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ORGANIZATIONAL LEARNING, ETHICAL LEADERSHIP AND EMPLOYEES' CREATIVITY: A STUDY AMONG EMPLOYEES OF THE CREATIVE INDUSTRY IN GHANA

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DECLARATION

I, MITHRA MAA ATSWEI SOWAH, Hereby declare that this thesis has been conducted by me under the supervision of Dr. Maxwell Asumeng and Dr. Adote Anum. This thesis has never been presented either in part or in whole to any institution for the award of any degree. Where the views and ideas of others have been used, they have been duly acknowledged. All the errors and omissions are therefore mine

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DEDICATION

I dedicate this work to the Almighty God, the author of all knowledge and wisdom who made this possible.

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LIST OF ABBREVIATIONS

DLOQ	Dimensions of Learning Organizations Questionnaire
EFA	Exploratory Factor Analysis
ELS	Ethical Leadership Scale
PCA	Principal Component Analysis
SET	Social Exchange Theory
SLT	Social Learning Theory
UNCTAD	United Nations Conference on Trade and Development

ABSTRACT

This study aimed at exploring the relationships between organizational learning, ethical leadership and creativity in the creative industry. A total of 124 employees from radio and television stations in Accra were purposively sampled for the study. Sample were employees who were engaged in radio or television presenting, content and program design and technical support. Findings from the study indicate that both ethical leadership and organizational learning established significant positive relationships with creativity. However, ethical leadership accounted for more variance in creativity compared to organizational learning. Within the subscales of organizational learning, team learning accounted for more variance in creativity compared to learning at the individual and organizational levels. Findings are discussed based on the framework of the componential theory of creativity that attributes creativity to factors within the environment. The assumptions of reciprocations underlying the social exchange theory also reflects why employees who attested to ethical leadership in their organizations were creative. Contribution to theory and practice, limitations of the study and directions for future research are discussed.

CHAPTER 1

INTRODUCTION

1.1 Background

Creativity is now a fashionable vocabulary that connotes approval in education, business and the arts. The term runs through many organizations and sectors of the economy. The lexicon has been popularised so much as to mean innovation in some aspects. However, some writers have viewed it as the foundation on which an innovation can take place. Burnett (as cited in Granot, 2011) describes creativity as the ability to establish new and important relationships between things which were formerly dissimilar in a fashion that is important, authentic and desired. According to researchers in creativity, creative works must be characterised by originality or novelty or other attributes that differentiate them from ordinary options (Granot, 2011). Novelty is something which was not there before and thus created. According to Amabile (1996), personal and contextual factors come to play in ensuring creativity. Age, sex, education and experience have effects on creativity. However in enhancing creativity, research has moved from understanding individual factors to organizational analysis (Murphy, 2016). Creativity is one human skill that is matchless in an increasingly automated world. It is the only justifiable benefit organizations have over competitors (Adler, 2006). The question now remains as to whether there is a product or material which does not abuse some intellectual element in the form of design element or symbolic characteristics, making that product a unique one (Bilton & Leary, 2002). Many industries today will assert to some degree of individual creativity, skill and ability. This has now made creative individuals the source of productivity.

Leaders of organizations as well as organizations today are now faced with the challenge to increase creativity in their organizations. The role of managers now is to get extraordinary things

done in their organizations, which only means that creative people will be very much needed. It is in view of this that corporate leaders in twenty first century organizations are introducing artists and their processes into work. An insight into what might have transpired during the earlier years of the century expounds why a Harvard Business School professor would choose to co-operate with a theatre director in 2003 to write the book Artful Making: What Managers Need to know about Artists' Work. One may consider why major corporations over the world would invite David Whyte, a poet to speak to their senior executives including a notable global aerospace company and aircraft manufacturer which is by no means an art based organisation. Why would 2004 World Economic Forum hosted in Davos, Switzerland run the workshop themed "If an Artist Ran Your Business"? The workshop included noted artists as film director Shekhar Kapur and American actor Chris Tucker. This clearly states how relevant art is. The Academy of Management have added arts to the likes of Human Resource Management (HRM), Business Policy International Management and organizational behaviour, as an area qualified to be discussed. Philips (1995) advocates the use of original plays, short stories, poems, films and songs as genuine approaches to the study of organizations and managing its people. People with ideas, meaning people who are creative turn out to be powerful than people who work with machines and people who own machines- author John Howkins. What this means is that the creative industry will be the centre of the economy in the 21st century (Tepper, 2002). Also the head of ministry of the department of culture, media and sport in the United Kingdom, Chris Smith in 1998 affirmed that creative areas are targeted for many jobs, claiming that next century will rely on wealth that will come from creative areas (retrieved from www.sagepub.com on 13/9/15). Simply put, a country without an active creative labour force made up of writers being script writers and playwrights, artists being

painters and sculptors, designers, musicians, film producers, directors, actors, dancers, choreographers, scientists and researchers must rely on creative works ideas from other sources.

The creative arts industry likewise alluded to as the cultural sector is a large group of persons or organizations who are dissimilar and occupied with the generation, presentation, circulation, and preserving entertainment activities, aesthetic heritage, products and artefacts. The products of the creative arts industry are termed cultural goods. These goods are often non-material goods which are aesthetic or expressive in nature. Their values are subjected to experiences based on symbols that influence people's views and emotions. Producers of these goods are much aware of what consumers look out for, that is products that entertain, stimulate, and provoke reflection. Cultural industries apply a phenomenal impact on the values, attitudes and ways of people's life. From the British government 'Creative Industries Mapping Document', creative industries are those that have their inception in individual creativity, skill and talent. These industries have prospects in generating wealth by the creation and manipulation of intellectual property to produce symbolic goods (Tepper, 2002). The value of these symbolic goods (ideas, experiences, images) depends on the reader, viewer and audience or consumer. Although creativity is of valuable importance to every business, Granot (2011) considered it essential to the existence of advertising agencies, a sector within the creative industry. This can be connected to other sectors like the media arts and entertainment (radio and television) that deal with a portion of advertisement and the production of creative goods as well. The creative industries are known to be the fastest growing sectors in the global economy (UNCTAD, 2010) and have shown resilience despite the global economic crisis. The industry is known to experience a 14 per cent annual growth and doubling between 2002 and 2008 to a tune of 592 billion dollars (UNCTAD,2010). The contribution from developing countries in 2008 was 176 billion dollars. In most industries, it is the utility of the

products that allow for systematic comparisons and also determine the standards of quality. However, principles guarding the industry is characterized by abstract ideals as opposed to explicit elements of what is produced.

A persevering open deliberation within the cultural industry is about the genuine source of creativity. Whether the individual is the force behind his own creative value or the organization impacts his level of creativity. Whereas programs such as training and development are important in some industries, it may be seen as ineffective in creative industries. Creativity according to some experts in the industry originates from people whose abilities and contributions can only be structured and controlled to a limited degree. This is because assets that have noticeable values are often rooted in persons and teams that the organization has restricted control over (Lampel, Lant & Shamsie, 2000). If this is so, then the survival and success of organizations is to find these individuals. Nonetheless, if their success is dependent on the organization then there ought to be more accentuation on improving structures, processes and cultures that influence the production of creative works. Managers within the industry are now interested in harnessing knowledge and creativity that will enhance the value or what they produce. It is imperative to consider that within the industry, knowledge without creativity can barely survive the challenges. In recent times, many people employed within the industry do not originate the work they produce but rather interpret the works of original artists. For a product to be termed creative according to Barron (1955), it must be both original and useful or adapted to reality in some reasonable approach. Creativity may be expedited by a number of intrapersonal and interpersonal variables. According to Finke, Ward and Smith (1992), important intrapersonal factors that affect creativity include: cognitive abilities (such as intelligent capabilities for being imaginative and divergent thinking), personality traits (such as nonconformity, self-confidence) and intrinsic motivation. Significant

interpersonal factors that affect creativity may include familial resources (such as an ability to provide practical support), societal factors (opportunity for interaction with experts within one's field of creative works) and cultural factors such as stable political environment or economy (Ludwig, 1995). Research has also shown that social influences undermine or enhance creative abilities. Some of these social influences which enhance creativity include, trust, respect, honesty to mention a few. The focus of this paper will not be on intrapersonal factors. The paper will rather explore how creativity is squared with management practices such as ethical leadership as well as concepts such as organisational learning.

According to Ashie (2014), the success or failure of any organization can be attributed to the leadership style employed. Creativity levels can be influenced by leaders when they alter their leadership styles should the need be (Jung & Avolio, 1999). Bowven and Fry (1988) also assert that to manage novelty effectively is not a matter of avoiding the practices and procedures that hinder it but to rather attend to the leadership of the organisation. Research has shown that a democratic leadership style and one that involves participative decision making is necessary to enhance creativity where as an autocratic leadership style diminishes it. In managing creative persons, expertise is required, but the vision of the leader is also an important factor in managing creative individuals (Kirkpatrick & Locke, 1995). They defined vision as an extraordinary objective that speaks to the values, backed by moral connotations as well as provide meanings. Vision reflects what the organisations could or should be in the future. Ideally, leaders are tasked to share a vision that inspires creativity from diverse sources of communication. The information passed on must cut across, from the lowest member of the organisation to the highest in rank.

Throughout the years, researchers have recommended lists of characteristics that leaders must possess bearing in mind the end goal to establish conditions to yield creativity in

organizations. Positive leader behaviours assumes an important role in igniting creativity of employees. Leaders ought to likewise be able to create conditions for flexibility and responsibility in employees without being controlling or domineering. At the same time they are to be empathetic towards the feelings and needs of employees, generously identify what is creative and encourage employees to voice their own concerns. Leaders who exhibit positive behaviours provide feedback, and encourage skill development (Amabile, 1998). To understand what ethical leadership is and its relationship with antecedents and outcomes, it is imperative to define what it is. According to Guy (as cited in Kouzes & Posner, 1992), ethical leadership is an enquiry process. It requires people to ask questions about what is right and wrong. That is, it is a mode of conduct that requires living an exemplary life for others about those actions which are deemed right or wrong. However, being an ethical leader is not so much from the head as it does from the heart. Ethical leadership requires leading with love. To lead with love means that leadership should be recognized as a reciprocal relationship between constituents (supervisors and subordinates). Also, a leader's enthusiasm originates from compassion. Ultimately, leaders serve and support. Research has also proven that leadership effectiveness can be attributed to leader's honesty, integrity and trustworthiness (Kirkpatrick & Locke, 1991). According to Brown, Trevino and Harrison (2005), ethical leaders are leaders exhibiting or modelling "normatively appropriate conduct through personal actions and interpersonal relations and the promotion of such conduct to their followers through a two-way communication, reinforcement and decision making" (pg.120). Two themes emerged in studying ethical leadership namely: moral manager and the moral person (Trevino et al., 2003). Ethical leaders endeavour to change their followers' actions by modelling ethical standards, where they serve as ethical role models and hold followers accountable for their actions (Brown &Trevino, 2006; Brown et al., 2005). Ethical leaders set a moral tone, that is, the leader is

held accountable for norms or standards that guide the behaviour of the people they work with. They also reward and punish followers in order to ensure that those standards are adhered to. The behaviours of the ethical leader reflects the moral manager dimension of ethical leadership. The moral person dimension of this kind of leadership denotes the personality characteristics and a self-motivated attitude of the leader.

Tastes are untestable and what may be termed new and current at a point in time becomes unfamiliar and often staid eventually. What was pop music in the 70s and 80s is now old school. The industry has gone through some changes over the years. These may be, the proliferation of electronic forms of communication like blogging, podcasting and a growing reliance on the web and digital media for information and entertainment. Therefore long term survival of firms within the industry will depend on how creative they are, precisely coming up with creative products. Radio and television stations must also be able to meet up with the demands of their audience. Changes within the industry demands managers to respond to unpredicted threats and opportunities. Organisational learning has become a need rather than a choice. It is recognised as a crucial organisational function (Rakhsh &Ahmadi, 2011). To many writers, learning and creativity are components that go hand in hand in attaining an effective enterprise. According to Rakhsh and Ahmadi (2011), organisational learning affects creativity in a positive way. The inability for firms and organisations to learn is the reason why most of them do not turn forty years before they fade out. An organisation learns when its actions lead to a better outcome in the future. Organisations learn through sensing, experiences and modelling what they learn. In view of this, organizations “rent” consultants and employ individuals who have expertise different from current employees. Knowledge needing organisations may associate with other organizations that already possess the needed knowledge to exchange knowledge. Meaning knowledge may be transferred

from external sources in the form of new employees (Matusick & Hill, 1998). This can cause employees to be more creative. Technique such as brainstorming has been adopted by organisations to help people to become more creative (Osbourne, 1957). Although this technique has been described in books and academic journals, it is not known to what extent it promotes creativity. Another way by which organisations learn or import information is by allowing their employees to engage in anticipatory related learning such as obtaining an MBA or MFA in this case or even an academic degree while working and partaking in on-the-job learning programs. As much as structured training is important we are much aware that valuable learning happens informally on the job too, that is in groups (Huber, 2002). This idea is well supported by the theory of creativity as an alliance of opposites further discussed in the literature review. To encourage such learning, organizations need to shape up the work environment and culture within to facilitate learning. This environment is established upon the experiences of leaders and key people who share what they have learnt and influence others to learn. Experience helps in understanding issues from a broader context by seeing how knowledge or new information can be fused with knowledge that already exists and assigning value to different types of knowledge (Bierly, Kessler & Christensen, 2000). According to Ferster (1970), having control of one's environment is also important in ensuring creativity. To emphasise on environmental control implies that one's level of inspiration is unimportant and that the organisation plays a more major role in how creative individuals tend to be. Creativity is assured when there is transformation and manipulation of existing knowledge. Therefore creating an environment that supports learning and human creativity has become topics of valuable interest. The concept of organizational learning is here to stay because there are interminable changes in technology and in markets, not forgetting competition. In view of this, U.S business organizations have created and labelled roles such as

Chief Learning officer and Chief Knowledge Officer. Organizational learning has also been known to affect creativity. DiBella et al (1996 as cited in Garcia-Morales, Jimenez-Barrionuevo & Gutierrez-Gutierrez, 2011) define Organizational Learning as the capability of an organisation to rely on its past experience to improve performance. This process includes; acquiring, sharing and the utilization of knowledge. According to Garcia-Morales et al (2011), organizational learning is the process in which the organization increases the knowledge created by individuals in an organised way and transforms this knowledge into part of the organizations knowledge system.

1.2 Problem Statement

The inability of many radio and television stations to continue operating and hence shut down is attributed to sustaining viewers' choice. As the number of radio and television stations increase in Accra and Ghana as a whole, competition increases. Therefore to continue to be in business, stakeholders are faced with the dilemma of increasing creativity in order to continue to be in business.

Until 1994, Ghana could boast of one radio and 1 television station. Older folks can fall back on their memories of the earlier age of television where stations ended their broadcast day with the national anthem. This is not so nowadays (Gray, 2009) when television and radio just keep working. Currently, there are 313 operating radio stations and 63 television stations in Ghana. 45 of these radio stations and over 20 television stations are based in Accra as at the end of December 2015 as reported by the National Communications Authority (NCA, 2016). With an increased in the number of television stations in the last two decades these organizations are faced with the challenge to gain a competitive edge. Therefore, while libraries are closed, theatres have

gone dark and webmasters are asleep most televisions and radios keep working. With many alternatives to content provided by television (Murphy, 2016) and radio, leaders and creative organizations are looking for ways to compete directly and continue producing creative content. In view of this, the average television channel finds itself "in the odd position in media history to fill every waking and sleeping hour with content". Thus, television and radio experiences an almost matchless amount of pressure to be creative. What fuels this pressure for most creative organizations is the need to sell, which requires the need to add up to their audience, thus scrambling to gain more viewers. Producers are largely aware that consumers look out for products that entertain, stimulate, and provoke reflection.

The issue at hand is to find out to what extent organizational learning and ethical leadership help increase creativity in radio and television stations within Accra. According to Gray (2009), less supportive executives and repetition may pester the creative process or shut it down completely. In view of this the research will investigate whether organizational concepts such as ethical leadership and organizational learning is squared with creativity.

Uninterrupted improvement programs are thriving as organizations seek to better themselves and gain an edge. Regrettably, however, the number of programs that have failed far outstrip successes, and modes of improving them continue to be low. The reason is that most organizations have failed to understand the underlying truth. Before people and companies can progress, they first must learn (Garvin, 1993). Organisational learning from time to time, is being recognised as an essential organizational function (Huber, 1998). Organizations within the industry are disbursing considerable resources in search for formulas that can accomplish the goal of meeting challenges that are needed in achieving creativity. Therefore, when leaders of radio and television stations in Accra focus on and invest in learning, they are likely to increase creativity.

To understand this, the focus will be on how learning occurs at all levels of the organisation- from individual to group to the organisation as a whole as suggested by Marsick and Watkins (2003).

Ethical leaders are viewed as persons who are honest and can be trusted. They are perceived as reasonable and principled in decision making. Ethical leaders show care to people and the society as a whole. In their personal and professional lives, they behave ethically. Ethical leaders do not just talk a good game (Trevino et al., 2000), they walk the talk. They practice what they preach. Leadership by example accompanied with truthful communication is important, therefore organisations also need to adopt truth as a primary value. Whereas such a leader's traits ensures positive organisational outcomes, some creativity researchers have suggested that creative persons are lower in honesty (Silvia, Kaufman, Reiter-Palmon Benjamin & Wigert, 2011).When ethical leaders are concerned about employees' needs and emotions, engage them in the decision-making process, and focus on developing their skills and expertise. In doing so, employees' become intrinsically motivated and their sense of self-efficacy is boosted which in turn kindles an urge in them produce something creative (Amabile et al., 2004). Having a good relationship between leaders and employees in the creative arts industry in the country will go a long way in building trust between these people. Employees will in effect take the risk of coming out with new ideas which may increase viewership without the fear of being written off by their leaders.

Analyzing creativity at an individual level does not address the factors within the work environment that are likely to impede creativity (Amabile, 1983). Therefore the high importance of learning and ethical leadership is directed at helping solve the problem of enhancing creativity in the creative industry.

1.3 Research Questions

The present study seeks to find answers to the following questions.

- Will ethical leadership have a relationship with creativity among employees of the creative industry?
- Will organizational learning have a significant relationship with creativity?
- Does ethical leadership contribute to the creativity of employees more, as compared to organizational learning?
- If organizational learning affects creativity, does team learning contribute more to creativity compared to learning at the individual and organizational level?

1.4 Aims and Objectives

Business leaders and institutions worldwide have realised that the solution to important trending issues do not lie in thinking and behaving the way things were done previously but rather having a new perception towards ideas and behaving (White, 1994). The main aim of this research is to examine the role of contextual factors in employee creativity in the creative arts industry by examining data from participants of some radio and television stations in Accra. This study was conducted to achieve the following specific objectives:

- Examine the relationship between ethical leadership and creativity.
- Examine the relationship between organizational learning and creativity
- Find out if ethical leadership accounts for more variance in creativity than organizational learning.
- Find out which of the subscales of organizational learning account for more variance in creativity.

1.5 Relevance of study

There are tremendous advantages of being creative. Creativity oversees emotions and reduces stress. Leonardo da Vinci's Mona Lisa is an antiquity that communicates feeling although the emotion conveyed by the grin is vague. The composition was a route for the artist to express himself. Studies have shown that people engaged in creative activity, have fewer doctor's visits and higher personal satisfaction encounters. Creative people utilize their creative outlets to reduce negative emotions.

Psychology remains one of the few disciplines that has considered studying creativity, what it means, its antecedents and outcomes. Creativity is an important topic in psychology because the ability to spawn new concepts is one that differentiates human beings from animals and smart machines. Also if creativity is a valued economic resource, it is important to understand it within this context. It is important to find out how creative activities are motivated by intrinsic or extrinsic factors. It is also important to investigate the working conditions that ensures higher levels of creative work and the sort of confined infrastructure like institutional ties, communication channels that foster higher levels of creativity.

The ability to manage creativity is crucial to the survival of creative industries. The research will help creative managers understand whether creativity is indeed person-centred or influenced by the organization. Many managers approach the problem of creativity by sending individual employees on creative thinking courses rather than investigating the procedures and systems within the organization that might enliven or inhibit the creative process. This will influence their approach to creativity, whether to handle it as a human resource issue rather than that of organizational design. By exploring what creativity is and what organizational factors contribute to it in the creative industries will help to design policies to help boost the industry.

Arts give meaning and understanding to pertinent life topics like, life, death, love, peace and war. These are aspects of human life which cannot be ignored and so the responsibility lies on the industry to work towards bringing to light what these mean in various cultures which requires the works of creative persons to be on going irrespective of changes that may occur. Developing creative potential will prompt more prominent achievement and satisfaction in the personal and professional lives of creative persons. Therefore, the study is also meant to inspire other researchers in the field of organizational psychology to explore other processes or organizational factors that promote and ensure creativity of individuals engaged in programs and content design within the creative arts industry.

Likewise the relevance to art managers and organizations, findings from this study may contribute to academia by serving as a source of reference to other researchers and also add to existing literatures on creativity from a different perspective, creative industry.

CHAPTER 2

REVIEW OF LITERATURE

2.0. Introduction

Many organizational researchers argue that to achieve competitive advantage, it is important to enhance the creative performance of its employees (Amabile, 1988; Shalley, 1995). Creative employees suggest novel and useful ideas. Organizational context such as supervisory style is often considered a potent determinant of creativity. This chapter will focus on the theories that explain creativity as well as those that link the constructs of ethical leadership and organizational learning to creativity. In addition, this chapter will conceptualize the framework of organizational creativity.

2.1 Theoretical Framework

A research data even when generated carefully and systematically, could conceivably be flawed and misleading if the underlying context or assumptions is wrong (Cresswell, 2012). Therefore it is important to highlight the theoretical basis of this study. A theoretical framework is a structure that can hold or support a theory of a research study. It presents and describes the theories that explain why the research problem under study exists. It connects the researcher to existing knowledge that is guided by relevant theory, and gives the basis stating hypothesis. In view of this, quantitative should be based on theory to form a structure for the study. In this sub section, I will present the existing theories and ideas regarding this research.

Componential Theory of Creativity (Amabile, 2012)

The componential theory of creativity is a complete model describing an individual's social and psychological component important for producing a creative work. The model finds its basis in the meaning of creativity as the production of concepts that are both new and useful, suitable to achieving a goal (Amabile, 1988). In the Componential Theory of Creativity (CTC), four components are considered in order to generate any creative output: three of these components are individually related. These are the; domain- relevant skills, creativity-relevant processes, and intrinsic task motivation. The fourth component is beyond the psychological component. This is the individual's work environment. The present model covers organizational creativity and innovation, conveying consequences for the work environments that leaders and managers create. This introduction highlights the importance of the various aspects of creativity and how they affect what is produced

The individual domain-relevant knowledge is the knowledge of facts, circumstances and issues that an individual is predisposed to regarding a phenomenon (Amabile, 1983). It includes technical know-how, skills, intelligence and talent. The creativity relevant processes include the cognitive and personality traits that are applicable to independent thinking, risk-taking, and an individual's approach to new problems, as well as a methodical work style and skills in producing ideas. These cognitive processes incorporate the capacity to utilize wide adaptable categories to blend facts and the capacity to break out of perceptual and performance "scripts". The personality processes include self-discipline and open-mindedness for ambiguous tasks. Intrinsic task motivation is a person's desire to engage in activities that is viewed thought-provoking, challenging, or fulfilling than those that are extrinsically motivated. These extrinsic motivations range from contracted-for rewards, need to compete, and appraisal to the need to behave in a

particular manner. A focal precept of theory is the principle of intrinsic motivation. It postulates that individuals tend to be creative when are self-motivated, enjoy what they do, find their work challenging as well as fulfilling and not necessarily motivated by extrinsic factors. Relevant extrinsic motivators can weaken intrinsic motivation. However their presence or absence is still as important as those that sustain intrinsic motivation.

The social component of the theory holds that creativity is also a social process. The social environment component is made up of all of those extrinsic motivators that are known to affect intrinsic motivation, notwithstanding other factors in the environment that stimulate or retard intrinsic motivation and creativity. Work related factors such as support from supervisors and group influence in the form of interactions have been identified as antecedents of creativity (Perry-Smith, 2006). Organizational researchers have brought to the fore a number of factors within work environment that can hinder creativity. These include; the habit of severely criticizing new ideas; organizational politics; too much weight on the status quo; a conventional, low-risk attitude lingering among top executives; and excessive pressure to meet timelines. There are factors that ignite creativity as well. These includes tasks that employees deem challenging in the work; collaborative work teams, flexibility in executing tasks; supervisors who encourage the development of new ideas; supports from top management by articulating creativity-encouraging vision and recognizing employees for being creative; and encouraging the sharing of ideas across the organization. Also Amabile (1996) proposes that communications and interactions with diversity enhance creativity. Therefore this study will focus on the social component of the model.

The Social Exchange Theory (SET)

In studying creativity, it is important that creative persons be placed in an environment characterized by interactive relationships (Simonton, 1984). This theory is an instrumental theory

which explains relationships. The theory provides the basis for explaining how the exchange relationship between leaders and subordinates develop over time. The SET holds that favours and benefits that subordinates receive from supervisors underwrites the quality of exchange relationship which compels subordinates to reciprocate in similarly positive ways. The leader is able to attain this by engaging subordinates in tasks that are interesting, giving additional responsibilities and providing rewards. When individuals receive favours, they feel the need to reciprocate the favour in a manner which is more than what they received. When supervisors show concern for employees' needs and emotions, they increase their intrinsic motivation and increase their self-efficacy which essentially rouse them to perform tasks that are creative. Leaders are deemed as the key source of ethical guidance for employees. They set the standard of how employees should behave. To understand ethical leadership, Brown, Trevino and Harrison (2005) suggested the social exchange theory as the basis for explaining the past history and outcomes. The theory explains why some leader characteristics and situational factors are related to followers' perception of a leader as one who is ethical.

The theory will explain why employees feel the need to reciprocate in good ways when they perceive their supervisors are ethical. When employees feel their supervisors are fair in their judgement, engage them in the decision making process and have their interest at heart, they will feel the need to put more energy in activities that yield creative concepts in order to reciprocate the gesture they receive from their supervisors.

Examining the theory, it makes assumptions about human beings that may not always be true. The SET paints humans as calculating, whose actions are based on their self-interest or what they hope to receive in return. The SET does not appreciate the relevance of groups. It denounces assumptions of loyalty in groups by claiming that human actions are based on fulfilling a need.

The need to reciprocate an action may be as a result of interpersonal relations and interdependence that exist in groups. It is more of a responsibility than an action of personal gains. It neglects the role culture plays in the norms and rules that guide social exchange.

The Social Learning Theory (SLT)

Intentionally or unknowingly, all organizations learn. It is basic for their survival. How do organizations learn? They do as such through their employees. Therefore the theories of individual learning are important for explaining the assumptions underlying organizational learning. The social learning theory is a behavioural theory. In the social learning system, new forms of behaviour can be learned by observing the behaviour of others (Bandura, 1977). The theory explains why subordinates' perception of the leader and organizations are linked to the personal characteristic of leaders and situational factors respectively. It posits that individuals learn when they pay attention to the attitudes, values and behaviours of people they find attractive and sincere. Therefore for a leader to be regarded as ethical, he or she must be attractive and exhibit credibility in his or her doings. Most people look outside themselves for guidance as to how to behave. Therefore ethical leaders become a source of ethical guidance for their subordinates (Trevino et al., 2000). When ethical leaders share ideas or business ethics with subordinates, they encourage them to also engage in idea sharing. Most people search beyond themselves for guidance as to how to behave. Therefore ethical leaders set the standard for subordinates to follow. The theory is also rooted in the direct experience of reward and punishment (Bandura, 1977).

The theory holds that, responses are automatically and unconsciously reinforced by their immediate outcomes. Research also shows that reinforcement is important in modelling effectiveness because people are attentive to those persons they believe are in a position to reward their efforts and punish their wrongs. Therefore the manner in which employees within an

organization are rewarded or disciplined regulates the behaviours of others within the organisation as well.

One criticism levelled against this theory is that, learning could be laborious and hazardous if the only reason behind it is to be rewarded. A better option to rewards is social reinforcement. This requires providing feedback regarding one's performance, and serves to strengthen a desired behaviour (Manz & Sims, 1981).

Vicarious Learning

Traditional learning theories view learning as product of directly experience response consequences (Bandura, 1977). Although behaviour can be altered into new patterns through rewarding and punishing, learning could be hazardous if it is solely on this basis. Vicarious learning plays a prominent role in organizations today. It seems to be the case in today's fast growing world where people are unable to generate ideas and products from their experience but rather learn from other people's experience (Huber, 1998). For the purpose of this research my focus will be on vicarious learning.

Organizations learn vicariously from the experience of other firms (Bapuji & Crossnan, 2004). Organizations learn from the successes and failures of competitors and predecessors at no cost by learning vicariously. In learning vicariously, organizations recognize, then grasp or reject standards, values and examples of behavior of comparable organizations. Such learning increases their chances of survival in the face of challenges. They then encode what they learn in their routines and processes (Moorman & Miner, 1997). However, this kind of learning does not always come off easy for organizations because they do not have access to the root cause of failures of other organizations. The information reaching organizations about other organizations are usually

second hand information and so interpretations from such details are not always valid. This is one challenge of learning by imitating others.

A study by Greeve (1998) shows that radio stations introduce new programs which are similar to those of their rival stations. This is explains the similarity in programs in the case of some radio stations in Accra. For instance Citi Breakfast Show, similar to the Super Morning Show on Joy FM. Smaller colleges introduced courses that were rolled out in institutions similar to theirs but not those of prestigious universities and colleges (Kraatz, 1998). Greve (2000) found out that the trend was different for banks. Small banks, however established new branches in the same areas as large banks. These studies prove that in deed vicarious learning occurs. This has questioned the basis underlying a firm's selection of a source to learn vicariously. Researchers have outlined a number of potential factors. These include; similarity between a firm and its competitors (Baum et al., 2000); size of the competing organization (Greve, 2000) and competitor's success (Kraatz, 1998). It is however important to note that these factors function under different conditions. In either ways, firms could learn from large competing organizations with ambiguous goals and technologies which are not clear (House & Singh, 1987) or those successful organizations with clear goals and available data on performance.

This theory will explain why organizations impact knowledge from past experiences into present processes and procedures. The theory will also explain why employees imitate actions that have proven to be successful in achieving creativity. For instance the success of Joy FM's Super Morning Show may be attributed to following the same trends over the years, such as inculcating business, politics, what is trending locally and internationally in the news. The success of Citi FM may also be linked to their own successes and experiences or those of their competitors. The Citi

Breakfast Show (CBS) may have its unique features but there are traits of the Joy FM Super Morning Show in their contents as well. However, they do so in a light hearted manner.

2.2 Review of Related Studies

This subsection will give account of previous studies conducted in connection with the variables under study. The purpose is to bring to light what knowledge and ideas have been established on the topic by other researchers.

Leadership, Organizational Learning and Creativity

According to Aragon-Correa et al. (2005) both individual and collective (organizational learning) factors influence firms to develop and come up with new ideas. Aragon-Correa et al. (2005), studied the influence of leadership style on innovation and performance among some companies in Spain. The sample was made up of nine hundred firms in four categories namely; farming, manufacturing, construction and services. Structured questionnaire were developed by the researchers on how organizations learn and deal with the challenges of innovation. The questionnaire together with a cover letter were mailed to the CEOs of the nine hundred companies. The researchers' choice of a survey method instead of interviews was to have access to a large number of respondents. The researchers' choice of CEOs was because they have access to information from the various departments across the organization. Finally, four hundred and twenty-three CEOs answered the questionnaires and only four hundred were included in the study representing 45.33 per cent response rate.

Transformational leadership was measured with a five-item scale designed by Podsakoff (as cited Aragon-Correa et al. 2005) on a 7-point Likert type scale where responses range from

totally disagree (1) to totally agree (7). The alpha reliability of the new scale was reported to be 0.85. Organizational learning was measured with methods from two already existing scales that were related to the variable of their study. The researchers used the first two items of Kale, Singh and Perlmutter's (as cited in Aragon-Correa et al. 2000) scale and added two items from Edmondson (1999). The instrument reported a high reliability coefficient *(a*=0.92). The researchers measured firm innovation with a scale they created. A confirmatory factor analysis showed that the scale was one-dimensional and reliable. The reported alpha for the measure was 0.78. They measured performance with an eight item scale which had an alpha reliability of. *(a*=0.89). In the study, size was controlled for since it has the tendency to affect the ability of firms to engage in learning or ability to innovate. Income and number of employees in a firm were used as size indicators. From the findings, organizational learning affects innovation (*a*=0.56, *p*<0.001) supporting the first hypothesis which stated that "organizational learning positively influences firm innovation". They also found out that transformational leadership had a significant positive relationship with firm innovation (*a*=0.37, *p*<0.001). This finding strongly supported the second hypothesis of their study. Hypothesis 3a which stated that Transformational leadership influences organizational learning was supported by the study and 3b which states that "transformational leadership positively and indirectly influences firm innovation through organizational learning" (0.45, *p*<0.001) was also supported. Hypothesis 4 which states that organizational learning will be positively associated with performance was tested at an effect of 0.65 (*p*>0.001). From the research, there are clear indications that organizational learning and transformational leadership has positive effect on firm innovation and performance which also confirms the theoretical arguments consistent with existing literature that reported a significant relationship between the independent and dependent variables. Finding from this research indicates that a firm's ability to

innovate may not necessarily depend on the availability of huge resources. Nevertheless, transformational leadership and organizational learning are important workplace factors which help to achieve innovation. Managers and organizational leaders are thus challenged to review the traditional leadership forms in their organization. Innovation thrives on the joint effort of employees collective and continuous attempts to learn in order generate and produce something new.

Organizational Learning and Creativity/ Innovation

The factors that influence creativity in organizational settings are very vital to its continuous existence. Organizational learning's importance for a company's survival and its enormous effects on creativity has been well addressed by previous studies. Sanchez and Mahoney (1996) found that organizational learning has a significant and positive relationship with creativity.

Although previous researchers (Hurley & Hult,1998; Cirella et al., 2016) highlighted the significance of organizational learning in firm effectiveness, not many researches have been carried out in this area. To find out if employees' perception of learning in their organizations affects firm innovation, Bates and Khasawneh (2005) conducted an empirical study among some firms in Jordan. The researchers aimed at finding out if organizational learning culture accounted for innovation in firms. Knowing the importance of the transfer process of what is learnt, the researchers also examined the mediating role of learning transfer climate in their study. To draw participants from both private and public sectors, the researchers used the convenience and purposive sampling methods. Questionnaires were distributed to 450 employees from 28 organizations. One hundred and seventy-two employees were from the public sector and two hundred and seventy eight from the private sector. Majority of respondents were over thirty years and more than half of the sample were males. More than 60% of the participants had been working

for over years and 89% had at least a degree or higher. From the findings of the study, organizational learning culture predicts learning transfer climate and innovation. Employees of organizations in Jordan who perceived a learning oriented culture and work climates that supported learning reported high innovations. The study throws light on the importance of culture and climate in understanding innovation in firms and organizations. This to help organizations encourage members to ask questions, take risks and engage in open communication. As true as the ability for firms to adapt lies in their learning culture, it is important to have a work environment that understands and supports innovation. The study also expose the importance of psychological climate in transferring what is learnt unto the job.

To find out how organizations adapt to the changes within their environments and gain advantage over their competitors, Hurley and Hult (1998) sampled 9648 employees from 10 federal government organizations within a large agency in the United States whose jobs were largely dependent on innovativeness. The agency was characterized a loose federation of autonomous organizations. The unit of analysis was groups or divisions in the ten groups. The groups ranged in size from twenty-one to over two thousand employees. Complete information was obtained from 56 groups within the agency. Organizational size was controlled in order to measure the effect of culture in the study. From the analysis of data on measure of group innovativeness, a one-way ANOVA showed a significant difference in mean scores ($F = 3.31$, $P < 0.001$). The results showed that higher levels of innovativeness recorded in the culture of firms is related to the firm's ability to adapt. Group innovativeness accounted for 10.9% variance in a firm's capacity to innovate. When a group's culture is characterized by how its members are receptive to ideas and innovation, higher levels of innovation occur in that group.

Organizational Learning, Ethical Leadership and Creativity

Groups' cultural characteristics of participative learning and development (L&D) and decision making also accounted for 32.4% variance in group innovativeness. Participative decision making accounted for 4.1% and L&D accounted for 28.3%. This means that in encouraging members of a group to learn and develop as well as engage in group decision making, that group becomes innovative. What's more, high innovativeness is associated with cultures that stress on learning, development, and encourage employees to participate in decision making.

To study the relationship between organizational learning mechanisms and creative climate a study was conducted among workers of a Product Design and Development unit in an Italy based organization engaged in fashion designing (Cirella, Canterino, Guerci & Shani, 2016). Creative climate was defined as a work environment that supports creativity. Such a work environment is characterized by behaviors that emerge as people work collectively. Organizational learning mechanisms was defined as "institutionalized arrangements that allow organizations to systematically collect, analyze, store, retrieve and use information that is relevant to the performance of the organization and its members" (Cirella et al., 2016, pg. 213). Organizational learning mechanisms were classified under three main categories. These are the structural, cognitive and procedural mechanisms. The structural mechanism focuses on the physical work environment such as structures for information sharing and communication available that facilitate learning. These information sharing may be through the use of social media, blogs and internal mailing systems. The cognitive mechanism describes the values, symbols, language within the organization that facilitates understanding when learning. Procedural mechanisms on the other hand are the processes, rules and tools that facilitates what is being learnt. These processes include constant briefing by employees who have engaged in training or other activities that others have not.

Organizational Learning, Ethical Leadership and Creativity

Employees were sampled purposively from a company which had been in existence for over hundred years and noted for producing silk products for well-known brands. The choice of a fashion design company was due to the researchers' interest in creative industries with creative deficits. Prior to the study, the researchers interacted with the CEO who acknowledged the importance of learning in achieving creativity in solving the problems of their organization. The study was a collaborative effort of some employees of the organization and a team of academics. Questionnaires were emailed to participants who were requested to print them out to fill. There were two representatives present to answer questions regarding the study and collect responses afterwards. A total of eighty employees participated the study representing an 80.8% response rate. Organizational learning mechanisms, with three subscales was measured with a fifteen item instrument. Cognitive mechanism was measured with a five item instrument with an alpha of .85. Structural mechanisms were also measured with a five item measure which reported an alpha of 0.75. Measures on procedural mechanisms were also five items which an alpha of .82. Creative climate was measured with Ekvall's (as cited in Cirella, Canterino, Guerci & Shani, 2016) Creative Climate Questionnaire with an alpha of .79. The researchers controlled for age, job title, past tenure, position and contract of employment. From the inter correlations matrix, none of the control variables had any significant relationships with the variables of study. No hypothesis on them were therefore tested.

The data was analyzed using linear regression. There was a significant positive relationship between cognitive mechanisms and creative climate ($b = .47$, $t = 4.30$, $p < .0001$). A significant positive relationship was also recorded between structural mechanisms and creative climate ($b = .68$, $t = 7.60$ $p < .0001$). Procedural mechanisms also established a significant positive relationship with creative climate ($b = .65$, $t = 7.09$, $p < .0001$). All three hypotheses of the study were supported

by findings. These findings make valuable contributions to the creativity literature in various ways such that it considers how organizational learning may increase or impede creativity since creativity requires more than personal characteristics. The study also adds to the creativity literature by highlighting that learning needs to be continuous in order to achieve creativity.

From the findings, it is important to acknowledge the role learning mechanisms play achieving a creative climate. A creative climate is characterized by shared values of employees and that sets apart the organization that was studied from other organizations. A creative climate is also characterized interdependence of employees on each other and explains why a relationship was established between structural mechanisms the creative climate. A major limitation was the small sample size. The creative climate also characterized by routines and processed that facilitate creativity. The recommended future researches to further explore the relationships in other work settings and other countries.

Hirst, Knippenberg and Zhou (2009) conducted a study among some Research and Development teams in pharmaceutical companies in the US, UK and Sweden. The purpose of the study was to find out if goal orientations and team learning had a significant effect on creativity due to the importance of creative problem solving in the nature of their jobs.

Data was collected online from one hundred and ninety-eight employees from a total of 25 program teams in the cross sectional study. Questionnaires were forwarded to team members and leaders. Members in a team ranged from three to twenty-five. Roles for members within the teams ranged from research to taking initiatives and engaging in innovations. Leaders and supervisors in the teams were multi-tasked, from leading research to engaging in activities that link internal activities within the organizations to the outside world. This made the teams diverse. 35% of respondents were from the United States, 56% from the United Kingdom and 9% from Sweden. The mean

work experienced recorded was two and a half years. All participants held at least a bachelor's degree, more than 50% of the participants held a PhD and 24% held a master's degree. Goal orientation was measured with a five item instrument by VandeWall (as cited in Hirst et al., 2009) on a 7-point Likert scale. Team learning behavior was measured with Edmonson's (as cited in Hirst et al., 2009) 7-item instrument. Creativity was measured with 4-item instrument on a six-point Likert scale. All the instruments reported an alpha greater than 0.70. The researchers controlled for gender, education, tenure (individual and team), residing country, and team size due to their likely impact on creativity. Findings from the study indicated that two of the control variables (education and country of residence) predicted creativity. A significant positive relationship was established between learning orientation and creativity (r = .22, p < .05). In examining the moderating effect of team learning behavior in the relationship between goal orientations and creativity, the model accounted for 10% variance in employee creativity. What this meant was that when team learning increases, learning orientation had a strong relationship with creativity. The study contributed the study of creativity by revealing that team processes are important moderators of creativity. Implying that although learning positively affect creativity, it is important to look beyond the individual and consider his or her context. Learning is the function of the individual as well as his or her environment. Therefore to ignite creativity, organizations could consider hiring individuals based on their goal orientation. Organizations may also engage in anticipatory learning to boost employees' orientations towards learning. Team leaders may create an enabling environment to stimulate creativity as well. A limitation of the study was the small sample size of the teams that were studied. Another limitation is that, causality could not be established due to the fact that the research was cross sectional in nature. The researchers

recommended that, future researchers should consider the study of other individual factors of the componential theory of creativity by Amabile (1988) in achieving creativity.

From the above studies, the successes in creativity or innovations within firms that were studied is attributed to impact of learning in those organizations. Organizations which engaged in continuous learning at all levels within the work environment and created those that created environments that supported learning encouraged creativity and innovations. The studies also highlight the importance of learning vicariously in work settings and support the use of the vicarious learning theory in the present study.

Ethical Leadership and Creativity

Knowing how important creativity is to organizations, many researchers have devoted much effort into identifying its back ground. Leadership style is one of the most important individual influences in innovation (Aragon-Correa et al., 2005). This is because leaders can set the tone of creativity by introducing ideas and concepts that subordinates can follow and also encourage them to be creative.

Yilmaz (2010) studied the relationship between ethical leadership and organizational creativity among 527 primary school teachers who worked in schools in the Konya region of turkey between 2008 and 2009. According to the researcher, creativity in schools is dependent upon a number of variables such as administrative practices which stimulate creativity. A leader's behaviour such as being supportive of ethical principles and putting them into practice ensures creativity. The participants were made up of 243 females making up 46.2 per cent of the sample and 284 males representing 53.8 per cent of the sample. Tenure of the employees were in three categories of one to five years which made up 38.3 per cent of the sample, six to 10 years representing 30.1 per cent of the sample and 11 or more years making up 31.6 per cent of the

sample. The researcher also took into account the educational background of the principals, being high school certificate holders, bachelor and post graduate degrees. The findings revealed a significant relationship between ethical leadership behaviours of principals and creativity. As much as all staff play an important role in ensuring organizational creativity, the principal's viewpoint is essential for a creative output. Aikman (2003) found ethical leadership as a core factor into promoting a climate that supports creativity. Shalley, Gilson and Blaum (2000) also found out that organizational creativity is also dependent on the environment of the workplace. The researcher also made it clear that creativity in organizations is as a result of individual creativity, group creativity and organizational characteristics.

Chughtai (2014) also studied the influence of ethical leadership on employee creativity. The researcher made it a point to identify other conditions upon which relationship could be established between ethical leadership and creativity. In this regard, the researcher examined the roles of psychological empowerment and LMX as mediators of the ethical leadership-creativity relationship. The study employed a sample of 265 doctors from Pakistan. Prior to that, some researches have shown that the relationship between ethical leadership and job performance is mediated by LMX and psychological empowerment. Chugtai (2014) hypothesized that ethical leadership will be related to high quality LMX. Secondly, ethical leadership will enhance employee's perception of psychological empowerment. Psychological empowerment will in turn increase creativity. From the earlier hypothesis stated, the researcher then finally stated relationship between ethical leadership and creativity will be mediated by psychological empowerment and LMX. From the findings, ethical leadership was positively correlated with LMX ($r=0.58$, $p<0.01$). Psychological empowerment was also positive related to ethical leadership ($r=0.51$, $p<0.0.01$). Also the results also showed that LMX and psychological empowerment were

significantly related to psychological empowerment. Contrary to what was expected, no significant relationship was detected between ethical leadership and creativity. The relationship between ethical leadership and creativity was however fully mediated by psychological empowerment and LMX. This means that leaders indirectly influence creativity through the exchange between them and subordinates as well as empowering them. This is based on previous studies by Walumbwa et al., (2011) who identified a positive relationship between LMX and ethical leadership and another by Zhu et al. (2004) which also showed that ethical leadership behaviours can strengthen employee's psychological empowerment. A high quality relationship between employees and leaders is developed when resources are exchanged between them which means that LMX is a reflection of a social relationship exists between leaders and subordinates. But the researcher recommended that there might be other factors that explain the relationship between ethical leadership and creativity. Possible mediators as recommended by the researcher are self-efficacy and psychological safety. A limitation to the study was the use of self-report measures to test the variables. This exposed the results to effects of a common method variance. Therefore to alleviate such a problem in future studies, the researcher recommended that data should be collected from multiple sources.

To examine the impact of ethical leadership and creativity, Javed, Khan, Bashir and Arjoon (2016) conducted a research among employees working in different hotels within the hospitality industry in Pakistan. Among the hotels were five, four, three and two stars. The purpose of their study was to address the challenges of high environmental uncertainties being faced by the sector and to find possibilities of improving service. The hospitality industry values employees' ability to develop innovative means in improving the quality of service. Data was collected from two sources; being supervisors and subordinates to eliminate the problem of common method variance

likely to affect the validity of results from the study. A total of 300 questionnaires were disseminated but 197 returned. The final sample was made up of 183 supervisor subordinate dyads after rejecting 14 sets that had missing data. This represents a 61% response rate. 73.8% of the sample were males 26.2% were females. Only 1.1 per cent were 22 and below, 18% were aged between 23 and 26, 35.5% were between the ages of 27 to 30, 19.75 were ranged between 30-33 and 25.7% of the sample were 34 years and above. Respondents' qualifications were 27.95, 48.1 and 24 per cent representing bachelors, masters and MPhil degrees respectively. More than 49 per cent had worked for 1 to 5 years, 25.7 per cent had worked for 6 to 10 years, 5.55 were in the 11 to 15 years category and 9.3% were in the 16 to 20 years category and 10.45 had worked for 20 years. Data from employees were on the independent, mediator and control variables. The supervisors were assessed on the mediator variable and the dependent variables. Ethical leadership, psychological empowerment and employees' creativity were scored on a five-point Likert scales ranging from strongly agree to strongly disagree. Ethical leadership was measured with the 10 item scale by Brown et al. (2005), psychological empowerment was measured with the 12 item psychological empowerment scale by Spreitzer (1995) and creativity was measured with the 13 item scale by Zhou and George (2003). From the study, ethical leadership was significantly related to creativity (r=.230**) which supports the first hypothesis. The researchers also found ethical leadership to be significantly related to psychological empowerment and psychological empowerment significantly related to creativity, supporting hypothesis 3 and 4 of their study. Psychological empowerment mediated the relationship between ethical leadership and creativity as was predicted. These outcome extends previous findings by Chugtai (2014) and supports theories such as social exchange and social earning as proposed by Brown et al. (2005) that explain the ethical leadership-creativity relationship.

Organizational Learning, Ethical Leadership and Creativity

Silvia et al, (2011) conducted a study (HEXACO and creativity) which involved one thousand, three hundred and four students taking courses in psychology at the California State University, San Bernardino and University of Nebraska at Omaha. The study was made up of 76% female. The age for sample ranged between 17 and 66 but mainly of young adults (M = 22.9, Mdn=21). Trust has been acknowledged as a valuable managerial resource within organizations. It promotes economic value within organization. Trust is known to enhance individual as well as organizational performance. Trust increases teamwork and productivity. It is important to note that leadership, whether within an organization context or societal context starts with truth. Creativity and job commitment are stimulated by love and trust (Kouzes & posner, 1992). Research has shown that effective leadership promotes creativity.

Although conducted in different studies, ethical leadership had a significant impact of on creativity. These studies emphasise the importance of ethical behaviours of leaders in generating favourable responses from employees.

2.3 Rationale of the Study

When people are exposed to the same topics, assertions and same source of entertainment, they gain in some sense common interests, common tastes and common attitudes (Cantrill &Allport, 1935). Radio has been able to forge a common sense of nationality among Ghanaians (Ansah, 1985 as cited in article 74034 retrieved from http://www.ghanaweb.com on Jan 1, 2005)

Often times viewers, are quick in accusing producers, writers or channels for lack of creativity in what is aired. Although the factors impeding creativity may be within the organization, they may not be known. Whereas the researches within the industry have focused on the impact of the industry on the economy and developmental issues, it is also imperative to study

the creative work process, how creative industries have changed over the years and how to boost creativity (Tepper, 2002). The ability to increase will contribute successfully to the development of sectors within the industry.

Cultural industries play a significant role in the lifestyles, values and attitudes of people. However, the industry has not gained the interest of researchers. Very few researches have been conducted within the industry and even fewer that address organizational and management issues confronting the sectors within the industry (Lampel et al., 2000). The explanation lies in how the industry is viewed, a subsidized sector rather than one that generates wealth (Domenech & Marco, 2014) and so much attention is not given to it.

Fostering ethical leadership in organizations is known to kindle creativity and changes in technology, demands of customers, in this case audiences and competition only compel organizations to learn in order to be creative. Although studies have established relationships between ethical leadership and creativity as well as organizational learning and creativity. No study has looked at the effect of both variables together on creativity. Therefore the researcher seeks to find out if together they are related to creativity and which of the two independent variables is contributes to higher levels of creativity. Yilmaz (2000) found that ethical leadership influenced creativity. Atwater and Carmeli (2009) on the other hand discovered a complex and indirect relationship between ethical leadership and creativity. In sum, the study seeks to find a direct relationship between ethical leadership and creativity, and also explore the relationship between all three levels of organizational learning to find out which is of the subscales accounts for more creativity in employees.

2.4 Hypotheses

Based on existing theories and related studies reviewed in this research, the following hypothesis were formulated.

1. Ethical leadership will have a significant positive relationship with creativity.
2. Organizational learning will have a significant positive relationship with creativity.
3. Ethical leadership will predict and account for more variance in creativity compared to organizational learning
4. Team learning will predict and account for more variance in creativity compared to learning at the individual and organizational level

2.5 Conceptual Framework

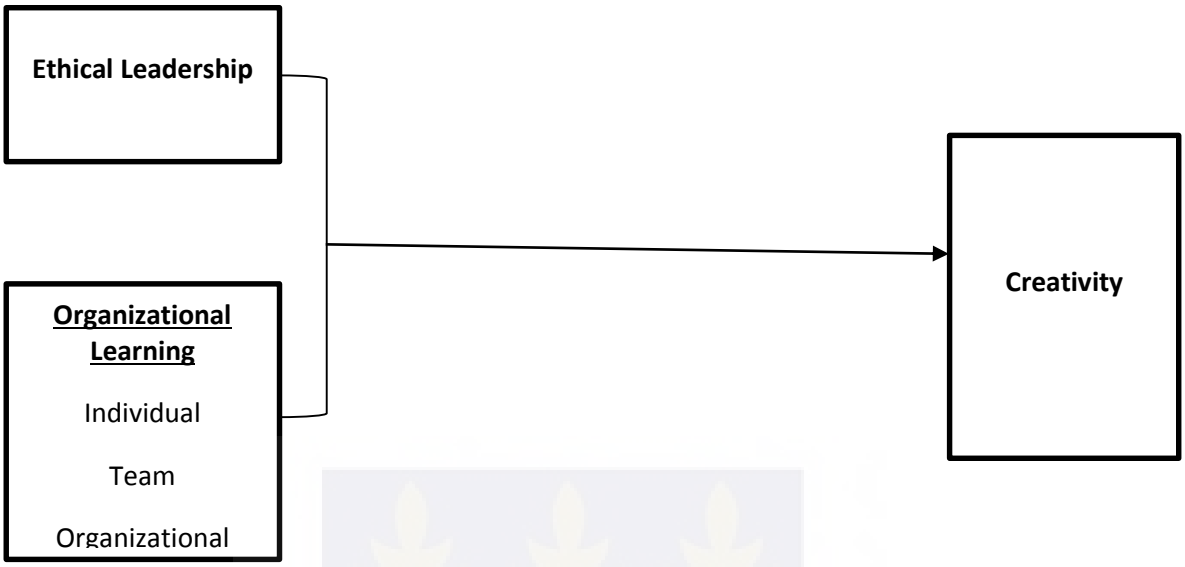

Figure 1: A Conceptual Model describing the relationship between the independent variables (IV) and the dependent variable (DV)

The diagram above represents the conceptual model between the independent variables (organizational learning and ethical leadership), and the dependent variable (creativity). It describes a relationship between ethical leadership and creativity. The diagram also describes how the subscales of organizational learning also influence creativity in the study.

CHAPTER 3

METHODOLOGY

3.0 Introduction

This chapter presents the general research plan to ensure that the most valid findings are reached. It gives details about my research site, population and sample. The chapter also covers the research design, the sampling technique used, the measuring instruments, data collection procedure, the rate of response and the ethical principles which were adhered to.

3.1 Research setting

The research was carried out in the creative industry in Accra, specifically in the sector of radio and television. UNCTAD (2010) classified creative arts industries under four categories: heritage, arts, media and functional creations. These industries include; publishing, fashion, audio-visual, software, architecture and engineering, research and development, advertising, designing, photography. The industry is also made up of music, performing arts, television and radio. Whether radio and television are considered arts or not is what has been argued most often. According to Gray (2009) radio and television is today's most prominent source of arts and creative display. As such,"however dirty, compromised or implicated in operations of power, television is an art… the world's most vast, varied and influential narrative medium" (Sconce, 2004 pg. 111). Creative industries are known to be the fastest growing sectors in the global economy according to UNCTAD and an industry that has shown resilience in the face of the global economic crisis. The justification for choosing radio and television is the rate of growth in the industry over the last two decades compared to other sectors as within the industry that have faced a massive decline such as

advertising due to the influx of social media and theatre due to the lack of attention for audience needs (Gyeke, 2014).

The rate of growth compels organizations and firms to compete for audiences. In an industry that is characterized by such great competition, the only means to stay in business is to be able to sustain the interest of listeners and viewers by producing creative works.

This research was carried out in Accra among five radio stations (multimedia, Starr F.M, Citi FM, Prime FM, Happy FM) and three television stations (Metro TV, GTV, Digital TV). The reason for choosing 5 radio stations and three television station, is because the number of radio stations outnumber the television stations in the region. The choice of Accra was due to the fact that the region has experienced an increase in the number of radio and television stations over the last two decades. Before the establishment of the first private radio station (joy FM) by the multimedia group in Accra in 1995, the region could only boast of 1 radio and television station. That is the state owned radio and television. Currently, the region is made up of over 40 radio stations and over 20 television channels. In the first quarter of 2016, the National Communications Authority (NCA, 2016), reported that Accra has 48 radio stations out of which 45 are in full operation and over twenty television channels (http://www.nca.org.gh). This makes Accra the study hub for creativity in the industry.

3.2 Target Population and Sample Size

The target population for the study are employees of the creative industry (radio and television) in Accra. In any research, the determination of sample size is as important as the design. Unfortunately, the target population size is unknown. However based on the number of radio and

television stations within the region it can be estimated that the population is about 1,200 if a station has presenters and crew ranging from 15 to 25. For this reason, researchers Tabachnick and Fidel (1996) proposed the formula n>50+8M (where n is, sample size and M is number of independent variables) for determining the appropriate sample size for a targeted population. In the current study, there are two independent variables; organizational learning and ethical leadership. Organizational learning however, has three subscales making the number of independent variables five (M=5). Therefore using the formula above, the sample size is estimated to be more than 90. This means that any number above 90 is appropriate for the study. However in order to increase the likelihood that the sample statistics would be representative of its corresponding population parameter, an increase in the minimum estimated sample size to 140 is deemed appropriate for the study.

The sample was made of employees of radio and television stations in Accra. These employees include; presenters, employees engaged in scripting and program design as well as technical support (light and sound). What is mostly aired on radio and television involves more than what presenters do in front of the camera or the microphone. Presenters work hand in hand with a team in order to be able to engage their audience in creative productions. The job behind the scene ranges from scripting, which involves creating new contents for what is aired and these contents need to be appealing and exciting to added effects in terms of light and sound to create ambience.

Not every aspect of the industry is meant to be a creative process (Murphy, 2016). According to the researcher, functions such as accounting, finance and human resources do not focus on the core content of the job. In that regard, persons excluded from the study are; accountants, finance officers, administrative assistants etc. Participants engaged in the survey were

those with at least six months of experience in their field of work, since by then they have served their probation period which usually ranges between three and six months.

3.3 Sampling and Sampling Technique

Two main sampling techniques were used in the study. First, the convenience sampling method was employed in selecting the organizations involved in the study. The convenience sampling technique was employed due to the constrained time range for the study fulfillment and the costs involved. Five radio and three television stations that were close to each other were selected to make it easy to commute from one place to the other during data collection. Having to limit the study to individuals who are working in creative units the purposive or deliberate sampling technique was employed to select the participants for the study. Purposive sampling allows for specific people within the population to be sampled for the study. The sampled participants usually possess the relevant information or the particular characteristics being sought by the study (Cohen, Manion & Morrison, 2011).

3.4 Sample/ Participants' Characteristics

The research was conducted with employees of radio and television stations in Accra who were engaged in presenting, content and program design as well as technical support (light and sound). Seventy-five of these participants were males representing 60.48 percent of the sample and 49 were females representing 39.52 per cent. Seventeen participants were aged between eighteen and twenty-four, 62 between twenty-five and thirty years and 45 participants were thirty-one years and above. Seventy–five percent of the sample had tertiary education and most

participants had worked for their organizations in a period of 2 to 5 years. The demographic characteristics of participants are represented in table1 below.

Table 1. Summary of Demographic Characteristics of Sample

Variables	Frequency	Percentage (%)
Age		
18-24 years	17	13.71
25-30 years	62	50.00
31 and above	45	36.29
Sex		
Male	75	60.48
Female	49	39.52
Educational level		
Secondary	7	5.65
Tertiary	93	75.00
Postgraduate	24	19.35
Tenure		
6 months-1year	33	26.61
2-5years	66	53.23
6years and above	25	20.16

3.5 Research Design

The research employed a survey quantitative research design. Although it is difficult to draw causal inferences, response rates are generally low, and survey designs are usually time consuming, it is by far the most widely used form of data collection in organizational research (Jex, 2002). The adoption of quantitative research design for this study is because it allows for data to be collected in large numbers so that results can be generalized. Also because the study involves more than two variables it allows me to test a number of hypothesis and also the relationship that exist between different variables using statistical techniques.

3.6 Data Collection Instruments

Validated questionnaires were used for data collection based on previous studies that have been conducted in relation to the variables under study. The questionnaire for the study was in two parts; Section A and B.

The first part (Section A) of the questionnaire captured the biographical or demographical data of participants which consisted of the age (18 to 24, 25 to 30, 31+) years, sex (male and female), educational level (secondary, graduate and postgraduate), and tenure which specifies a participant's work experience in his or her organization (6 months to 1 year, 2years to 5years, 6+). Participant's age, sex education and tenure are known to have significant effect on creativity (Amabile, 1998). Creativity is dependent on formal education and past experience (Amabile, 1998). Experience breeds familiarity which may lead to the production of creative works (Shalley and Gilson, 2004). Therefore, job tenure was employed as a measure of work experience.

In order to bring to bear the direct relationship that exist between the main variables employed in this study, age, sex, educational level and tenure served as controls.

The validated scales which were used to measure the various variables under study were captured at the section B of the questionnaire. There was a total of seventy items in Section B.

Creativity

Creativity was measured with the Employee Creativity Questionnaire (ECQ). The Employee Creativity Questionnaire by Zhou and George (2001) is a 13-item measure of creativity. Zhou and George (2001) reported the original Cronbach's alpha of the scale to be 0.94. The questionnaire was measured on a five point Likert scale ranging from strongly agree, agree, no idea, disagree to strongly disagree. Some items on the scale include;

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- I suggest new ways to achieve goals or objectives,
- I come up with new and practical ideas to improve performance,
- I search out new technologies, processes, techniques, and/or product ideas etc.

Scores were awarded based on participant's response to a 5-point Likert scale ranging from strongly agree (5) to strongly disagree (1). The 13 items were averaged for an overall score. Scores ranging from 13 – 65 were awarded with the maximum possible score being 65 and the lowest possible score being 13. The higher the score the more creative employees were and the lower the score the less creative employees were.

Organizational Learning

Organizational learning was measured with the Dimensions of the Learning Organization Questionnaire (DLOQ) which was originally developed by Watkins and Marsick (1997). The Dimensions of the Learning Organization Questionnaire (DLOQ) consists of 40 items capturing 7 themes of organizational learning construct (i.e., continuous learning, dialogue and inquiry, team learning, empowerment, embedded system, system connection, and strategic leadership). The Cronbach's alpha estimates for the Dimensions of the Learning Organization tended to be acceptable. The reliability for all the subscales were above .80. The Cronbach alpha of the questionnaire was assessed by Marsick and Watkins (1999) among 836 participants and the DLOQ yielded the following results; Continuous learning .81, Inquiry and dialogue .87, Team learning .86, embedded system .81, Empowerment .84, System connection .80, Provide leadership .87. The general reliability of the scale have been found to range from 0.80 - 0.92. All of the correlation coefficients of the subscales of the Dimensions for the Learning Organization were found to be significant at the level of .001. The 7 themes were further captured under three levels of an organization. Namely; individual level, group or team level and organizational level. Some items

on the scale included; "in my organization, people openly discuss mistakes in order to learn from them", "in my organization, teams/groups have the freedom to adapt their goals as needed", "My organization enables people to get needed information at any time quickly and easily" etc.

Participants responded to questions on a five point scale ranging from strongly agree to strongly disagree (Watkins & Marsick, 1997). Scores on the DLOQ ranged from 40 to 200 with 200 being the possible maximum score and 40 the possible minimum score for the entire measure. The subscale of individual learning which is made up of thirteen items (questions 1,2,3,4,5,6,7,8,9,10,11,12,13) has a minimum score of thirteen, with a maximum of 65. Team or group learning which is made up of six items (questions 14,15,16,17,18 and19) has a minimum score of 6 and a maximum of 30. The subscale for measuring learning at the organizational level with twenty-one items (questions 20 to 40) records a minimum score of 21 and a maximum score of 105.

Ethical Leadership

The Ethical Leadership scale (ELS) by Brown, Trevino and Harrison (2005) was used in measuring ethical leadership. ELS is a 10 item instrument that measures the perception of ethical leadership. It measures ethical leadership from employee's perception on how his or her supervisor or boss relates to him or her. Some of the items on the scale include; my immediate boss: can be trusted, has the best interest of employees in mind, listens to what employees have to say, etc. The original coefficient alpha reported for this scale is 0.93.

3.7 Procedure for Data Collection

This research was carried out in two folds. The first part of the research involved piloting the scales that were employed in the study. The pilot study was conducted to check for the reliability of the test instruments. The second part was the main data collection for the study.

Pilot Study

Many of the studies conducted about creativity were in western countries using standardized questionnaires which apply to their setting. Therefore due to cultural and language differences among people all over the world, the foreign standardized scale for the variables (predictors and criterion) was first administered to 12 workers of a radio station in Accra to establish internal consistency of the scale among this population. These participants were aged 18 years and above with their level of education ranging from secondary to postgraduate degree holders and had a minimum of six months of work experience in their organization.

After the questionnaire had been distributed, participants were given time to fill them. They were collected back after participants were done filling. The IBM SPSS was used to analyse for the internal consistency (Cronbach's Alpha). The alpha reliability of the various scales were as follows; Employee Creativity Scale ($\alpha = .904$), Ethical Leadership scale ($\alpha = .879$) and DLOQ ($\alpha = .975$) with the subscales ranging from 0.814 to 0.971. The reliabilities established during the analysis of the pilot study were compared with the original Cronbach's alpha of the various scales to verify if they were appropriate for the study. Compared with the developers' reliabilities, much difference was not detected which made the scales appropriate for data collection in the Ghanaian setting.

The instruments were also validated to find out if the tests measure what they are supposed to measure. Validity is the extent to which a measure can be shown to measure what it purports or intends to measure (Cramer & Howitt, 2004). For the purpose of this study, the researcher analysed for construct validity. The construct validity of a test is the extent to which that measurement tool measures a theoretical construct or trait (Anastasi, 1968).

Main Data Collection

Ethical clearance was initially sought from the Ethical Committee for Humanities (ECH) which is an Institutional Review Board (IRB) of the university. The letter was then submitted to the department of Psychology to request for an introductory letter to the various organizations within the industry which were engaged in the study to seek permission. In some instances, permission was granted on the same day by the organizations for data to be collected. In other instances, organizations scheduled dates and appropriate time for questionnaire distribution and later collection due to the busy job schedules of participants. The researcher was present at each data collection together with a research assistant to clarify anything that participants may not understand.

Participants were given the right to fill out the questionnaire in their own time. In some few cases participants agreed to fill out the questionnaire immediately. A total of 140 questionnaire were distributed. It took two weeks for the entire data to be collected. The data was collected Within Achimota, Abelenkpe, Ring road, Adabraka and Labone.

The data was then scored and analyzed using the IBM statistical package for social sciences (SPSS) version 22.

3.8 Rate of Collection

Out of the one hundred and forty distributed questionnaires, one hundred and twenty-eight were collected. Four of the collected questionnaires were incompletely filled, and therefore excluded from the study. Therefore in all one hundred and twenty four questionnaires, representing 88.6 % of the administered questionnaire were processed. A response rate of 50% is acceptable for further analysis. This response rate was deemed excellent as Barbie & Mouton (2001) describe a 75% response rate as very good.

3.9 Ethical Consideration

In an organizational research, ethical implications must be considered as part of the research process (Brewerton & Milward, 2001). Professional bodies such as the American Psychological Association (APA), the British Psychological Division of Occupational Psychology and Society for Industrial and Organizational Psychology (SIOP) have outlined some principles upon which psychological researchers must build their work. The purpose of these principles are to protect individuals or groups psychologists work with and to educate members of the association, students and the public on the ethical standards they need to adhere to. For the purpose of this study, the researcher adopted the principles of the APA.

Participants were briefed on the study and their informed consent was also sought. With respect to Standard 3.10 of the APA's Ethics Code (2002), when obtaining informed consent, psychologists should inform participants about: The aims and objectives of the study, how long it is intended to last, and procedures. Secondly researchers are to inform participants that they have the right to decline participation or withdraw from the research at any point in time as well as the projected outcome of such actions. Researchers are also to inform participants about any rational

predictable factors that are likely to influence their willingness to participate such as potential risks, discomfort, or adverse effects. Forthcoming research benefits in the form of incentives for participation need to spelled-out clearly and finally whom to contact for questions should participants have any concerns in view of the research and their rights as participants.

These ethical regulations were adhered to and it was explained to them that there will be no foreseeable risk, discomfort or adverse effect should they decline to participate in the study and that their participation was completely voluntary. In view of this, they were offered no inducements to participate in the study.

Privacy and confidentiality was assured in a way that there were no traces to participants. Participants were required not to write their names on the questionnaires or leave any information on the questionnaire that could easily lead to them or reveal their identity. All information given was kept confidential except for the general findings that were reported.

Research materials used (such as; journals, books, and articles) were properly accredited and appropriately referenced based on the guidelines of the American Psychological Association (APA) acknowledged by the School of Graduate Studies, University of Ghana.

CHAPTER 4

RESULTS

4.0 Introduction

This study was to find out if organizational learning and ethical leadership have relationship with creativity. The researcher was also interested in finding out which of the two independent variables is a better predictor of creativity. Data on these variables were gathered with validated instruments from hundred and twenty-four (124) employees in some radio and television stations in Accra. The data gathered were analyzed using the IBM SPSS version 22. Analysis will be presented in this section.

This section will present results from the preliminary analysis and hypothesis testing. The last section of this chapter will present a summary of the findings from the study.

4.1 Data Analysis

A preliminary analysis was done to test for normality, reliability of scales and to conduct an exploratory factor analysis to test for the validity of the scales that were employed in the study. Four hypotheses were analyzed in this study. The Pearson-Moment coefficient was used to test the relationship between the variables in hypothesis 1. The hierarchical regression analysis was also used to test for the main model.

Preliminary Analysis

This section discusses the assumptions underlying the statistical tests that was used in the study. This is crucial for any meaningful analysis. For the purpose of this normality, reliability and validity as well as descriptive statistics for the variables under investigation will be examined.

Normality of Variables

A normality test was conducted to find out if the independent and especially the dependent variable were normally distributed. To test for normality, Skewness and kurtosis of the predictors and criterion was analyzed using the IBM SPSS. An index ranging from +2 to -2 is acceptable and indicates that variables are not substantially deviated from the normal curve. Skewness and kurtosis of +1 to -1 indicate that variables are normally distributed. As shown in table 2 below, Skewness and Kurtosis fall within the accepted range (-1to+1) for normality (Tabachnick & Fidell, 2001). Therefore, all the variables from the study were normally distributed. This allows for the use of parametric test such as regression.

Reliability Analysis of Scales

The next step was to test for the reliability of the measures employed. Reliability of a test represents the extent to which it measures a variable without an error. What is considered an error is dependent on the context in which the measure is being used. For the purpose of this study, internal consistency of the instrument was examined because multi-item measures which is most typical of most organizational researches (Jex, 2002) were used. Examining the internal consistency of a measure gives an estimation of the extent to which each item on the scale is measuring the same construct. Although the instruments are validated, they were constructed and used in different cultures. Therefore a reliability test was conducted to find out if each item on the various measures apply to the Ghanaian and current context. Every item was a good contributor to

the total reliability of each test and so all items were maintained. Also reliability coefficients from the tests was compared to the original Cronbach's alphas of the tests and much difference was detected. The reliability coefficients of the instruments ranged from 0.78 to 0.94 which is above the threshold of 0.70 deemed appropriate for a psychometric analysis (Nunally, 1978; Cronbach, 1951). The summary of reliability of measures is presented in table 2 below.

Table 2. Summary of Means, SD, Reliability, Skew and Kurtosis of Predictor and Criterion Variables

	Mean	Std Deviation	α	Skew	Kurtosis
Creativity	55.62	4.920	.839	-.204	-.308
Ethical Leadership	40.97	5.667	.872	-.757	.367
Org. Learning	145.65	24.241	.957	-.453	-.357
Individual	47.27	8.719	.894	-.267	-.347
Team	22.42	3.787	.779	-.381	-.147
Organizational	75.97	14.118	.935	-.700	.070

N=124

Exploratory Factor Analysis for Construct Validity of Scales

To find out if all the scales measure what they are supposed to, they were validated using the IBM SPSS. The measures employed in the study were foreign and so a validity test was done to verify if the measures are able to measure the same construct in a different setting. An

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Exploratory Factor Analysis (EFA) was conducted on the various scales. This was to classify the data into smaller categories based on the theoretical structure of the instruments. The purpose of the EFA was to ascertain if the various items on the scale could be considered a part a single construct (Field, 2007). Items were extracted by a Principal Component Analysis (PCA). The PCA extracts minimum number of factors that explain the variance in the measure.

Table 3 Summary of the Exploratory Factor Analysis of the Employee Creativity Scale (ECS)

	Component
ITEMS	1
c9 I develop adequate plans and schedules for the implementation of new ideas	.691
c11I come up with creative solutions to problems	.661
c4 I suggest new ways to increase quality	.654
c10I often have new and innovative ideas	.610
c12I often have a fresh approach to problems	.602
c5 I am a good source of creative ideas	.600
c8 I exhibit creativity on the job when given the opportunity to do so	.595
c1 I recommend new ways to accomplish aims	.589
c2 I come up with new and practical ideas to improve performance	.582
c3 I search out new technologies, processes, techniques, and/or product ideas	.550
c7 I promote and champion ideas to others	.536
c13 I suggest new ways of performing work tasks	.520
c6 I am not afraid to take risks	.480
% of variance	**35.13**

Extraction Method: PCA.

The 13 items on the employees creativity scale were subjected to EFA to identify the composite scores for the factors of creativity. Components were extracted by conducting a PCA. All items on the scale had already recorded above .3 on the correlation matrix hence suitable for factor analysis.

The instrument reported a Kaiser-Meyer Olkin value of .842. KMO determines how appropriated the factor analysis is. The required value of index should range between 0.5 and 1.

The Barlett's Test of Sphericity recorded ($\chi 2_{(78)} = 444.701$, p =.000) was statistically significant. From the PCA, the eigenvalue recorded was 4.567 accounting for 35.13% of variance. The solution could not be subjected to a Direct Oblinim rotation because only one component was extracted.

Table 4 Summary of the Exploratory Factor Analysis of the ELS (Trevino, Hartman & Brown, 2000).

	Component	
ITEMS	1	2
e1 Conducts his or her personal life in an ethical manner	.860	
e3 Listens to what employees have to say	.720	
e5 Makes fair and balanced decisions	.699	
e2 Defines success not just by results but also the way that they are obtained	.686	
e6 Can be trusted	.668	
e9 Has the best interest of employees in mind	.633	
e8 Sets an example of how to do things the right way in terms of ethics	.592	
e4 Disciplines employees who violate ethical standards		.851
e10When making decisions, asks "what is the right thing to do".		.611
e7 Discuss business ethics or values with employees		.520
% of variance	**47.3**	**11.1**

Extraction Method: PCA.

From the PCA the scale accounted for 58.37% variance. Component 1 (moral person) recorded an eigenvalue of 4.73 and accounted for 47.25% of variance and component 2 (moral manager) recorded an eigenvalue of 1.11 which accounted for 11.12% of the variance. Using Cartell's (1966) test on the scree, all two components were retained and subjected to a Direct Oblinim rotation. A summary of this analysis is represented in table 4 above. The items loaded well on at least one of the two components. The two components are consistent with Brown et al.'s moral person (personal characteristics and behavior) and moral manager dimensions (moral leadership behaviours) of ethical leadership (Trevino, Hartman & Brown, 2000).

Table 5. Summary of the Exploratory Factor Analysis of the DLOQ (Marsick & Watkins, 2003).

	Component		
ITEMS	1	2	3
a37 leaders empower others to help carry out the organization's vision	.818		
a30 My organization helps employees balance work and family.	.786		
a25 My organization recognizes people for taking initiative.	.773		
a29 My organization supports employees who take calculated risks.	.753		
a31 Encourages everyone to bring the audiences' views into the decision making process.	.721		
a35 Support requests for learning opportunities and training	.700		
a27 Invite people to contribute to the organization's vision.	.693		
a38 Leaders mentor and coach those they lead.	.686		
a26 My organization gives people choices in their work assignments.	.685		
a32 Considers the impact of decisions on employee morale.	.652		
a39 My organization supports employees who take calculated risks.	.640		
a36 leaders share up to date information with employees about competitors	.608		
a33 Works together with the outside community to meet mutual needs.	.578		
a34 People get answers from across the organization when solving problems.	.565		
a40 leaders ensure that the org.s actions are consistent with its values.	.561		
a24 Measure the results of the time and resources spent on training	.501		
a22 Measure gaps between current and expected performance.	.436		
a20 My organization uses two-way communication on a regular basis	.379		
a28 My organization gives people control over the resources they need	.373		
a21 People to get needed information at any time quickly and easily.	.358		
a9 People to get needed information at any time quickly and easily.		.753	
a13People spend time building trust with each other		.661	
a3 In my organization, people help each other learn.		.652	
a2 People identify skills they need for future work tasks		.635	
a6 People view problems in their work as an opportunity to learn.		.617	
a1 People openly discuss mistakes in order to learn from them		.598	
a10 People are encouraged to ask "why" regardless of rank.		.549	
a11 Whenever people state their view, they also ask what others think.		.544	
a7 In my organization, people are rewarded for learning.		.531	
a12 In my organization, people treat each other with respect.		.514	
a4 People can get money and other resources to support their learning		.504	
a5 In my organization, people are given time to support learning.		.466	
a15 Teams treat members as equals, regardless of rank, culture..			.705
a18 Teams are rewarded for their achievements as a team/group.			.610
a17 Teams revise their thinking as a result of group discussions..			.494
a14 Teams have the freedom to adapt their goals as needed			.491
a19 Teams are confident that the org. will act on their recommendations			.455
a16 Teams focus both on the group's task and on how well the group is working			.375
% of variance	**38.06**	**7.23**	**4.17**

Extraction Method: PCA.

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The DLOQ was made up 40 items which were subjected to principal components analysis (PCA) using the IBM SPSS. Before the PCA was conducted many of the coefficients were above .3 when the correlation matrix was examined which made it suitable for a factor analysis to be conducted. The instrument reported a Kaiser-Meyer-Olkin value of .891 which is greater than the recommended value of .6 by Kaiser (1974). The Bartlett's Test of Sphericity was also significant ($\chi 2_{(780)} = 2933.03$, p =.000) thereby aiding the factorability of the correlation matrix. From the PCA component 1 recorded an eigenvalue of 15.26 and accounted for 38.06% of variance, component 2 recorded an eigenvalue of 2.90 which accounted for 7.23% of the variance and component 3 recorded an eigenvalue of 1.67 contributing 4.17% of the variance. With reference to Cartell's (1966) test on the screen, all three components were retained for further analysis. A Direct Oblinim rotation was carried out. The inference, indicated from the three components was consistent with the previous research on the measure by Marsick and Watkins (2004). The items loaded well on at least one of the three components 1, 2 and 3 representing organizational, individual and team learning respectively. A summary of this analysis is represented in table 5.

Descriptive Statistics

The descriptive statistics (means and standard deviation) was also computed to have a feel of the general trend of responses. To find out the overall level of performance on the tests, it was necessary to employ some descriptive measure of central tendency. Here the mean which is the most common measure of central tendency (Jex, 2002) was computed. Measure of central tendency provide information regarding how variables are distributed. The summary is captures in table 2 above.

Table 6. Bivariate Correlation of the Relationship between, Independent Variables and Dependent variable (N=124)

	1	2	3	4	5	6
Variables of Study						
1. **Creativity**	-					
2. **Ethical Leadership**	.32**	-				
3. **Organizational Learning**	.19*	.47*	-			
4. Individual learning	.16*	.47**	.86**	-		
5. Team Learning	.27**	.44**	.83**	.72**	-	
6. Org. Level Learning	.15	.40**	.95**	.71**	.71**	-

* =p < 0.05 ** = p < 0.01.

Intercorrelations of Variables

The above table (6) is a representation of the Pearson Product Moment Correlations for all the variables employed in the study (predictor and criterion). From the table above, the two independent variables (ethical leadership and organizational learning) established a significant positive relationship with the criterion ($r_{(124)} = .318$, $p < 0.001$). Ethical leadership established a stronger correlation with creativity. Although a significant positive relationship was established between organizational learning and creativity ($r_{(124)} = .185$ $p < 0.05$), one of the subscales (organizational level) had no significant relationship with the dependent variable ($r_{(124)} = .148$, $p > 0.05$). A Significant positive relationship was also detected between the dependent variable and also among the two other subscales of organizational learning. High intercorrelations was detected among the various subscales of organizational learning.

4.2 Hypothesis Testing

H1 Ethical leadership would have a significant positive relationship with creativity.

From the analysis, ethical leadership had a significant and positive relationship with creativity ($r_{(124)} = .318$, $p < .01$). Implying that employee creativity increases the more leaders' exhibit ethical leader behavior. Therefore hypothesis one was supported by data. Result of this analysis is captured in the intercorrelations matrix represented in table 6.

***H2*.** Organizational learning would have a significant positive relationship with creativity.

From the analysis, organizational learning reported a low but a significant positive relationship with creativity ($r_{(124)} = .185$, $p < .05$). This means that employees' creativity increases as organizational learning increases in radio and television stations. Hypothesis two, was therefore supported by data from the study.

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***H3*:** Ethical leadership will account for more variance and would predict creativity compared to organizational learning.

The analysis of this hypothesis followed a two-step procedure. The demographic variables were entered in the first block. In the second block, the predictor variables were added.

Normality and linearity assumptions as captured in table (2) and table (6) respectively. As indicated in the intercorrelations table above, the correlations between the predictor variables was positive and significant $r_{(124)} = .47$, $p < .01$ which represents a significantly medium correlation between the variables. This correlation coefficient is not too high above .7 (Field, 2009) indicating no problem with multi-collinearity and hence conducive for regression analysis.

Table 7: Summary of Regression Analysis of Ethical Leadership and Organizational Learning as predictors of creativity

Variable	B	SE	β	t	*p*
Step 1					
Age	.23	.76	.03	.31	.759
Sex	-1.34	.90	-.14	-1.48	.141
Education	.76	.83	.09	.92	.360
Tenure	.44	.72	.06	.61	.544
Step 2					
Age	.71	.73	.10	.96	.338
Sex	-1.06	.86	-.11	-1.23	.222
Education	.44	.80	.05	.55	.582
Tenure	.52	. 69	.07	.75	.454
Ethical Leadership	.28	.09	.32	3.24	.002
Org. Learning	.01	.02	.03	.28	.777

*Note: N = 124. For step 1 F =1.21, Adjusted R^2 = .01. For step 2, F= 3.33** ΔF = 7.31** Adjusted R^2 =.10**, ΔR^2 = .09 ***p < .001, **p < .01, *p < .05*

The Multiple regression analysis showed a significant model [$F_{(6, 117)}$ = 3.24, p = .01]. The six variables contributed and accounted for 10% of the variation in creativity among workers in radio and television stations in Accra Adjusted (R^2 = .10, p = .01). From the output, demographics only accounted for 1% variation in scores [R^2 = .001, $F_{(4, 119)}$ = 1.21, p = .31]. The predictor variables contributed 9% of the 10% variation in scores [ΔR^2 =.09, $\Delta F_{(2, 117)}$ = 7.31, p = .00].

Examining the individual contributions using the standardized regression coefficients, ethical leadership made a significant contribution to creativity among workers of radio and

television stations in Accra (β =.32, p = *.002)*. However organizational learning could not predict or cause a variation in creativity among employees (β *=.03, p =.777)*.

Therefore from the hypothesis above ethical leadership accounted for more variance and predicted creativity than organizational learning among employees in radio and television stations and was supported by data. This implies that, ethical leader behavior fosters employees to reciprocate in kind by taking risks and engaging in non-routine tasks to be creative. If this happens, learning from experiences is undermined which causes organizational learning to have no significant variation in creativity.

H4: Team learning would predict and account for more variance in creativity scores compared to individual and organizational learning.

Prior to testing this hypothesis, the relationship between these variables were tested. Results from the Pearson *r* indicated that team learning (r = .270, $p < .01$) and individual learning (r = .159, $p < .05$) were both significantly and positively related to creativity. See table 6.

A standard multiple regression analysis was then conducted find out which of the subscales of organizational learning was a better predictor of creativity. A model containing the predictor variables emerged. This is presented in table 8.

Table 8: Summary of Hierarchical Multiple Regression analysis for subscales of organizational learning as predictors of creativity

				Creativity		
Model	Variables	B	SE	B	t	p
Step 1						
	Age	.24	.75	.03	.31	.756
	Sex	-1.72	.93	-.17	-1.84	.068
	Education	.16	.94	.02	.17	.868
	Tenure	.50	.72	.07	.70	.485
Step 2						
	Age	.25	.73	.03	.34	.736
	Sex	-1.46	.90	-.15	-1.62	.109
	Education	.34	.91	.03	.37	.709
	Tenure	.68	.70	.10	.98	.331
	Team	.35	.11	.27	3.09	.003
Step 3						
	Age	.25	.74	.03	.34	.733
	Sex	-1.51	.90	-.15	-1.66	.099
	Education	.41	.93	.04	.44	.659
	Tenure	.69	.70	.10	.98	.327
	team	.49	.18	.38	2.70	.008
	individual	-.03	.08	-.06	-.43	.670
	organizational	-.03	.05	-.09	-.65	.519

R^2= .04 for step 1, R^2= .11 for step 2, R^2= .12 for step 3, ΔR^2= .04 for step 1, ΔR^2= .07 for step 2, ΔR^2= .01 for step 3.

Results from the standard multiple regression analysis indicated that model containing the control variables did not account for significant variance in employee creativity [$F_{(4, 119)} = 1.31$, $p = .271$]. Team learning accounted for 7.0% of variance in predicting employee creativity [$\Delta R^2 = .072$, $F_{(1, 118)} = 9.52$, $p = .003$]. Individual and organizational level learning however failed to account for a significant variance in predicting employee creativity [$F_{(2, 116)} = .50$, $p = .609$].

Therefore from the table above, team learning accounted or more variance and predicted creativity among employees in radio and television stations compared to the other subscales. In

view of this, hypothesis 4 which states that 'team learning would predict and account for more variance in creativity compared to individual and organizational learning' was supported by data.

4.3 Summary of Results

In the current study, the researcher tested 4 hypotheses to assess how organizational learning and ethical leadership affect creativity in creative industries specifically, radio and television stations in Accra.

A significant and positive relationship was found between ethical leadership and creativity. Implying that the more leaders engage in ethical leader behaviors the more employees engage in creative activities. There was a significant positive relationship between organizational learning and creativity. As expected, ethical leadership predicted creativity among the employees compared to organizational learning. This implies that ethical leadership is crucial for creativity to thrive in creative industries. Team learning predicted and accounted for creativity compared to the other two subscales of organizational learning. Meaning that group and team learning need to be encouraged in order to ensure creativity.

4.4 Observed Model

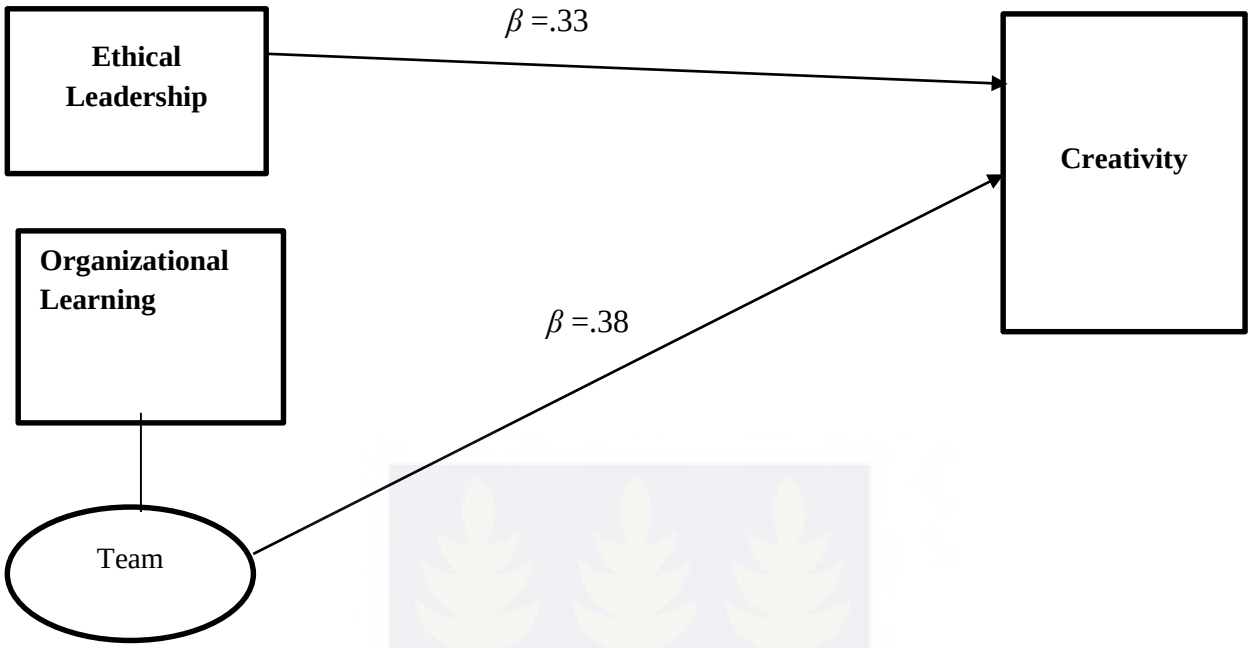

Figure 2: A summary of the revised model of the conceptual framework describing the relationship between the independent and dependent variables

The above diagram represents the observed model from the analyzed data of this study. From the model, both ethical leadership (EL) and organizational learning (OL) had a significant positive relationship with creativity. However, ethical leadership accounted for variance in creativity (β =.32, p =.002). What this implies is that higher creativity scores were attained by employees who perceived their supervisor were ethical. Therefore the hypothesis that ethical leadership would account for more creativity was supported.

Although organizational learning had a significant positive relationship with creativity, team learning (β =.38, p < .008) accounted for more variance in creativity scores compared to learning at the individual and organizational levels. What this means is that learning within teams or smaller groups had more impact on creativity than learning by individuals and learning from

the organization as a whole. This finding supports the hypothesis that team learning would account for more variance in creativity compared to learning at the individual and organizational levels.

CHAPTER 5

DISCUSSION

5.0 Introduction

The goal of the study was to find out if problems of creativity can be solved by exploring some contextual factors. Drawing on creativity, social exchange and social learning theories the research aimed to find out if a relationship exists between ethical leadership, organizational learning and creativity and whether ethical leadership was a better predictor of creativity than organizational learning. The key findings from this research, implications, limitations and recommendations for future studies are discussed in this chapter.

5.1 Discussion of Key Findings

Relationships between organizational learning, ethical leadership and creativity.

The first hypothesis of this study was to find out if ethical leadership had a significant relationship with creativity and the second was to find out if organizational learning had significant relationship with creativity. Findings indicate that both ethical leadership and organizational learning had significant positive relationships with creativity. This implies that learning and ethical leader behavior increase employees' tendency of producing creative works in the creative industry. The more organizations increase their learning behavior, the more employees produce creative works. Also the more leaders exhibit ethical behaviors, the more likely creativity levels of employees will increase. In the case of radio and television stations, new ideas are visible in programs and contents that excite as well as sustain the interest of viewers and listeners. The idea behind looking at the two independent variables together was to consider the role of the work environment solely on creativity. Current creativity researches have shifted attention from

studying individual factors that account for creativity to studying in relation to factors from the work environment. The findings from this study relate to other studies which specify that the extent to which an individual produces a creative work can be attributed to factors from his or her work environment (Dul & Ceylan, 2011; Amabile et al., 1996). Leadership styles, team processes, reward systems etc have significant effects on creativity (Shalley & Gilson, 2004; Dul & Ceylan, 2011). Findings from this study, with support from the studies reviewed in chapter 2 denounces claims that factors necessary for creative works are only embedded in individuals and supports researches that emphasize on the significance of work environment in achieving creativity. The social component of the Componential Theory of Creativity acknowledges the importance of interactions and work environment. This theory is in line with findings from this study.

Sometimes, in an attempt to produce something new, employees are forced to disagree with supervisors. A leader may not necessarily share in a subordinate's ideas, however, it does not justify criticizing that employee harshly. By engaging the employee in interactions that are characterized by respect and idea sharing, the employee will feel the need to reciprocate that gesture in a way that surpasses the leader's actions towards him or her. What this means is that, a supportive leader behavior predisposes employees to perform non-routine roles of creativity. This also confirms findings of creativity in organizational settings that justify the role of a leader's behavior in the production of creative work. This finding is evident in the study by Javed et al. (2016) discussed in chapter 2. People will go the extra mile for people they trust. Employees who trusted their supervisors and believed their supervisors had their interest at heart also felt the need to be creative.

The effect of learning in the organizations that were studied acknowledges the importance of learning across various levels. The findings indicate that, the more the employees engage in

learning, the more they produce creative works. Individuals had control over what they learnt. There was flexibility in learning due to the way the organizations have created platforms for learning. Experiences about the successes and failures were shared with employees. Employees were also encouraged to share challenges regarding their work. Problems were not regarded as failure but rather an opportunity for employees to learn. Team learning was well supported to the extent that efforts were rewarded. This supports claims of the importance of rewards and punishments in altering and modifying behavior. A behavior that is rewarded is likely to be repeated and one that is punished will not. Employees or teams that knew that their organizations would reward their efforts were predisposed to producing works that were creative. The finding also confirms why it is necessary to have transparent modes of communication and also why employees should have equal access to information on time. This finding relates to studies such as that of Cirella et al (2016).

In sum, fulfilling organizational goals as creative organizations require addressing factors that are likely to impede creativity. If creativity is indeed dependent on the work environment, then factors such as learning and ethical leader behaviors need to be taken seriously in organizations. Ethical leader behavior must be encouraged and behaviors that are unethical need to be constrained. Likewise, factors that impede learning across the environment need to be determined and handled well to produce creative works.

Ethical leadership fosters employee creativity.

The third hypothesis was to find out whether ethical leadership accounted for more creativity than organizational learning. The results indicated that, ethical leadership accounted for variance in creativity than organizational learning. This implies that, ethical leadership fosters

employees to reciprocate the gesture shown by their supervisors by taking risks and engaging in non-routine tasks to be creative which in effect undermines learning in order to adapt to changes thereby causing organizational learning to have no significant variation in creativity. Although no study has considered the joint effects of both variables together, this finding supports extensive researches that have found the effect of creativity to be dependent on leadership in general and especially ethical leadership (Javed et al., 2016; Aikman, 2003; Brown et al., 2005; De Hoogh & Den Hartog, 2008; Werf, 2010). When employees feel their leaders can be trusted, uncertainty and ambiguity is reduced to the barest minimum and employees will feel the need to reciprocate in producing creative works. In a study by Murphy (2016) she compared the leadership skills of some of the producers she worked with as a production assistant. Each had a different style and approach to leadership. One was very competent, well respected, smart and trusted by the people he worked with. Another had a more laissez-faire attitude that was appreciated by some of the crew member but not with others. The last leader exhibited a style which was perceived as faking it. He got too close to employees to the extent that he was unable to achieve little with ease. In creative industries, it is obvious for people to work with leaders who can be trusted. From Murphy's (2016) experience, the first leader was able to achieve a lot within the organization due to his relationship with subordinates. This finding underwrites the assumptions of the social exchange theory which asserts reciprocity as the best exchange rule in social relationships. This implies that failing to acknowledge that the relationship between creativity and ethical leadership is reciprocal undermines the importance of social exchange in enhancing creativity. Result of this hypothesis follows the trend in findings from ethical leadership-creativity studies. These reveal the impact of ethical leadership on creativity reviewed in chapter 2 as well as the framework of the SET which emphasizes a reciprocal relationship between supervisors and subordinates such that, a series of

interactions over a period of time ignites feelings of obligations, requiring employees to respond in a manner that favors the organization (Cropanzano and Mitchell, 2005).

The inability of creative industries employed to learn can be related to what is referred to as competency trap (Levitt & March, 1991). That is the inclination for an organization to be become skilled and specialized in routines which in effect undermines experimentation and coming up with new ideas. In view of this, learning at the organizational level does not necessarily impact creativity because creative employees are likely to depend on 'stock phrases' which have been confirmed to be effective in past performances instead of pushing themselves to creating something new and different. If creativity requires novelty then as Barrett (1998) suggests, that in order for musicians to attain a sense of propulsive rhythmic feel or sense of swing, they must suspend some control to the extent that they yield to how the music flows. Some creative persons may subscribe to those claims and allow themselves to absorb new ideas through learning. Researchers in the field of organizational learning have realized that in organizations where behavior is based on routines, rules, recipes, practices, conventions and beliefs very little is learnt (Barrett, 1998). Meaning these organizations encode activity learnt from the past. Ordinary learning only account for stable routines that are encrypted in our minds although they may no more be relevant but disadvantageous (Levitt &March, 1991). Such organizations according to Weick (1991) do not respond to stimuli. That is, they are not affected by change. The routines have become automatic such that employees continue to carry them out even if they do not appeal to their listeners, or viewers anymore. Implying that even with rivalry from different organizations that may emerge or change within the environment, these organizations remain the same. Under intense stress, television and radio stations are likely to fall back on past performances due to positive response from customers in the past. They tend to echo what they have done, instead of

risking their chances of failing which may arise from experimenting something new. If these factors exist and yet still organizational learning does not account for more creativity, then obviously they are not learning from experiences and this finding rejects claims of vicarious learning as a basis for explaining why organizations imitate from their experiences and those of their competitors.

Managers in creative firms must at a point in time must behave like jazz players. Jazz players are musicians whose kind of music are partly planned and partly spontaneous. These musicians play music with a predetermined tune but also have the opportunity to create their own tune within the same music. In jazz, individual players have freedom to express themselves on their instrument as long as they adhere to the overall framework and structure of the tune (retrieved from www.jazzinamerica.org on 20/06/2017). Radio and television stations in Ghana have their programs structured, which follow a particular pattern such as the morning talk shows discussed in the literature review of this study. However, if managers in the radio and television stations that were studied responded to challenges in the way and manner in which jazz players do, presenters, script writers and their supporting crew whose orientation is in producing creative work will give out more than their listeners and viewers expect. Likewise, persons employed within radio and television stations in Ghana whose jobs require coming out with new ideas will be encouraged to constantly to find new ideas to increase the creativity they employ on TV and radio programs to sustain and increase viewers and listeners interest.

Louis and Sutton (1991) suggest that managers can consciously switch from habitual thinking to active thinking. Organizations may also nurture small disruptions to the learning process to handicap inferior routines. By provoking competence which inspires possibilities, managers create inconsistencies and unusual hitches that challenges players' reliance on

responding to certain habits and a mechanistic way of thinking. Commitment by organizations to get employees out their comfort zones into unfamiliar situations that demand novel responses will outflank their learned habits. British airlines held an off the job training for top management to consider approaches to enhance customer satisfaction for the business class (Barrett, 1998). At the training one executive had all the beds in their hotel rooms replaced with airline seats. No doubt this disturbed the routines that the staff had taken for granted, not to mention the sleep pattern. Challenged by such unexpected situation, the officials thought of various innovations to enhance the luxury of flying business class such as designing more comfortable seats with footrest. Provoking competence to encourage members improvise new solutions. Simply put, avoiding comfortable routines ensure novelty. Once in a while, radio presenters may be challenged to handle their own sound. This may defy the odds but then will give them the opportunity learn how to create the mood that listeners enjoy.

Managers and producers can ensure creativity by encouraging errors. As to whether musicians can be relied upon to endeavor something that may be outside of their range is what Barret (1998) finds a problem, if mistakes are seen as intolerable. If there is no mistake, it is a mistake. Mistakes are inherent. But it takes guts to make a mistake in public and presenters have got it. In studying Jazz musicians, Barrett (1998) also found out that most often than not jazz players view their mistakes as springboard to musical opportunities. Mistakes arouse the players' imagination with the goal that what may have been a blunder get encoded into a new pattern of activity. Instead of treating an enactment as a mistake, what jazz players do is repeat, intensify and improve their mistakes until it becomes a new trend. This is similar to what presenters and televisions hosts can do on stage and on air. When errors happen, presenters treat them impartially, they make modifications and proceed onward. Famous jokes have circulated based on errors of

presenters on air. There is no need for looking for causes and playing the blame game, rather there should be a call to evaluate courageous efforts (Weick, 1990). These considered, will enhance learning which in effect will lead to producing creative works.

If ethical leadership fosters employees' creativity as compared to organizational learning, then it is indeed the pivot on which creativity can be developed and sustained. Therefore a two-way communication between leaders (producers) and subordinates (Brown et al., 2005) is required in creative organizations. Employees are very important assets for organizations who want to gain competitive advantage. Subordinates who feel they have a voice in their organizations often generate positive outcomes (Trevino et al., 2003).

Team learning accounts for higher creativity.

The fourth hypothesis was basically to find out which of the subscales of organizational learning predicted and accounted for variance in creativity. It was hypothesized that, *team learning compared to individual and organizational learning will predict account for a variance in creativity*. This hypothesis was supported by the finding, such that team learning accounted for more variance in creativity. This implies that variance in employees' creativity is attributed to learning in teams. This highlights the importance of group work and group processes in organizations and emphasize the latest trend in studying group activities to achieve positive organizational outcomes. Such a study is that of Hirst et al (2009) discussed in chapter 2 which found team learning to have a significant effect on creativity. Managing individuals in large organizations is like building a sand castle with single grains (Salas, Stagl & Burke, 2004), it will come crumbling down. Guzzo and Shea (1992) also found out that most organizations today engaged small groups or teams in accomplishing tasks. An important outcome of team based

organization is the stimulation of collective learning. Teams have been found to be good agents of learning (Offenbeek, 2010). People who learn together share ideas. As a team learns, there is a likelihood of change in its behaviors which in effect is associated with positive organizational outcomes. Researches which also acknowledge the importance of a group of friends working together or collaborative circle in creative work justifies the findings from the study. According to White (1994), creative persons who are ready to learn understand that no individual irrespective of his or her intelligence, education or dedication to learning can find answers and insight useful to the changes occurring in today's world. The greatest learning takes place collaboratively. Lots of artists, composers, writers, and other creative people reported that collaborative circle played an important role in their development (Farrel, 2003). A collaborative circle starts among acquaintances working in the same discipline. As the group evolves the members build their own rituals and each one assumes an expected role.

According to Osterman (1994) increase in teamwork in organizations is geared towards the stimulation of innovative capacity and quality. The output of several people working on a task may be better or in some cases, more creative than having people work individually on tasks (Jex, 2002). Even in our local dialect we find strength in unity and there is a popular saying that two heads are better than one. Teams involved in the study were made of different people with different orientations and competencies. Team members ranged from presenters, content writers, to lighting and sound professionals.

Effect of team processes can also be traced to the Hawthorne studies. The study by Mayo and his colleagues revealed that much of what workers produced were not dependent on the physical effort they put in their work but rather the social interactions they engaged in. Employees did not respond to actions or demands from managers as individuals but as teams (Etzioni 1964).

The study which was conducted in the 1920's among workers at the Hawthorne plant of the Western Electric Company showed an unwanted outcome of lab experiments. Findings from the study revealed that monetary incentives and good working conditions were not as important as employees desire to be in a group and be involved in decision making and work.

Although rewards are important in enhancing individual performance, they are also important determinants in group outcomes. Groups tend to be more effective when organizations reward their efforts. Marsick and Watkins (1998) who constructed the DLOQ identified group rewards as important factor in their design of the questionnaire at the group or team level. Promoting teamwork rather and rewarding individual accomplishments affects group performance. It is in view of this that organizations have develop group-based compensation plans (Lawler, Mhorman & Ledford, 1995). Just as individuals need resources to work, so do groups or teams. When teams are given equipment, information, budgetary resources, and time to be able to accomplish team tasks, the outcome is positive.

The result also indicates that team members in their respective organizations which showed support for team goal setting and effort were recognized by the organization. Resources that were needed to achieve such goals were provided by the organizations. Group level goals have been found to be more effective especially when members do not have goals or have goals that are compatible with group goals (Jex, 2002).

Evidence from the current study which reveals that team learning was the only predictor of creativity and accounted for more variance in creativity scores is in line with Zhou and Hoever's (2014) study which espouses that creativity is a function of dyadic or team outcome. The composition, members' behavior, collective affective states and task experiences individually or

jointly affect group creativity. Gilson and Shalley (2004) found that teams that report shared goals, a supportive climate, longer organizational tenure of members, member socializing and also made up of members who engage in participative decision making are creative.

The inability for individual learning cause a variation in creativity in the industry may be attributed to the learning and goal orientations of employees. One's goal orientation is the person's disposition towards achieving something new. The processes and the resources for learning may be available, however, employee may not be urged to learn something new because he or she may be content with what he knows already. In the study by Hirst et al (2009) reviewed in the chapter two of this study, the researchers highlighted the importance of employee goal orientation in learning to encourage innovativeness. They suggested that organizations, in their personnel selection consider the goal orientations of applicants before hiring them.

Lack of flexibility in learning may have accounted for the low levels of creativity from the organizational level. Argyris (1990) found out that in attempt to over impress, people are pressured to look competent which compels them to defend their actions and reasoning. This rather poses a standing block to initiating producing ideas that are novel.

5.2 Contributions of the study

This section is in two folds; contribution to theory and practice. The theoretical contributions focus on the addition of new knowledge to the relevant areas of the variables under study whereas contributions to practice make available information for everyday management of creative people, creative organizations as well as for professionals in the field of I/O psychology

who develop and convey pertinent practices with the end goal of enhancing creativity in organizations.

Contribution to Theory

The first contribution of this research to literature was the study of just contextual factors that lead to creativity. Many creativity researches have combined both personal and contextual factors in order to arrive at their findings. However, this study ignored those personal factors because the study was conducted among people who are already deemed as creative persons because of their line of work and so factors such as age, sex, education and work experience may not necessarily differentiate their level of creativity and focused on factors within the work environment. Findings from this study adds to the social component of the Componential theory of creativity by exposing solely the effect of work related factors on creativity form a different perspective (creative industries) and culture. This study also contributed to the stream of creativity by supporting previous theories such as the social learning, social exchange and creativity theories that explain the relationship that exists between the variables that were studied. It highlights and adds to the knowledge of reciprocity in generating favorable outcomes. Conducting the study in an environment and location that was completely different from previous studies explains the ability of the theories to be applied in different cultures and different work settings.

Contribution to practice

Knowing the important role of ethical leadership in promoting creativity within the industry, leadership roles should be handed out to persons who exhibit good interpersonal relationships with others who prove themselves trustworthy. Ethical leader behaviors may be rewarded to urge other leaders or prospective leaders to engage in ethical behaviors due to its positive effect on creativity. In selecting prospective leaders, organizations should consider ethical

leadership in their selection criteria and also design programs that are geared toward developing and improving ethical leadership.

Creative industries may have to consider the readiness or the learning propensity of in-coming employees during the selection process to address the issue of individual learning to avoid wasting time and resources in hiring and training employees who may not be ready to learn. Team learning should be encouraged due to its high effect on creativity. This will encourage employees who do not feel the need to engage in team work because they do want share ideas or feel their ideas will be stolen to engage in team learning. This can be done be acknowledging individual efforts in team works when rewarding the team as a whole.

Building a work environment that thrives on learning as well as one with high regards for ethical leader behavior should be enforced by radio and television stations if they want to produce creative works. They can achieve this by constantly assessing leaders and employees on these aspects of their organization to know where they have deficits to be able to address them accordingly.

Finally, I recommended that, governmental authorities that oversee the work of creative industries such as the ministry of tourism and the creative arts council develop some funds to assists persons within the industry who want to engage in training as much as is invested in infrastructure to boost creativity. Experts may also be brought in to highlight the importance of ethical leadership during leadership programs to help increase creativity

5.3 Limitations of the Study

Just as any research, this study also has its shortcomings which are discussed in this section. No individual or organization will lay claim to being uncreative. Therefore a major constraint of the utilization of a self-report measure to evaluate creativity. Responses here are subject to bias. This is because participants are likely to exaggerate their responses. They may not have revealed true information about themselves in order to portray themselves as bringing creativity to the job.

Another limitation is measuring ethical leadership from the perspective of a single participant. These evaluations may be biased, partly because participants may make inferences about a leader's ethical values based on the leader's statements and action they find unfavorable. This could have been eliminated by having multiple subordinates rate each leader. Others may also give favorable responses about their bosses and supervisors which may not be true because they feel their responses may come to the notice of their employers. Such responses are influenced by social desirability. However, this kind of problem was reduced to the barest minimum by assuring participants of anonymity.

Finally the sample is not the total representation of the entire creative industry. The data was gathered among a section of the industry particularly radio and television stations and was geographically narrowed to radio and television stations in Accra. Generalization of study results to the entire industry and Ghana will therefore be limited in a way. However statistical assumptions were adhered to, and analysis tools were used appropriately. Therefore the researcher is assured results are authentic and can be taken into consideration to make valid and informed decision anywhere in the country regarding creativity in radio and television stations.

5.4 Directions for Future Studies

The present study looked at the roles of ethical leadership and organizational learning in creativity among creative persons. In studying organizational learning, future researchers may investigate organizational mechanisms that facilitate it. Earlier researches established a relationship between culture and organizational learning (Hurley& Hult, 1998) and have identified aspects of culture such as openness, transformational leadership, participative decision making culture, positive supervisory to mention a few to facilitate learning. While these researches highlight the role of management support in learning, it is vital to note that these aspects may also hinder learning. From the findings of this study, future studies may explore the relationship between organizational learning and ethical leadership, precisely to find out if ethical leadership predicts organizational learning.

In conducting a creativity research, leadership could be studied at different levels in an organization. Tierney (2008) points out four levels of leadership in an organization, namely; individual, dyadic, team and organizational level. However, most of these researches, including the present study are focused on leadership at the lower levels (dyads, teams etc). The present study examined a dyad (supervisor and subordinate) relationship in ethical leadership. Future researchers may explore leadership at a higher level of analysis.

In future, researchers may likewise investigate the role of ethical leadership in the relationship between organizational learning an ethical leadership since a significant positive relationship was detected between the two. It will help understand if what employees learn in order to come up with creative works is influenced by the ethical behavior of leaders in creative industries. Hence I recommend a mediating role of ethical leadership in the relationship between organizational learning and creativity.

Future researchers may employ both qualitative and quantitative methods of research. A qualitative method especially interview, will give the researcher a firsthand information about ethical leadership and organizational learning that affect creativity but may not have been captured in the questionnaire.

5.5 Conclusion

Encouraging creativity which was once thought to be wasteful is now viewed as an imperative element of organizational performance. While the focus of enhancing creativity is to improve performance in order to compete in today's business world, it also addresses the perceived deficit of creativity in the industry. With an increase in the number of radio and television stations in Accra in the last twenty years, managers and leaders of such organizations are compelled to maximize creativity in order to be in business and stay ahead of competitors.

The present study aimed at examining the relationship between organizational learning, ethical leadership and creativity. The researcher further explored which of the two independent variables predicted and accounted for variance in creativity the most. A survey involving 124 participants from 5 radio and 3 television stations was carried out to test the various hypotheses stated earlier on.

From the findings, all the hypotheses were supported. However, findings were in tune with previous researches conducted. Ethical leadership predicted creativity compared to organizational learning. The researcher also examined the sub themes of organizational learning to find out which of them contributed more to creativity. Just as hypothesized, team learning predicted creativity compared to individual and organizational learning.

Organizational Learning, Ethical Leadership and Creativity

Given the dynamic environment facing today's organizations, a hallmark of modern leadership is the capacity to foster employee creativity. Leadership traditionally foster a variety of outcomes necessary for an organization's survival. Studying ethical leadership in creative industries provide a unique opportunity to enhance creativity among employees within the creative industries.

Organizational learning, with elaborate focus on team learning also assures modern organizations their existence over a long period of time even in the face of strong competition from rivals and other sources of entertainment.

All findings from the study have been discussed. Necessary contributions towards theory and practice have been discussed. Recommendations for future organizational research have been well discussed, identifying a gap in studying organizational learning where future researchers may consider how organizational learning helps in achieving creativity through ethical leader behavior.

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APPENDICES

APPENDIX A

ETHICAL CLEARANCE

UNIVERSITY OF GHANA
ETHICS COMMITTEE FOR THE HUMANITIES (ECH)
P. O. Box LG 74, Legon, Accra, Ghana

My Ref. No..... 7th December 2015

Ms. Mithra Maa Atswei Sowah
Department of Psychology
University of Ghana
Legon

Dear Ms. Sowah,

ECH 047/15-16: RELATIONSHIP BETWEEN ORGANISATIONAL LEARNING, ETHICAL LEADERSHIP AND CREATIVITY: A STUDY OF THE CREATIVE ARTS INDUSTRY

This is to advise you that the above reference study has been presented to the Ethics Committee for the Humanities for a full board review and the following actions taken subject to the conditions and explanation provided below:

Expiry Date:	7/05/16
On Agenda for:	Initial Submission
Date of Submission:	20/08/15
ECH Action:	Approved
Reporting:	Quarterly

UG/ISSER/ECH VALID UNTIL 07 MAY 2016 APPROVED DOCUMENT

Please accept my congratulations.

Yours Sincerely,

Rev. Prof. J. O. Y. Mante
ECH Chair

CC: Prof. C. C Mate- Kole, Department of Psychology

Tel: +233-303933866 Email: ech@ug.edu.gh | ech@isser.edu.gh

Appendix A Cont: **Introductory Letter**

UNIVERSITY OF GHANA
DEPARTMENT OF PSYCHOLOGY
Tel.: (233-0302) 500381 Ext. 3754/3310 P. O. Box LG 84, Legon - Ghana E-mail: psychology@ug.edu.gh
028 955 04 63

Our Ref. No. PSYC 2/33/01 March 3, 2016

TO WHOM IT MAY CONCERN

Dear Sir/Madam,

LETTER OF INTRODUCTION
MS. MITHRA MAA ATSWEI SOWAH

The above-named is an M.Phil in Industrial and Organizational Psychology student in the Department of Psychology, University of Ghana, Legon.

In partial fulfillment of the requirement for the awards of the M.Phil degree, **Ms. Sowah** has to write and submit an original thesis.

She has selected the topic: **"Relationship Between Organizational Learning, Ethical Leadership and Creativity: A Study of the Creative Arts Industry".**

To enable her collect data for her work she would need to administer questionnaires and conduct interviews. She has selected your institution as suitable for her data collection.

Any assistance you may give her would be appreciated.

Yours sincerely,

Prof. C.C. Mate-Kole
(Head of Department)

APPENDIX B

INFORMED CONSENT

Title of Study	Organizational Learning, Ethical Leadership and Creativity: A Study Among Employees of the Creative Industry in Ghana
Principal Investigator	Mithra Maa Atswei Sowah
Principal Supervisor	Dr Maxwell Asumeng
	Department of Psychology, University of Ghana

General Information about Research

The study aims at examining whether Organizational Learning and Ethical Leadership have effects on the creativity and whether ethical leadership has more impact on creativity than organizational learning. The study also aims at finding out which aspect of organizational learning namely; individual, team or organizational learning has more influence on creativity.

You can be of help by sincerely responding to items on the questionnaire which is expected to take a maximum of 20 minutes of your time.

Possible Risks and Discomforts

Questionnaire will be distributed during work hours which may likely take up part of your working hours to fill out. However steps will be taken to have the questionnaire with you for a week before collection. This will allow some flexibility in filling it out.

Possible Benefits

Your participation in this study will help gather information to help understand the importance of ethical leadership and organizational learning in enhancing or achieving creativity.

Confidentiality

Please be assured that information given on the questionnaire shall be used for the purpose of research only. To assure you of confidentiality, you are not required to put down your names, contact numbers or any information that can be traced to you

Withdrawal from Study

Participation in this study is purely voluntary. You have the right to say yes or no to participating in this research. You may also withdraw at any time without penalty.

Contact for Additional Information

Should you have any doubts regarding this research, feel free to contact the following

Mithra Maa Atswei Sowah (Researcher) Email: mithra.sowah@gmail.com Tel: +233 27 771 3622	Dr, Maxwell Asumeng Email :maxysumeng@gmail.com Tel: +233 24 867 4405

VOLUNTARY AGREEMENT

I have read the above, asked questions and received answers regarding participation in this study.I agree to participate in this study and acknowledge that my participation is voluntary in that if I wish to withdraw during the process, I can do so freely. I am sure of anonymity and confidentiality of every information that I have disclosed. Upon signing this consent form, I have received a copy for my personal records.

_____ _____

Signature of Volunteer Date

APPENDIX C

QUESTIONNAIRE

PERSONAL INFORMATION

Kindly underline the responses that apply to you

Age: 18 to 24 25 to 30 31+

Sex: Male Female

Education: Please indicate highest level of education

Secondary Graduate Postgraduate

Tenure: Kindly indicate how long you have been engaged by this organization or firm

6months to 1 2 years to 5years 6years+

SECTION B

CREATIVITY

Answer strongly agree to strongly disagree below, indicate your agreement with each item by ticking.

SA = strongly agree A = agree N = no idea D = disagree SD = strongly disagree

no	Statement	SA	A	N	D	SD
1	I recommend new ways to accomplish goals					
2	I come up with new and practical ideas to improve performance					
3	I search out new technologies, processes, techniques, and/or product ideas					
4	I suggest new ways to increase quality					
5	I am a good source of creative ideas					
6	I am not afraid to take risks					
7	I promote and champion ideas to others					

8	I exhibit creativity on the job when given the opportunity to do so					
9	I develop adequate plans and schedules for the implementation of new ideas					
10	I often have new and innovative ideas					
11	I come up with creative solutions to problems					
12	I often have a fresh approach to problems					
13	I suggest new ways of performing work tasks					

ETHICAL LEADERSHIP

Kindly tick where applicable

SA = strongly agree A = agree N = no idea D= disagree SD = strongly disagree

No.	**Statement:** my immediate boss…	**SA**	**A**	**N**	**D**	**SD**
1	Conducts his or her personal life in an ethical manner					
2	Defines success not just by results but also the way that they are obtained					
3	Listens to what employees have to say					
4	Disciplines employees who violate ethical standards					
5	Makes fair and balanced decisions					
6	Can be trusted					
7	Discuss business ethics or values with employees					
8	Sets an example of how to do things the right way in terms of ethics					
9	Has the best interest of employees in mind					
10	When making decisions, asks “what is the right thing to do”.					

Organizational Learning, Ethical Leadership and Creativity

ORGANIZATIONAL LEARNING

Kindly tick where applicable

SA = strongly agree A = agree N = no idea D = disagree SD = strongly disagree

NO	STATEMENT	SA	A	N	D	SD
	INDIVIDUAL LEVEL					
1	In my organization, people openly discuss mistakes in order to learn from them					
2	In my organization, people identify skills they need for future work tasks					
3	In my organization, people help each other learn.					
4	In my organization, people can get money and other resources to support their learning.					
5	In my organization, people are given time to support learning.					
6	In my organization, people view problems in their work as an opportunity to learn.					
7	In my organization, people are rewarded for learning.					
8	In my organization, people give open and honest feedback to each other.					
9	In my organization, people listen to others' views before speaking.					
10	In my organization, people are encouraged to ask "why" regardless of rank.					
11	In my organization, whenever people state their view, they also ask what others think.					
12	In my organization, people treat each other with respect.					
13	In my organization, people spend time building trust with each other					
	TEAM OR GROUP LEVEL					
14	In my organization, teams/groups have the freedom to adapt their goals as needed.					

15	In my organization, teams/groups treat members as equals, regardless of rank, culture, or other differences..					
16	In my organization, teams/groups focus both on the group's task and on how well the group is working.					
17	In my organization, teams/groups revise their thinking as a result of group discussions or information collected.					
18	In my organization, teams/groups are rewarded for their achievements as a team/group.					
19	In my organization, teams/groups are confident that the organization will act on their recommendations.					
	ORGANIZATIONAL LEVEL					
20	My organization uses two-way communication on a regular basis, such as suggestion systems, electronic bulletin boards, or town hall/open meetings.					
21	My organization enables people to get needed information at any time quickly and easily.					
22	My organization creates systems to measure gaps between current and expected performance.					
23	My organization makes its lessons learned available to all employees.					
24	My organization measures the results of the time and resources spent on training.					
25	My organization recognizes people for taking initiative.					
26	My organization gives people choices in their work assignments.					
27	My organization invites people to contribute to the organization's vision.					
28	My organization gives people control over the resources they need to accomplish their work.					
29	My organization supports employees who take calculated risks.					

Organizational Learning, Ethical Leadership and Creativity

30	My organization helps employees balance work and family.					
31	My organization encourages everyone to bring the audiences' views into the decision making process.					
32	My organization considers the impact of decisions on employee morale.					
33	My organization works together with the outside community to meet mutual needs.					
34	My organization encourages people to get answers from across the organization when solving problems.					
35	In my organization, leaders generally support requests for learning opportunities and training.					
36	In my organization, leaders share up to date information with employees about competitors, industry trends, and organizational directions.					
37	In my organization, leaders empower others to help carry out the organization's vision.					
38	In my organization, leaders mentor and coach those they lead.					
39	In my organization, leaders continually look for opportunities to learn.					
40	In my organization, leaders ensure that the organization's actions are consistent with its values.					

APPENDIX D

SPSS OUTPUT FOR PRELIMINARY ANALYSIS

Descriptive Statistics of Demographics and Main Variables

	Mean	Std. Deviation	N
Age	1.23	.673	124
Sex	.40	.509	124
Education	1.16	.547	124
Tenure	.94	.684	124
Totalc	55.6210	4.91983	124
Totale	40.9677	5.66681	124
Totala	145.6532	24.24135	124
Individual	47.2661	8.71883	124
Team	22.4194	3.78722	124
organizational	75.9677	14.11793	124

Appendix D Cont.

Reliability of Measures

Reliability Statistics of the Employee Creativity Scale

Cronbach's Alpha	N of Items
.839	13

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
c1	51.06	21.313	.498	.827
c2	51.18	21.399	.481	.828
c3	51.37	20.447	.453	.831
c4	51.33	20.792	.564	.823
c5	51.29	20.582	.498	.827
c6	51.45	20.542	.393	.837
c7	51.26	21.543	.451	.830
c8	51.24	20.803	.495	.827
c9	51.49	20.496	.587	.821
c10	51.35	21.076	.503	.826
c11	51.40	20.714	.567	.822
c12	51.53	21.031	.499	.827
c13	51.48	20.983	.434	.831

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
55.62	24.205	4.920	13

Appendix D Cont.

Reliability Statistics of the Ethical Leadership Scale

Cronbach's Alpha	N of Items
.872	10

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
e1	36.86	27.631	.477	.868
e2	36.87	27.089	.517	.865
e3	36.90	26.078	.589	.860
e4	36.95	27.981	.388	.875
e5	36.90	25.178	.735	.848
e6	36.73	26.457	.666	.854
e7	36.86	26.168	.624	.857
e8	36.78	25.847	.661	.854
e9	36.94	24.704	.714	.849
e10	36.90	26.690	.541	.863

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
40.97	32.113	5.667	10

Appendix D Cont.

Reliability Statistics of the Ethical Leadership Scale

Cronbach's Alpha	N of Items
.956	40

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
a1	141.86	566.591	.379	.956
a2	141.81	570.234	.427	.955
a3	141.68	564.562	.574	.955
a4	142.33	561.134	.512	.955
a5	142.02	553.991	.694	.954
a6	141.85	559.415	.596	.955
a7	142.32	550.529	.666	.954
a8	142.04	554.364	.613	.954
a9	142.14	564.233	.445	.955
a10	142.19	554.608	.593	.955
a11	141.81	560.889	.635	.954
a12	141.92	557.798	.602	.954
a13	142.26	560.274	.560	.955
a14	141.80	565.252	.516	.955
a15	141.89	564.133	.484	.955
a16	141.79	565.240	.615	.955
a17	141.83	570.678	.477	.955
a18	142.11	556.068	.585	.955
a19	142.08	557.132	.622	.954
a20	141.92	562.937	.473	.955
a21	141.90	560.273	.573	.955
a22	141.97	557.983	.613	.954
a23	142.14	552.607	.700	.954
a24	142.16	560.234	.633	.954
a25	142.00	557.870	.640	.954
a26	142.06	559.557	.575	.955
a27	142.01	562.805	.487	.955
a28	142.25	557.213	.557	.955
a29	142.31	553.177	.655	.954
a30	142.16	549.779	.672	.954
a31	142.04	558.088	.614	.954
a32	142.16	551.551	.670	.954
a33	141.98	567.675	.424	.955
a34	142.09	559.220	.592	.955
a35	142.11	547.890	.714	.954
a36	142.00	556.033	.625	.954
a37	141.94	553.443	.705	.954
a38	141.92	561.099	.546	.955
a39	141.87	559.056	.616	.954
a40	141.76	564.900	.513	.955

Appendix D

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
145.65	587.643	24.241	40

Scale: individual

Reliability Statistics

Cronbach's Alpha	N of Items
.894	13

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
a1	43.48	66.658	.454	.893
a2	43.43	68.491	.505	.890
a3	43.29	66.972	.623	.885
a4	43.94	65.322	.567	.887
a5	43.64	65.290	.602	.885
a6	43.46	64.624	.672	.882
a7	43.94	62.630	.666	.882
a8	43.65	63.236	.655	.883
a9	43.75	65.766	.534	.889
a10	43.80	63.366	.628	.884
a11	43.42	66.571	.616	.885
a12	43.53	65.796	.560	.887
a13	43.87	64.780	.640	.884

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
47.27	76.018	8.719	13

Appendix D. Cont.

Scale: Team Learning

Reliability Statistics

Cronbach's Alpha	N of Items
.779	6

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
a14	18.56	10.345	.569	.735
a15	18.65	10.326	.485	.757
a16	18.56	10.899	.585	.736
a17	18.60	11.755	.418	.770
a18	18.88	9.538	.529	.748
a19	18.85	9.545	.609	.723

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
22.42	14.343	3.787	6

Appendix D Cont.

Scale: organizational

Reliability Statistics

Cronbach's Alpha	N of Items
.935	21

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
a20	72.23	185.693	.436	.936
a21	72.21	184.118	.539	.934
a22	72.28	183.326	.559	.933
a23	72.45	180.185	.652	.932
a24	72.48	183.552	.622	.932
a25	72.31	180.868	.683	.931
a26	72.38	181.945	.610	.933
a27	72.32	182.757	.557	.934
a28	72.56	181.841	.542	.934
a29	72.63	178.024	.697	.931
a30	72.48	175.845	.720	.931
a31	72.35	180.849	.660	.932
a32	72.48	177.406	.701	.931
a33	72.30	186.032	.482	.935
a34	72.40	182.194	.610	.933
a35	72.43	175.076	.753	.930
a36	72.31	180.120	.652	.932
a37	72.25	178.205	.753	.930
a38	72.23	182.750	.583	.933
a39	72.19	182.266	.629	.932
a40	72.07	185.694	.522	.934

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
75.97	199.316	14.118	21

Appendix D Cont.

Correlationsc

		Age	Sex	Education	Tenure	totalc	totale	totala	individual	team	organizational
Age	Pearson Correlation	1	-.244**	.187*	.421**	.107	-.173*	-.001	-.049	-.034	.038
	Sig. (1-tailed)		.003	.019	.000	.118	.027	.497	.294	.353	.336
Sex	Pearson Correlation	-.244**	1	-.031	-.018	-.150*	-.035	-.095	-.061	-.076	-.106
	Sig. (1-tailed)	.003		.366	.421	.049	.350	.146	.250	.201	.121
Education	Pearson Correlation	.187*	-.031	1	.202*	.108	.067	.042	.105	-.033	.016
	Sig. (1-tailed)	.019	.366		.012	.117	.229	.321	.122	.358	.428
Tenure	Pearson Correlation	.421**	-.018	.202*	1	.094	-.089	-.065	-.046	-.103	-.055
	Sig. (1-tailed)	.000	.421	.012		.149	.164	.238	.305	.129	.272
totalc	Pearson Correlation	.107	-.150*	.108	.094	1	.318**	.185*	.159*	.270**	.148
	Sig. (1-tailed)	.118	.049	.117	.149		.000	.020	.039	.001	.050
totale	Pearson Correlation	-.173*	-.035	.067	-.089	.318**	1	.468**	.467**	.441**	.397**
	Sig. (1-tailed)	.027	.350	.229	.164	.000		.000	.000	.000	.000
totala	Pearson Correlation	-.001	-.095	.042	-.065	.185*	.468**	1	.885**	.830**	.948**
	Sig. (1-tailed)	.497	.146	.321	.238	.020	.000		.000	.000	.000
individual	Pearson Correlation	-.049	-.061	.105	-.046	.159*	.467**	.885**	1	.723**	.708**
	Sig. (1-tailed)	.294	.250	.122	.305	.039	.000	.000		.000	.000
team	Pearson Correlation	-.034	-.076	-.033	-.103	.270**	.441**	.830**	.723**	1	.710**
	Sig. (1-tailed)	.353	.201	.358	.129	.001	.000	.000	.000		.000
organizational	Pearson Correlation	.038	-.106	.016	-.055	.148	.397**	.948**	.708**	.710**	1
	Sig. (1-tailed)	.336	.121	.428	.272	.050	.000	.000	.000	.000	

**. Correlation is significant at the 0.01 level (1-tailed).

*. Correlation is significant at the 0.05 level (1-tailed).

c. Listwise N=124

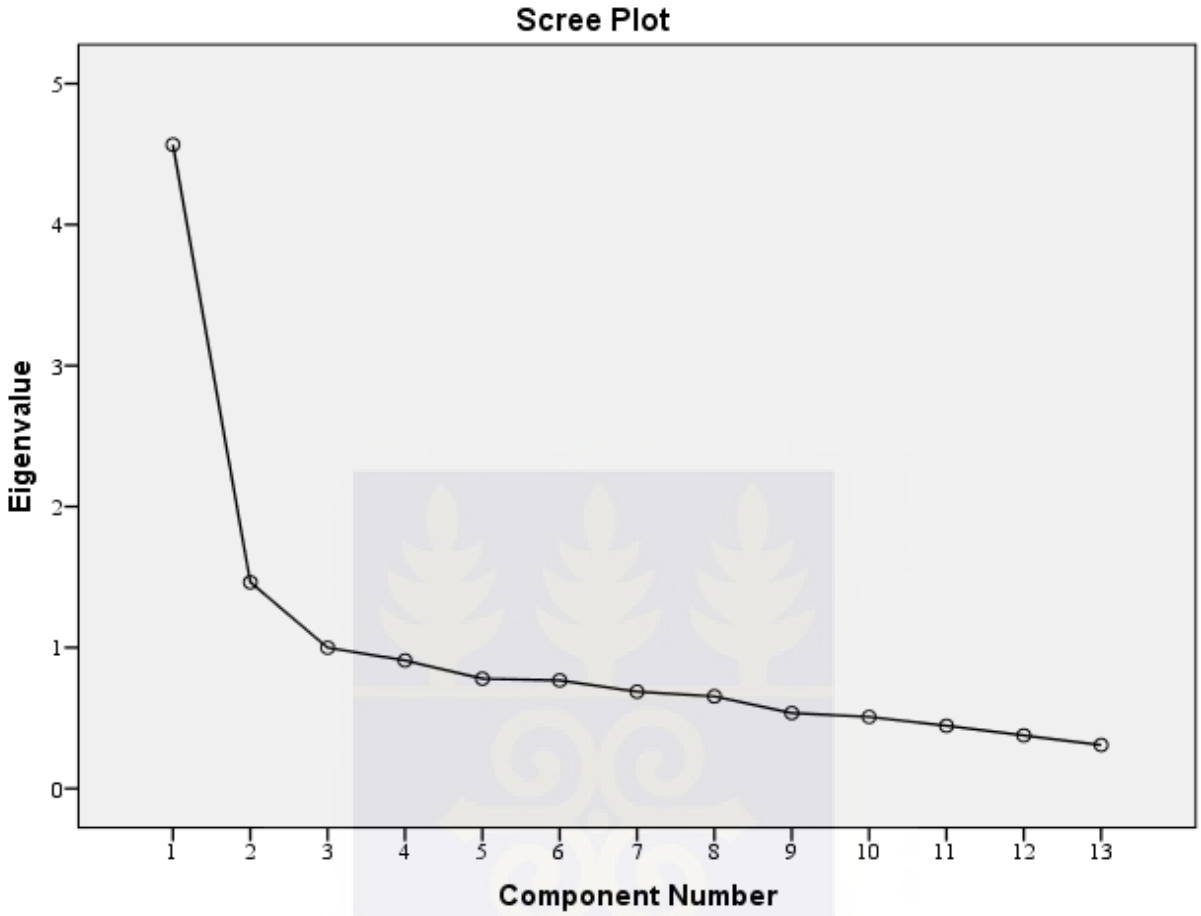
Appendix D Cont.
EXPLORATORY FACTOR ANALYSIS

EFA of the Employee Creativity Scale

Total Variance Explained

	Initial Eigenvalues			Extraction Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	4.567	35.133	35.133	4.567	35.133	35.133
2	1.463	11.255	46.388			
3	.999	7.686	54.075			
4	.909	6.990	61.065			
5	.779	5.993	67.058			
6	.767	5.901	72.959			
7	.687	5.284	78.244			
8	.654	5.031	83.275			
9	.535	4.119	87.394			
10	.508	3.909	91.303			
11	.445	3.423	94.726			
12	.377	2.900	97.626			
13	.309	2.374	100.000			

Appendix D Cont.



Component Matrix[a]

	Component
	1
c9	.691
c11	.661
c4	.654
c10	.610
c12	.602
c5	.600
c8	.595
c1	.589
c2	.582
c3	.550
c7	.536
c13	.520
c6	.480

Extraction Method: Principal Component Analysis.
a. 1 components extracted.

Appendix D Cont.
EFA of the Ethical Leadership Scale

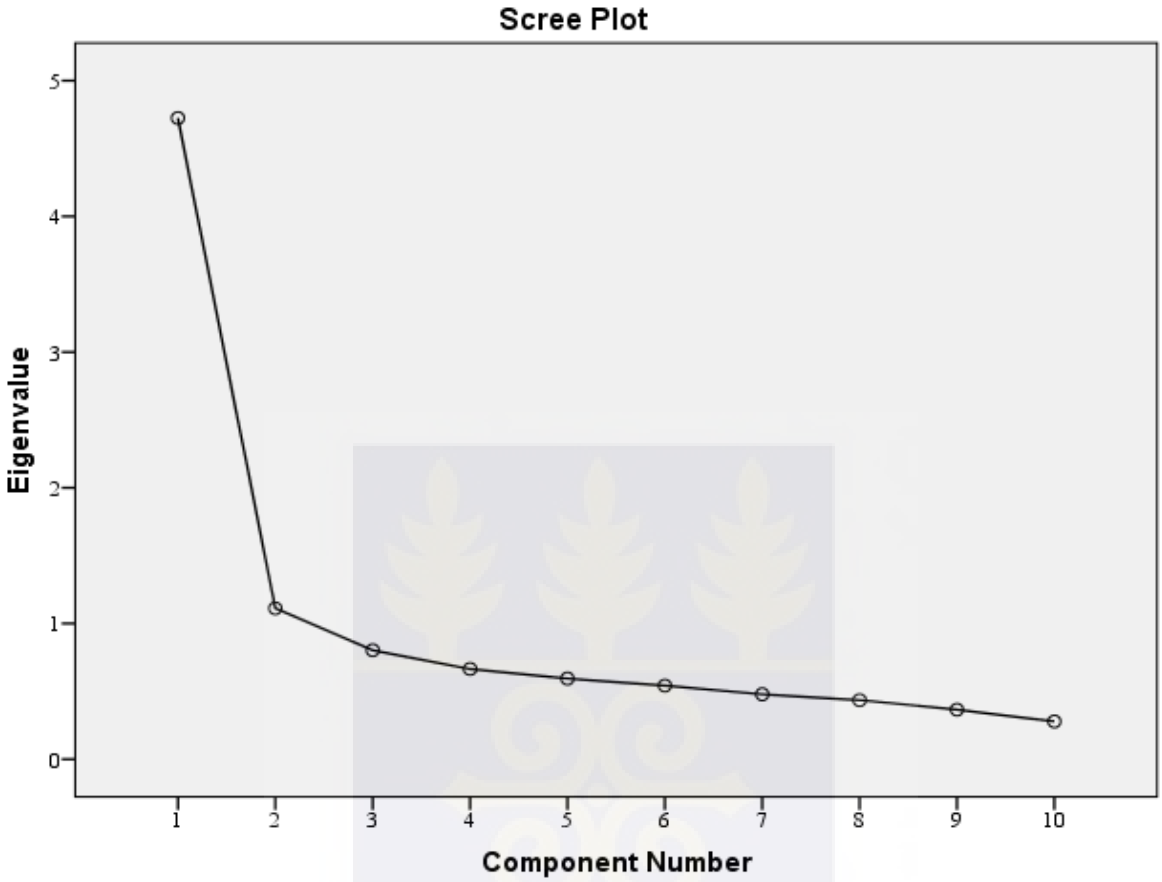
Total Variance Explained

	Initial Eigenvalues			Extraction Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	4.725	47.251	47.251	4.725	47.251	47.251
2	1.112	11.121	58.372	1.112	11.121	58.372
3	.803	8.028	66.400			
4	.665	6.646	73.046			
5	.594	5.945	78.991			
6	.543	5.428	84.419			
7	.478	4.783	89.202			
8	.436	4.355	93.557			
9	.366	3.656	97.213			
10	.279	2.787	100.000			

Extraction Method: Principal Component Analysis.

a. When components are correlated, sums of squared loadings cannot be added to obtain a total variance.

Appendix D Cont.



Pattern Matrix[a]

	Component	
	1	2
e1	.860	-.349
e3	.720	.004
e5	.699	.237
e2	.686	-.046
e6	.668	.195
e9	.633	.305
e8	.592	.294
e4	.095	.851
e10	.243	.611
e7	.388	.520

Extraction Method: Principal Component Analysis.

Rotation Method: Oblimin with Kaiser Normalization.

a. Rotation converged in 11 iterations.

Appendix D Cont.

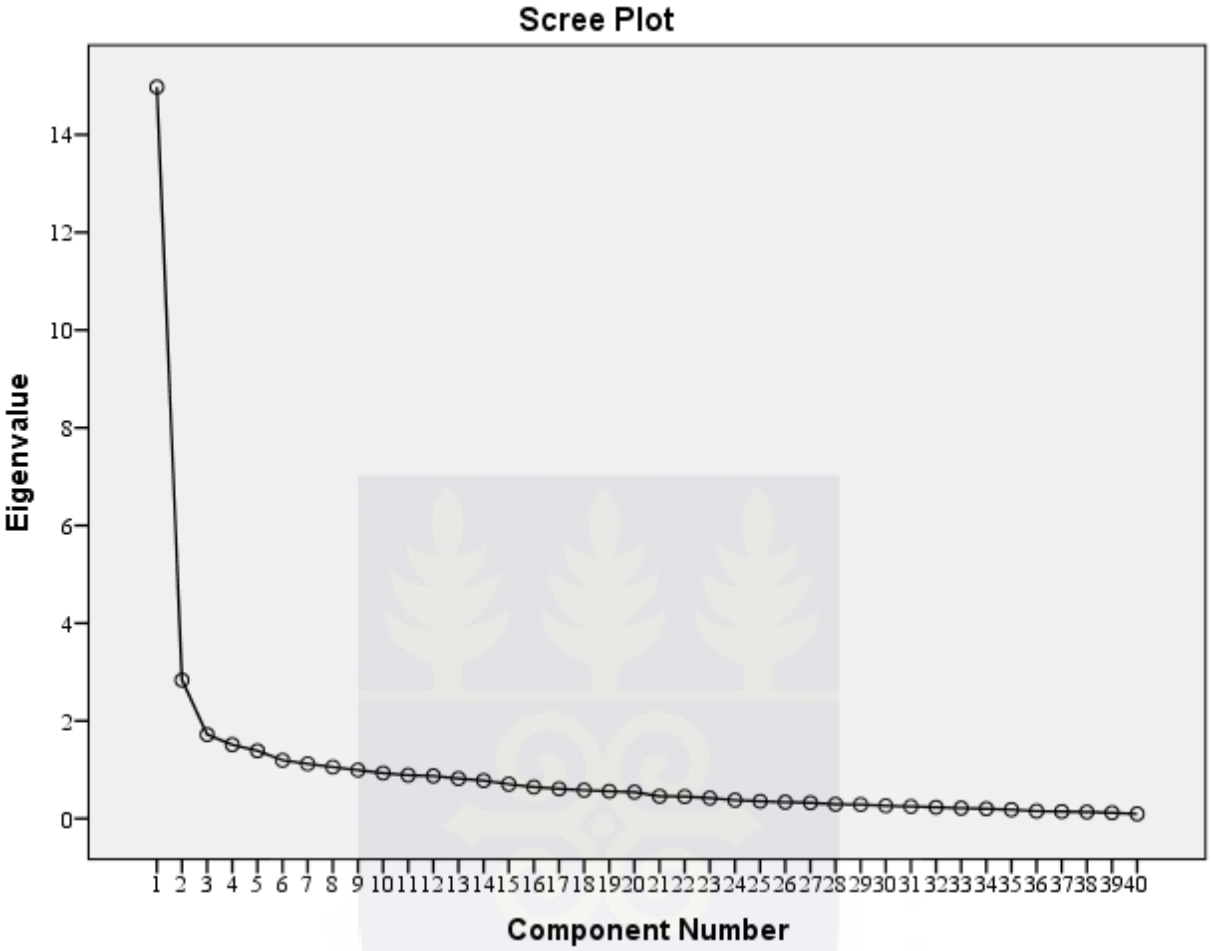
EFA of the DLOQ

Total Variance Explained

	Initial Eigenvalues			Extraction Sums of Squared Loadings		
Component	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	14.975	37.439	37.439	14.975	37.439	37.439
2	2.834	7.086	44.524	2.834	7.086	44.524
3	1.720	4.299	48.823	1.720	4.299	48.823
4	1.512	3.780	52.603			
5	1.388	3.470	56.073			
6	1.194	2.985	59.058			
7	1.121	2.802	61.860			
8	1.053	2.633	64.493			
9	.992	2.481	66.973			
10	.933	2.332	69.305			
11	.888	2.219	71.524			
12	.874	2.184	73.708			
13	.819	2.046	75.755			
14	.780	1.949	77.704			
15	.704	1.759	79.463			
16	.645	1.612	81.076			
17	.608	1.521	82.597			
18	.581	1.453	84.050			
19	.557	1.392	85.442			
20	.543	1.357	86.799			
21	.457	1.143	87.942			
22	.451	1.127	89.069			
23	.420	1.051	90.120			
24	.377	.944	91.064			
25	.353	.883	91.947			
26	.337	.842	92.789			
27	.324	.810	93.599			
28	.294	.734	94.333			
29	.287	.718	95.051			
30	.261	.654	95.705			
31	.245	.613	96.318			
32	.232	.580	96.898			
33	.213	.533	97.431			
34	.201	.502	97.933			
35	.182	.455	98.387			
36	.152	.379	98.766			
37	.144	.359	99.125			
38	.135	.338	99.463			
39	.120	.300	99.762			
40	.095	.238	100.000			

Extraction Method: Principal Component Analysis.
a. When components are correlated, sums of squared loadings cannot be added to obtain a total variance.

Appendix D. Cont.



	Component		
	1	2	3
a37	.818	-.007	.050
a30	.786	-.028	-.141
a25	.773	-.048	-.109
a29	.753	.005	.048
a31	.721	-.025	-.099
a35	.700	.141	.137
a27	.693	-.120	.112
a38	.686	-.004	.386
a26	.685	-.026	-.090
a32	.652	.116	-.065
a39	.640	.116	.323
a18	.610	.046	-.320
a36	.608	.145	.210
a33	.578	-.101	-.106
a34	.565	.131	.081
a40	.561	.098	.451
a24	.501	.226	-.193
a22	.436	.281	-.224
a20	.379	.156	-.429
a28	.373	.292	.015
a21	.358	.297	-.356
a9	-.182	.753	-.045
a13	.012	.661	-.230
a3	.083	.652	.209
a2	-.044	.635	.408
a8	.127	.630	.032
a6	.409	.617	.201
a10	.165	.549	-.092
a11	.256	.544	.312
a7	.252	.531	-.220
a12	.241	.514	.197
a4	.107	.504	-.215
a5	.347	.466	-.115
a15	-.092	-.074	.705
a18	-.320	.046	.610
a17	.088	-.097	.494
a14	.131	-.148	.491
a19	-.167	.269	.455
a16	.359	-.040	.375

Extraction Method: Principal Component Analysis.

Rotation Method: Oblimin with Kaiser Normalization.

a. Rotation converged in 16 iterations.

APPENDIX E
SPSS OUTPUT FOR REGRESSION ANALYSIS

SPSS Output for Hypothesis 3

Descriptive Statistics

	Mean	Std. Deviation	N
totalc	55.6210	4.91983	124
Age	1.23	.673	124
Sex	.40	.509	124
Education	1.16	.547	124
Tenure	.94	.684	124
totale	40.9677	5.66681	124
totala	145.6532	24.24135	124

Model Summary

					Change Statistics			
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	F Change	df1	df2
1	.197[a]	.039	.007	4.90348	.039	1.206	4	119
2	.382[b]	.146	.102	4.66236	.107	7.313	2	117

a. Predictors: (Constant), Tenure, Sex, Education, Age

b. Predictors: (Constant), Tenure, Sex, Education, Age, totala, totale

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	115.941	4	28.985	1.206	.312[b]
	Residual	2861.245	119	24.044		
	Total	2977.185	123			
2	Regression	433.886	6	72.314	3.327	.005[c]
	Residual	2543.299	117	21.738		
	Total	2977.185	123			

a. Dependent Variable: totalc

b. Predictors: (Constant), Tenure, Sex, Education, Age

c. Predictors: (Constant), Tenure, Sex, Education, Age, totala, totale

Appendix E Cont.

SPSS Output for Hypothesis 4

Model Summary

					Change Statistics				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	F Change	df1	df2	Sig. F Change
1	.205[a]	.042	.010	4.89537	.042	1.308	4	119	.271
2	.337[b]	.114	.076	4.72888	.072	9.527	1	118	.003
3	.348[c]	.121	.068	4.74913	.008	.498	2	116	.609

a. Predictors: (Constant), Tenure, Sex, Education, Age

b. Predictors: (Constant), Tenure, Sex, Education, Age, team

c. Predictors: (Constant), Tenure, Sex, Education, Age, team, organizational, individual

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	125.393	4	31.348	1.308	.271[b]
	Residual	2851.792	119	23.965		
	Total	2977.185	123			
2	Regression	338.438	5	67.688	3.027	.013[c]
	Residual	2638.748	118	22.362		
	Total	2977.185	123			
3	Regression	360.893	7	51.556	2.286	.032[d]
	Residual	2616.292	116	22.554		
	Total	2977.185	123			

a. Dependent Variable: totalc

b. Predictors: (Constant), Tenure, Sex, Education, Age

c. Predictors: (Constant), Tenure, Sex, Education, Age, team

d. Predictors: (Constant), Tenure, Sex, Education, Age, team, organizational, individual

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients			95.0% Confidence Interval for B		Correlations			Collinearity Statistics	
		B	Std. Error	Beta	t	Sig.	Lower Bound	Upper Bound	Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)	55.362	1.413		39.187	.000	52.564	58.159					
	Age	.235	.754	.032	.311	.756	-1.257	1.727	.107	.029	.028	.758	1.319
	Sex	-1.716	.930	-.171	-1.845	.068	-3.559	.126	-.183	-.167	-.166	.934	1.071
	Education	.157	.942	.015	.167	.868	-1.708	2.022	.046	.015	.015	.942	1.061
	Tenure	.504	.719	.070	.700	.485	-.921	1.928	.094	.064	.063	.806	1.241
2	(Constant)	46.988	3.037		15.473	.000	40.975	53.002					
	Age	.246	.728	.034	.338	.736	-1.195	1.688	.107	.031	.029	.758	1.319
	Sex	-1.459	.903	-.146	-1.616	.109	-3.246	.329	-.183	-.147	-.140	.926	1.080
	Education	.341	.912	.034	.374	.709	-1.464	2.147	.046	.034	.032	.938	1.066
	Tenure	.681	.697	.095	.976	.331	-.700	2.062	.094	.090	.085	.800	1.250
	team	.352	.114	.271	3.087	.003	.126	.577	.270	.273	.268	.977	1.024
3	(Constant)	47.750	3.144		15.188	.000	41.523	53.977					
	Age	.252	.739	.035	.342	.733	-1.211	1.716	.107	.032	.030	.742	1.348
	Sex	-1.510	.908	-.151	-1.663	.099	-3.309	.288	-.183	-.153	-.145	.923	1.083
	Education	.413	.933	.041	.443	.659	-1.434	2.260	.046	.041	.039	.904	1.106
	Tenure	.690	.701	.096	.984	.327	-.699	2.079	.094	.091	.086	.798	1.253
	team	.490	.181	.377	2.700	.008	.130	.849	.270	.243	.235	.389	2.574
	individual	-.034	.079	-.060	-.427	.670	-.191	.123	.159	-.040	-.037	.382	2.617
	organizational	-.031	.048	-.088	-.646	.519	-.125	.063	.148	-.060	-.056	.407	2.458

a. Dependent Variable: totalc