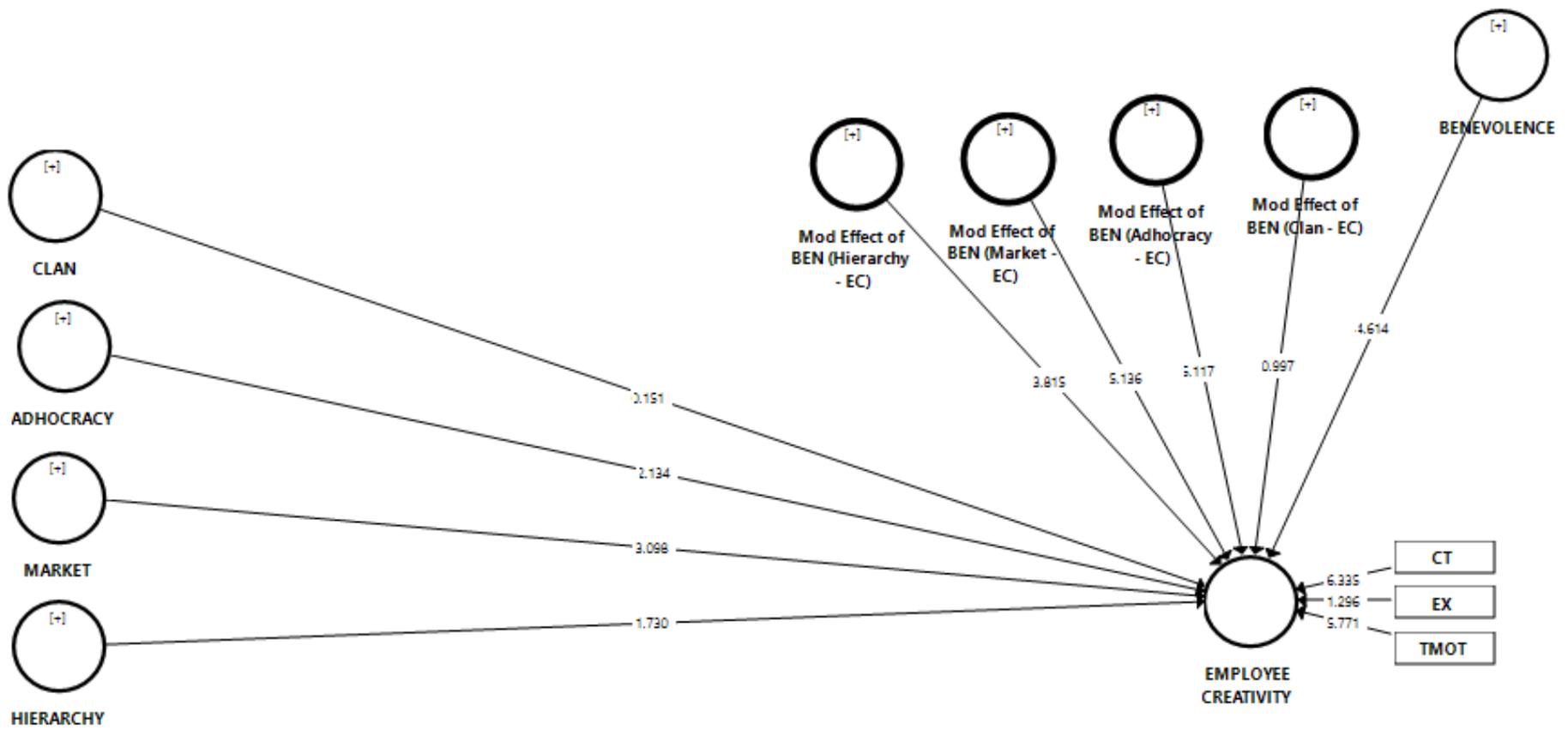


Figure 4.3c: Moderating Effect of Benevolence

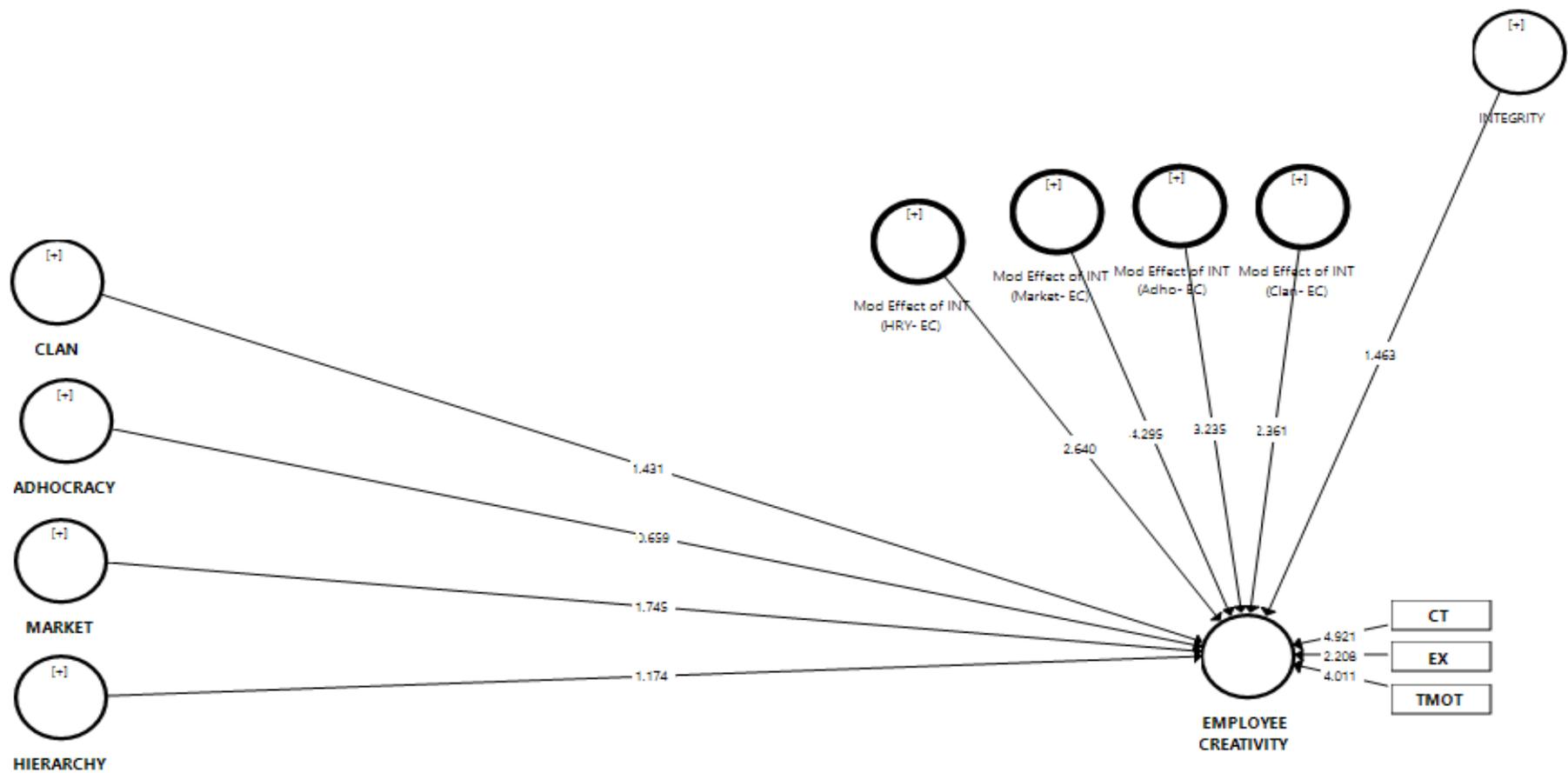


Figure 4.3d: Moderating Effect of Integrity