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The Role of Feedback-seeking Behavior In the Manifestation of Incremental/radical Creativity

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ABSTRACTS

The Role of Feedback-seeking Behavior in the Manifestation of Incremental/radical Creativity

The central role of creativity and innovation in the survival of organizations is continuously receiving attention from both researchers and practitioners. Thus, considerable efforts are expended to identify individual and contextual factors that facilitate creative performance. Creative performance has been determined as a function of individual differences, organizational contexts, and the interaction between two factors.

The present study primarily aims to understand the role of feedback-seeking behavior as a behavioral mechanism that directs individuals toward creative performance. Previous feedback and creativity studies are integrated and extended based on three criteria.

First, the effect of feedback-seeking behavior is tested on the different forms (radical or incremental) of creativity. Prior literature on feedback-seeking behavior has mainly focused on feedback-seeking in

the service of adapting to the setting, which is correspondent to incremental creativity. The present study endeavors to examine the effects of feedback-seeking behavior on the different forms of creativity—how these effects vary from one another, and if they are indeed different, through which mechanism variations can be produced.

Second, the breadth and frequency of feedback-seeking behavior are considered. Creativity literature has consistently highlighted that diverse input and knowledge enhance creative performance. Accordingly, feedback-seeking breadth might matter as well as its frequency. Hence, this study attempts to determine how the different schemes of feedback-seeking behavior (combined frequency and breadth) affect the manifestations of different forms of creativity.

Finally, I proposed three antecedents of feedback-seeking behavior for creative performance, based on theory of planned behavior.

This study surveyed 228 team members in 50 teams in Korean organizations across various industries and used hierarchical linear modeling. The results showed that the feedback-seeking frequency has significant positive relationship with both types of creativity while the feedback-seeking breadth has curvilinear relationship with both types of creativity. And for the analysis regarding antecedents of feedback-

seeking behavior, all of three suggested variables(task interdependence, group reflexivity, emotional intelligence) has significant positive relationship with the feedback-seeking frequency while only task interdependence and group reflexivity has significant relationship with the feedback-seeking breadth.

The present study not only puts forward new possibilities for the creativity and feedback-seeking literature, but also provides organizations and employees the fresh motivation of focusing on individual proactive behavior as a creativity relevant skill and strategy that can encourage creative performance. The results indicate that individuals can improve creative performance by proactively seeking access to sources that provide diversified information and insights. The finding contributes to the initiative to transform the established belief that feedback seeking is a mere reactive strategy for adaptation into a new insight that feedback seeking is an effective individual resource that can be employed to manifest set-breaking creativity.

Keyword: Feedback-seeking behavior, incremental/radical creativity, theory of planned behavior, task interdependence, group reflexivity, emotional intelligence

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TABLE OF CONTENTS

LIST OF FIGURE

LIST OF TABLE

Ⅰ. INTRODUCTION

The central role of creativity and innovation in the survival of organizations is continuously receiving attention from both researchers and practitioners. Thus, considerable efforts are expended to identify the individual and contextual factors that facilitate creative performance. Creative performance, the extent to which employees generate novel and useful ideas regarding procedures and processes at work (Amabile, 1996; Shalley, 1991) has been determined as a function of individual differences, organizational contexts, and the interaction between two factors(Shalley & Zhou, 2008).

In the early days of creativity research, majority of work on creative performance has focused on revealing the personality characteristics and traits of individuals associated with creative outcomes. Flexibility in absorbing information, higher intrinsic motivation, openness to new experience are the examples of individual differences for creativity that various studies has recognized(De Stobbeleir, Ashford, & Buyens, 2011). Also, needs strength(Shalley, Gilson, & Blum, 2000), learning orientation(Gong, Huang, & Farh, 2009) are newly suggested individual difference factors by academia.

Another creativity literature mainstream emphasizes organizational arrangement and managerial role. This body of research suggests that managers and organizations can generate a working environment that supports employee creativity by setting creativity work goals, including creativity in job requirements, providing developmental feedback on creativity goal progress, leading in 'transformational' manner, and granting rewards based on creative performance (Amabile & Mueller, 2008; Gong et al., 2009; Paulus, 2008; Shalley, 2008; Shin & Zhou, 2003; Tierney, 2008; West & Richter, 2008; Zhou, 2008)

The abovementioned conventional studies on creativity research have revealed considerable knowledge that was previously unknown and derived rich implications about creativity. Nevertheless, a "blind spot" still exists, indicating that these conventional works on creative performance have failed to cover all aspects and as such, provided unsatisfactory data. In particular, limited information about the proactive actions employees may take to manage and enhance their own creativity (Drazin, Glynn, & Kazanjian, 1999) and how they must interact and act together for creative synergy has been defined. Understanding how employees choose their behavioral strategy to

enhance their creative performance may be as important as understanding who they are or how their context facilitates their effort (De Stobbeleir et al., 2011), because it is proactive factor for employees which is initiated and implemented on their own. Also, considering much organizational work involves cooperative system such as groups and teams in today's organization, social and interpersonal factors as well as the intrapersonal factors, which were principally assessed by conventional research, must also be re-explored.

In this study, feedback-seeking behavior is considered a promising behavioral factor that affects individual creativity and an appropriate means of gaining insights into the proactive and social sides of employee creativity. Proposed by Ashford and Cummings (1983), feedback-seeking behavior refers to an individual's proactive search for evaluative information about his own performance (Ashford & Tsui, 1991; Porath & Bateman, 2006). The present study focuses on the nature of the behavior rather than feedback itself because conventional research shows that the former makes the factor extraordinary. Feedback-seeking behavior is the self-directed search of an information and insight, which involves social and intrapersonal processes. In this regard, such concept can shed light on the "blind spot"

unnoticed by previous literature, which mainly discussed organizational (or managerial) intervention, intrapersonal trait, and cognitive processes.

The present study primarily aims to understand the role of feedback-seeking behavior as a behavioral mechanism that directs individuals toward creative performance. Previous feedback and creativity studies are integrated and extended based on three criteria.

First, the effect of feedback-seeking behavior is tested on the different forms (radical or incremental) of creativity. Creative ideas can range from minor adaptations to radical breakthroughs (Mumford & Gustafson, 1988). Certain studies (George, 2007; Sternberg, 1999; Unsworth, 2001) have theorized and classified task performance into a wide range of options, following the level of creativity (routine performance, incremental creativity, and radical creativity). Previous literature on feedback-seeking behavior has mainly focused on the pursuit of feedback in terms of adapting to the setting, which corresponds to incremental creativity. The question of whether feedback seeking can also contribute to more dynamic and creative processes and performances has remained unanswered (de Stobbeleir, Ashford, & Buyens, 2011). Consequently, the present study endeavors

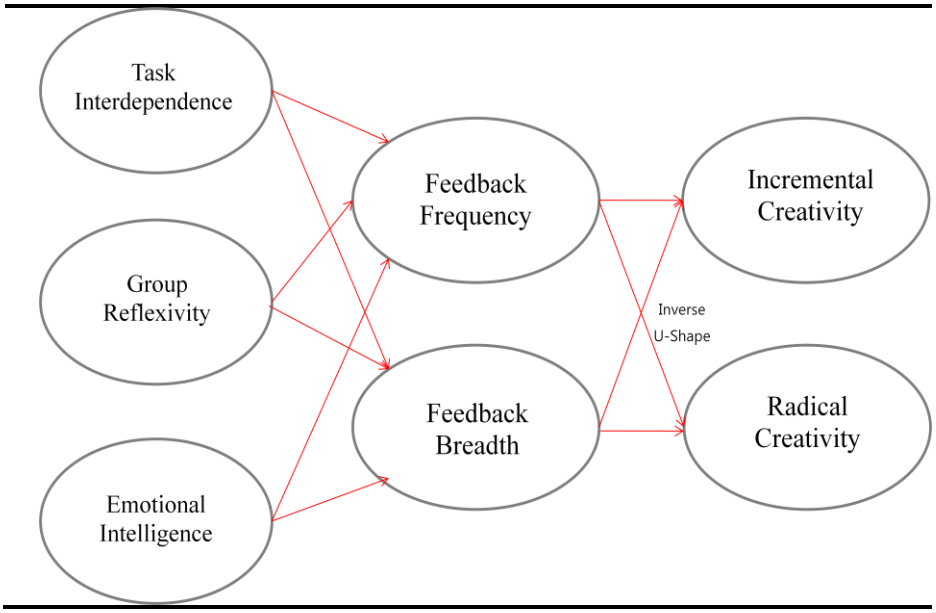
to examine the effects of feedback-seeking behavior on the different forms of creativity—how these effects vary from one another, and if they are indeed different, through which mechanism variations can be produced.

Second, the breadth and frequency of feedback-seeking behavior are considered. Creativity literature has consistently highlighted that diverse input and knowledge enhance creative performance (Cohen & Levinthal, 1990; Perry-Smith, 2008; Perry-Smith, 2006). Accordingly, the breadth and frequency of feedback-seeking behavior might matter because these increase the exposure of performers to potentially distinct views and varied information from multiple sources. Hence, this study attempts to determine how the different schemes of feedback-seeking behavior (combined frequency and breadth) affect the manifestations of different forms of creativity (incremental and radical). The proposition of Amabile (1996), which stipulates that the situation and motivation that prompt incremental creativity are different from the factors that directly induce radical creativity, is utilized in the determination.

Finally, this study proposes three antecedents of feedback-seeking behavior for creative performance based on planned behavior

theory of Ajzen (1991) and the perceived value and cost of feedback-seeking behavior introduced by Ashford and Cummings (1983). The planned behavior theory is used to identify the factors that lead to behavioral motivation, and the perceived value and cost of feedback-seeking behavior are adopted to analyze the underlying psychological mechanism in creative performance. By conducting theoretical analysis, this study aims to reveal how certain individuals and contextual factors trigger feedback-seeking behavior and resultantly enhance creative performance.

FIGURE 1. Structural Model



Ⅱ. THEORIES AND HYPOTHESIS

1. Feedback-seeking Behavior and Creativity

Feedback is recognized as one of the most frequently used motivational strategies and behavioral modification tools in organizations (Ilgen, Fisher, & Taylor, 1979). However, its link to creative performance might seem unlikely because of two reasons.

The first reason is the common and everyday nature of feedback. Creativity is construed as a highly desirable, but often elusive phenomenon that is hard to achieve by ordinary people. Thus, organizations may not use common strategies (feedback) to attain uncommon phenomena (creativity) (Zhou, 2008). The second reason is the portrayal of feedback-seeking behavior as a reactive and conservative strategy. Frequent feedback seekers are often branded as reactive, other-dependent, worried about what others think, and unable to think on their own (de Stobbeleir, Ashford, & Buyens, 2011). These characteristics contradict the general perception of creative individuals as highly motivated and distinctly individual.

Despite these established beliefs, contemporary researchers continue to exhibit ever-increasing interests on the relation between

feedback and creativity. Several studies have already determined that feedback can significantly affect the creative performance of an individual (Farr & Ford, 1990; George & Zhou, 2001; Zhou, 1998; Zhou & George, 2003). However, no study has yet provided a comprehensive conceptual framework that summarizes the effects of feedback on creativity (Zhou, 2008)

According to the review of creative literature, the fundamental principles of the effects of feedback on creativity might be governed by the proactive and social nature of the behavior because of the following reasons.

First, feedback-seeking behavior is a bisociative process. Koestler (1964) has concluded that creative insights or invention involves a bisociative process, which is the deliberate coupling of two previously unrelated thoughts, ideas, or things**.** Moreover, the author has emphasized that the ability to recognize new information and the use of such competency can help solve problems. Through feedback-seeking behavior, an individual naturally encounters fresh views and new pieces of information that are different. Accordingly, feedback-seeking behavior can contribute to the manifestations of creativity by converging different views and acquiring new information.

Second, feedback-seeking behavior is perhaps a more effective and efficient approach than the organizational enforcement of creativity because of its proactiveness. Many researchers, including Grant and Ashford (2008) and Parker and Collins (2010), have conceptualized feedback-seeking behavior as a proactive strategy. These researchers have suggested that feedback seeking is a strategy used by people to obtain ahead of demands, which are available to individuals interested in controlling their own destinies in organizations. This proactive nature of feedback seeking is also beneficial to the competitiveness of an organization. Creative work often comes with uncertainty and non-routineness because it is new and original by nature. This circumstance signifies that organizations cannot always systematically predefine and prespecify the goals that employees must achieve (Ashford, George, & Blatt, 2007). Hence, determining the best managerial intervention for every employee is an immensely intricate task for managers (Shalley, 2008) and can even be a factor that induces organizational inefficiency. By contrast, individuals can choose to define their own goals, work creatively, and seek the information and insight they need from the source they choose on their own, instead of conforming to the goals and orders given by the organization and supervisors. This individual

pursuit of creativity via feedback-seeking behavior may be more effective and efficient than the organizational management of creativity because it is not only a self-directed action, but an individually customized strategy as well.

Third, feedback is a promising behavioral mechanism through which social factors contribute to the generation of a performance. Researchers have suggested that creative performance is partially the result of a social process, in which people stimulate and support creativity in their environment (Perry-Smith & Shalley, 2003). Amabile (1988) and Wood, Sawyer, and Griffin (1993) have discovered that social factors, including supervisor support and social influences from group interactions, are important antecedents of creativity. Nevertheless, the present literature does not concretely explain the mechanism and the process through which these social factors affect creativity. Despite the increase in the number of empirical studies that focus on the social process of creativity, these studies have remained insufficient (Perry-Smith & Shalley, 2003).

Scott and Bruce (1994) have specified that supportive context might affect creativity by directing the behaviors of employees toward creative performance. This proposition can be considered relevant

evidence of the relation between creativity and feedback-seeking behavior. De stobbeleir, Ashford, and Buyens (2011) have also suggested that feedback-seeking behavior is a promising behavioral mechanism through which the contextual factors affect creative performance. Employees may share the intermediate output or the process they employed to handle their tasks. People within and outside a work setting can influence the creative performance of an individual through feedback (Madjar, 2005; Madjar, Oldham, & Pratt, 2002). Feedback seeking is a means for an individual to understand how his constituents perceive his performance (de Stobbeleir, Ashford, and Buyens, 2011). The information derived from feedback can be used by the performer to either conform to the view of others or persuade them to support his ideas. In any case, individuals can increase the possibility to realize their ideas by seeking and using feedback.

2. Feedback-seeking Frequency and Creativity

Several influential studies have classified creativity into two, namely, radical and incremental. These studies differentiated the factors for radical and incremental innovations (Dewar & Dutton, 1986) and between exploitation and exploration (Benner & Tushman, 2003).

Amabile (1996) and other researchers (Audia & Goncalo, 2007; Kirton & Kirton, 1994; Mumford & Gustafson, 1988; Sternberg, 1999, 2006) have also differentiated the creative work that relies on familiar algorithms and minor adaptations from the creative performance that depends on onset-breaking heuristics and radical breakthroughs. Oldham and Cummings (1996) have obtained different results for two types of creativity measures (patent and suggestion) and suggested that the two measures may capture different types of creativity.

Madjar, Greenberg, and Chen (2011) have defined radical creativity as ideas that substantially differ from the existing practices of an organization (Dewar & Dutton, 1986; Ettlie, Bridges, & O'keefe, 1984). Highly radical ideas present new and set-breaking frameworks or processes. By contrast, incremental creativity implies few changes in the frameworks and offers only minor modifications to the existing practices and products.

Incremental and radical creativities are neither completely segregated concepts nor concepts that can compare in terms of superiority. Radical creativity is not necessarily valuable than incremental in the same manner that the innovative style is not always better than adaptive (Kirton & Kirton, 1994). Instead, these types of

creativity pertain to the behavioral outputs that are manifested differently as individuals cope with the problem or situation. Ford (1996) has suggested that creative and habitual actions are competing behavioral options. Some researchers have also deemed that incremental and radical creativities are orthogonal concepts (Madjar, Greenberg, & Chen, 2011). The situation and motivation that prompt incremental creativity are different from the factors that directly induce radical creativity (Amabile, 1996). Kirton (1976, 1994) has proposed that the difference between incremental and radical creativities probably stems from the different creative styles of individuals. Employees with adaptive styles work within the existing structures to make incremental changes and "do things better." By contrast, employees with innovative styles treat the current structures as part of the problem and create more radical changes by "doing things differently" (Kirton, 1976).

When individuals pursue the feedback-seeking behavior, the result will be one of the three behavioral output options. However, if feedback-seeking behavior is considered a conscious effort to attain valued end states (Ashford & Cummings, 1983), the pursuit of feedback may unlikely end up only with habitual and routine behaviors.

Preferably, feedback-seeking behavior is likely to contribute to creative betterment by utilizing the obtained feedback information. The output can either be incremental improvement on the existing practices or radical set-breaking solution. By applying the above suggestion of different antecedents for two types of creativity, the present study hypothesizes that the different feedback-seeking behavior schemes induce different forms of creativity.

The frequent seeking of feedback provides a performer the opportunity to be in contact with the views of others on his or her work and maintains that contact as those views shift over time in response to changing conditions (de Stobbeleir, Ashford, and Buyens, 2011). Such feedback-seeking behavior enables individuals to adapt and respond to the continuously changing goals and role expectations (Morrison & Weldon, 1990; Tsui & Ashford, 1994), to obtain clearer self-views (Ashford & Tsui, 1991), and to improve their existing task performance (Chen, Lam, & Zhong, 2007). In this case, feedback-seeking behavior is used as a tactic to achieve better fit with the environment that may lead to incremental creativity, which is manifested by minor changes applied to the existing practices for better response to the organizational demands or environmental changes.

Contrarily, if the frequent feedback seeking goes over the optimal level, it might hinder the manifestation of radical breakthroughs. When ideas are exchanged via feedback-seeking behavior, individuals may be overwhelmed with all of the different perspectives. Hence, effectively applying one's own knowledge base to all of the expressed ideas is difficult (Paulus, 1998). These ideas can be exchanged and even more creative ideas can be generated if individuals perform the incubation process, in which they can either consciously or unconsciously reflect on the exchanged information (Csikszentmihalyi & Sawyer, 1995). In the experimental setting, the individuals who have been exposed to the ideas of others can generate more creative ideas if they attain the opportunity to process separately the ideas they obtained compared with those who have not (Dugosh, Paulus, Roland, & Yang, 2000; Paulus & Yang, 2000). However, if feedback is obtained too frequently, the performer may not be able to digest and process all the feedback he or she has gathered and lose control over his or her own original ideas. As stated above, individuals adapt and respond to organizational goals and expectations through feedback. Thus, if frequent feedback seeking is within the optimal level, the process will help in the manifestation of radical creativity because it facilitates the

generation of more new ideas of the individuals by exposing them to different views and insights and induces more plausible and workable raw ideas by means of the adaptation process. However, if the feedback-seeking frequency goes over the optimal level, too much adaptation might breed conformity to the existing ideas and norms. Moreover, too much repetitive re-evaluation of the idea through feedback seeking might negatively affect the motivation of an individual because such approach can provoke emotional discomfort and decrease self-efficacy. Another reason for this condition is the fact that feedback-seeking behavior often comes with the risk of revealing deficiencies on their intermediate outputs or processes and the risk of hearing the negative views about themselves. Taken together, high conformity to the existing environment provoked by too much adaptation might damage the uniqueness and originality of the idea, and the motivation loss provoked by too much re-evaluation will lower the possibility that the idea may become an entirely new, set-breaking idea. In brief, the frequency of feedback seeking is positively related to radical creativity only until it reaches the optimal level; otherwise, the relationship is negative.

Hypothesis 1a. *Feedback-seeking frequency is positively related to incremental creativity.*

Hypothesis 1b. *Feedback-seeking frequency is related to radical creativity in an inverse U-shape.*

3. Feedback-seeking Breadth and Creativity

Employees receive feedback from various sources (Greller, 1980; Morrison, 1993a); yet, they consider their supervisors and coworkers as the most critical and relevant sources of feedback information (Ashford, 1989). The breadth of feedback seeking across diverse sources may influence the creativity output of the feedback-seeking behavior.

Though they equally and frequently pursue feedback information, some individuals may discriminate their feedback sources and simply prefer one source over the rest. Vancouver and Morrison (1995) have determined that several characteristics of feedback sources, including reward power, accessibility, and expertise, trigger the preferences of the feedback-seekers. Hence, if one prefers a certain list of sources, he or she might neglect the others and seek feedback in a precarious manner. By contrast, proactive seekers search for feedback more broadly,

tapping feedback sources that range from immediate supervisors and coworkers to other organizational (e.g., employees of other departments) and extra-organizational sources (e.g., other professionals in the same business domain, customers) (Ashford & Tsui, 1991; Miller & Jablin, 1991; Morrison, 1993b; Vancouver & Morrison, 1995).

The effect of an overall propensity on the extensive pursuit of feedback is still unknown. Considering the established theories in creativity literature, feedback from multiple sources can equip a performer with divergent inputs and can stimulate the creative process. The restricted search for feedback due to extreme preference of one source can hinder creativity. A feedback seeker who limits his or her feedback sources to those who have "reward power" and possess seniority and status may receive creative feedback because those who have more seniority and higher status are probably more interested in maintaining status quo since they are benefiting from their current status. By contrast, a feedback seeker who limits his or her sources to those who are experts and knowledgeable may attain a poor, original feedback because individuals with rich knowledge and expertise in the field may find it hard to perceive and accept new ideas, perspectives, and approaches (Zhou, 2008). Drawing on the insights derived from the

studies on individual cognition (Ohlsson, 1992), brainstorming (Paulus, Larey, & Dzindolet, 2001), and group diversity (Milliken & Martins, 1996), Madjar (2005) has theorized that employees who seek information more frequently from individuals within and outside their organizations are more creative because multiple sources provide a variety of information and insights. Thus, diverse input and knowledge enhance creative performance (Cohen & Levinthal, 1990; Perry-Smith, 2008; Perry-Smith, 2006).

The broader individuals seek, the more diversified the obtained views will be. Feedbacks from diversified multiple sources often include unfamiliar and heterogeneous views which could be conflicting with existing practices or each other, while it might help triggering radical breakthroughs.

Individuals may obtain more diversified views if they extensively pursue feedback. Feedbacks from multiple sources often include unfamiliar and heterogeneous views. These feedbacks can contradict the existing practices or other feedbacks, but may also help trigger radical breakthroughs.

Numerous creative theorists have praised diversity as a contextual factor for the promotion of creative performance; yet,

empirical results have produced mixed results. In some studies, diverse groups clearly outperformed the homogeneous groups (Hoffman, 1979; Hoffman & Maier, 1961; Jackson, 1992; Nemeth, 1986). In contrast, a series of studies (Ancona & Caldwell, 1992; O'Reilly & Flatt, 1986; Steiner, 2007) showed that diverse groups could suffer from process loss because of poor communication pattern and excessive conflict. The level of creativity required by a certain task might be the possible explanation of this contradicting evidence. Diversified and conflicting perspectives can be considered disruptive and counterproductive when a given task is simple and well-understood (Barnard, 1938; Gladstein, 1984; Jehn, 1995). By contrast, complex and new tasks that have a few or no set of procedures require constructive discussions provoked by informational diversity (Van de Ven, Delbecq, & Koenig Jr., 1976).

Compared with radical creativity, the manifestation of incremental creativity is relatively less complex, can be well-understood, and requires a certain level of conformity because it refers to the minor adaptation to the existing procedures and frameworks. Thus, timely and harmonized adjustment might be more valuable than set-breaking breakthroughs. Extensive feedback seeking may be helpful to incremental creativity to a certain extent because it provides the variety

of information and insights required to trigger creativity. However, too much conflicting views and information might hinder or disintegrate the manifestation of incremental creativity if the extensive pursuit of feedback is significantly intense.

All things considered, the breadth of feedback seeking has different relationships with incremental and radical creativities. In incremental creativity, the feedback-seeking breadth forms a positive relationship only until it expands to the optimal level. In this case, the feedbacks do not conflict with one another and are adequately acceptable in terms of the quantity and quality that should be applied to the existing practices. Contrarily, the relationship formed is negative if the breadth goes beyond the optimal line because the timely adjustment to and harmonizing with the existing practices might be hindered. For radical creativity, however, divergent and heterogeneous inputs are always helpful because these become a resource for the formulation of a new and original solution to the problem.

Hypothesis 2a. *Feedback-seeking breadth is related to incremental creativity in an inverse U-shape.*

Hypothesis 2b. *Feedback-seeking breadth is positively related to radical creativity.*

4. Antecedents of Feedback-seeking Behavior

4.1. Theory of Planned Behavior

Explaining human behavior is a difficult task. Such undertaking has been dealt with by the academia at many levels, particularly from physiological processes at one extreme to social institutions at the other. Social and personality psychologies have focused on the intermediate level, in which a fully functioning individual whose processing of available information mediates the effects of biological and environment factors on behavior. Various theoretical frameworks have been proposed to assess the psychological process involved in defining human behavior. Among these frameworks, the theory of planned behavior (TPB) (Ajzen, 1985, 1991) can be used to analyze behaviors in specific contexts.

TPB was developed based on a critical posit, that is, general dispositions are poor predictors of behavior in specific situations. Both demographic and personality factors have failed to prove high relations to behaviors empirically. This poor predictive validity has been focused on by researchers who tried to aggregate specific behaviors across occasions, situations, and forms of action (Epstein, 1983; Fishbein & Ajzen, 1974). This idea stems from the assumption that any single

sample of behavior reflects not only the influence of a proposed general disposition, but also the influence various other factors that are unique to the particular occasion, situation, and action observed. Based on the aggregation process, the researchers expected that these other sources of influence would cancel each other and that the aggregate would represent more valid measures of the underlying behavioral disposition than any other single behavior.

This principle of aggregation demonstrates that general attitudes and personality traits are implicated in human behavior, although the influence of these traits on specific situations is significantly attenuated by the presence of more intermediate factors. Ajzen (1991) has suggested that the extensive attitudes and personality traits may only indirectly influence specific behaviors through some of the factors that are more closely linked to the behavior. Based on this view, TPB is designed to predict and explain human behavior in a specific context.

TPB is an extension of the theory of reasoned action (TRA) (Ajzen & Fishbein, 1980; Fishbein & Ajzen, 1975). The components of TRA are three general constructs, namely, behavioral intention, attitude, and subjective norms. TRA suggests that the behavioral intention of a person depends on the attitude of that person toward the behavior and

subjective norms. If a person intends to display a behavior, that person will actually perform such action.

Behavioral intention measures one's relative strength of intention to perform a behavior, and attitude consists of beliefs on the consequences of performing the behavior multiplied by the evaluation of these consequences (Fishbein & Ajzen, 1975). Meanwhile, subjective norm is a combination of the perceived expectations from significant others and the intentions to comply with these expectations. In other words, "the person's perception that most people who are important to him or her think he should or should not perform the behavior in question" (Fishbein & Ajzen, 1975).

TPB was developed to address the limitation of TRA in terms of dealing with behaviors over which people have incomplete volitional control. In particular, the formation of TPB was initiated by a finding that behavioral intention can determine an expression only if the behavior is under volitional control. Thus, TPB added "perceived behavioral control (ability)" as a new antecedent because the performance of most cases depends, at least to some degree, on the non-motivational factors, including the availability of requisite opportunities and resources (e.g., time, money, skills, cooperation of

others), which individuals cannot control at will. Accordingly, TPB is a concept compatible with self-efficacy (Bandura, 1977, 1982), which is "concerned with judgments of how well one can execute courses of action required to deal with prospective situations" (Bandura, 1982, p. 122). Self-efficacy beliefs can influence one's choice of activities, preparation for an activity, effort expended during the performance, and generation of patterns and emotional reactions (Bandura, 1982, 1991).

TPB is superior in terms of its predictability to many other theories, including its precedent (Ajzen & Driver, 1992; Albarracin, Johnson, Fishbein, & Muellerleile, 2001; Kautonen, Van Gelderen, & Tornikoski, 2013; Nguyen, Potvin, & Otis, 1997). Furthermore, it is the theory that best shows how human beliefs influence specific behavior. Hence, the present study uses such theory as a framework to identify the determinants of feedback-seeking behavior. Moreover, TPB is the most adequate approach that can explain how employees proactively choose their behavioral strategy, in consideration of their abilities and present situation.

Based on the above analyses, this study proposes three factors, namely, task interdependence, group reflexivity, and emotional intelligence as determinants of feedback-seeking behavior. Each factor

corresponds to the three antecedents of behavioral intention in TPB. In particular, task interdependence relates to shaping individual attitude toward feedback-seeking behavior, and group reflexivity and emotional intelligence respectively relate to the subjective norm and behavioral control perceived by individuals who seek feedback.

4.2 Perceptions of the Cost and Value of Feedback-seeking Behavior

Ashford and Cummings (1983) have suggested that the perceived cost and value of feedback seeking are the primary determinants of feedback-seeking behavior. That is, individuals decide whether to seek feedback or not by comparing values they can gain and the cost they should pay in relation to feedback-seeking behavior.

Table 1. Antecedents of feedback-seeking behavior

Antecedents	Corresponding Variable in TPB	Perceived Cost	Perceived Value	Outcome
Task Interdependence	Attitude toward The behavior	↓	↑	Proactive feedback-seeking
Group Reflexivity	Subjective Norm	↓	↑	
Emotional Intelligence	Behavioral Control	↓	↑	

Ashford (1986) has conceptualized the cost of feedback seeking primarily with constructs that reflect the self-presentation cost, which occurs when individuals take the risks of revealing their insecurity or uncertainty and of drawing attention to their performance deficiencies by requesting feedback.

Researchers have further identified two forms of the perceived cost of feedback seeking. One form is the ego cost, which refers to the suffering an individual goes through from hearing negative opinions (Ashford, 1989). The other form is the effort cost that reflects the amount of effort one must expend to obtain feedback (Ashford & Cummings, 1983).

Ashford(1986) constructed perceived value of feedback with the constructs that (1) assess the usefulness of feedback-seeking behavior for improving performance and (2) for learning the behaviors needed to succeed in the work environment. Ashford(1986), VandeWalle and Cummings(1997), VandeWalle, Ganesan, Challagalla and Brown(2000) found the perceived value of the feedback to have strong positive relationship with the frequency of feedback-seeking behavior.

The psychological reasoning process that underlies the relationship between the three antecedents stated above and feedback-

seeking behavior is analyzed by conducting the cost and value analysis, which can provide clearer results on how these factors trigger the feedback-seeking behavioral intention.

4.3 Task Interdependence and Feedback-seeking Behavior

Task interdependence is the degree to which an individual's task performance depends upon the efforts or skills of others(Wageman & Baker, 1997). Social psychology literature on teams has suggested that groups with interdependent tasks are more effective in creating organizational outcomes, such as communication and knowledge sharing (Johnson, 1973; Johnson & Johnson, 1989; Shea & Guzzo, 1987).

Task interdependence encourages more frequent and broad feedback seeking by forming positive attitudes and increasing behavioral intention. Attitude in the planned behavior theory is an individual's positive or negative evaluation of, or the degree of positive or negative value that he or she assigns to, his or her performance of a particular behavior. Attitude is determined by the total set of accessible behavioral beliefs that connect the behavior to various outcomes and

other attributes. All of these motivational factors that influence behavior intermediately go through behavioral intention, which indicates how hard people are willing to try and how much effort they are planning to exert to perform a behavior. In a highly interdependent context, the proactive seeking of feedback may be valued because task-related constituents must interact and rely on each other to accomplish shared goals (Jehn, 1995; Shea & Guzzo, 1987). Moreover, feedback from constituents related to the task or desired goal can be especially valuable because it contains task or goal-related information that helps people assess situations and decide how to proceed (Atkin, 1973; Berlyne, 1960). Accordingly, the value of feedback and feedback-seeking behavior is likely to be highly appreciated, and employees would try harder and exert more effort to seek feedback.

Behavioral intention for feedback-seeking behavior may also be enhanced because of lower perceived cost of the behavior. Employees of highly interdependent environment are supposed to discuss roles, expectations and deliverables, and expectation of reciprocal actions such as feedback-seeking and providing is fairly strong(Staples & Webster, 2008). Accordingly, employees can expect a fewer negative consequences when they seek feedback because most of related

individuals are likely to be familiar with providing feedback and keen to provide one. Resultantly, the he/she will more proactively do feedback-seeking behavior, and the proactivity is manifested through behavior's frequency and breadth.

Hypothesis 3a. *Task interdependence and feedback-seeking frequency are positively related.*

Hypothesis 3b. *Task interdependence and feedback-seeking breadth are positively related.*

4.4 Group Reflexivity and Feedback-seeking Behavior

Group reflexivity is the extent "to which group members overtly reflect upon, and communicate about the group's objectives, strategies, and processes, and adapt them to current or anticipated circumstances"(West, Garrod, & Carletta, 1997; p.296). It is a critical factor in organizational learning and an important instrument for recognizing current operational methods rendered obsolete by environmental changes (Tjosvold, 1991).

Reflexivity is increasingly important for groups with complex jobs; evaluating and reflecting on methods is more important when a task is non-routine and the team environment is uncertain (West, 1996), which are basically the characteristics of creative tasks.

Many studies have proven that reflexivity is positively related to creative performance (Carter & West, 1998; Dreu, 2002; Schippers, Den Hartog, & Koopman, 2001, 2002). The present study attempts to show that the connection is manifested by the motivating behavioral mechanism, which is feedback-seeking behavior.

A high level of group reflexivity leads to proactive feedback-seeking by creating a social norm in which group members expect each other to seek and provide feedback. The value of feedback-seeking behavior in such climate is more appreciated and behavioral cost is underestimated. When group reflexivity is high, members tacitly agree that intermediate task outcomes and processes should be discussed. Individuals define their behavioral strategy functions as normative pressure because employees risk negative response and evaluation if they do not follow the tacit agreement. Members of high reflexivity groups are also likely to seek feedback from supervisors, peers, and others who are related to the task because they restlessly reflect on their outcomes and processes.

When group reflexivity is high, members are expected to seek feedback more broadly from diversified sources.

Accordingly, the value of the feedback-seeking behavior is perceived to be relatively high because it helps members reflect more accurately and relevantly based on more information that they have obtained (Schippers, Den Hartog, & Koopman, 2007) and discourages alternative strategy (not seeking feedback). Meanwhile, the individual's expected risk in relation to feedback-seeking behavior decreases as group reflexivity increases. Individuals perceive less risk for self-presentation and ego cost because sharing is not considered a risky option, but a natural step among group members. Finally, individuals can expect less effort to obtain desired feedback because every group member is expected to be open to discussions of task-related issues.

Hypothesis 4a. *Group reflexivity and feedback-seeking frequency are positively related.*

Hypothesis 4b. *Group reflexivity and feedback-seeking breadth are positively related.*

4.5 Emotional Intelligence and Feedback-seeking Behavior

Emotional intelligence (EI) is the ability to monitor the emotions of oneself and others, to discriminate between different emotions and label these appropriately, and to use emotional information in guiding thinking and behavior (Colman, 2009). The EI ability model (Mayer, Salovey, & Caruso, 2004) focuses on the individual's ability to process emotional information and use it to navigate the social environment. The model claims that EI has four types of abilities, namely, the ability to perceive, appraise, and express emotion accurately; the ability to access and/or generate feelings when they facilitate thought; the ability to understand emotion and emotional knowledge; and the ability to regulate emotions to promote emotional and intellectual growth. Zhou (2008) has identified EI as an important characteristic of feedback seekers that can influence their manner of dealing with feedback.

Employees with high EI are likely to seek feedback more proactively because it is perceived as a control factor of feedback-seeking behavior. EI influences not only the actual success of feedback-

seeking but also its perceived value and cost. Individuals with high EI simultaneously perceive more value and less cost in feedback-seeking behavior because their self-efficacy is higher.

Emotion is an important factor that influences individual perceptions of feedback-seeking context and outcome. Zhou (2008) has suggested that employees with high EI are likely to benefit from feedback seeking because they can accurately perceive that the emotion's source is the feedback received and separate actual information from the emotion accompanying feedback. Stated differently, when employees with high EI receive negative feedback, they accurately perceive the negative emotions that they experience, understand that receiving negative feedback caused the emotions, and distinguish the useful information from the negative emotion accompanying it. Hence, these employees are more likely to manage their negative emotions, fully take advantage of information from negative but informational feedback, and attempt to learn and improve their creative performance (Zhou, 2008).

Lastly, individuals with high EI are more capable of accurately perceiving, appraising, and expressing emotions experienced by others, and are also good at understanding the causes and consequences of the

emotions of others(Mayer et al., 2004). When they seek feedback, they are likely to win the feedback provider's favor by accurately capturing the latter's feelings and sympathy. The high probability of winning others' favor is believed to form self-efficacy in relation to feedback-seeking behavior, which corresponds to the perceived behavior control in the theory of planned behavior. Ajzen (1991) has explained that perceived behavioral control is "the perceived ease or difficulty of performing the behavior," and that individuals with high EI are expected to perceive lower effort cost because they are likely to obtain the desired feedback from others more easily. EI can be applied to unspecified targets; thus, it is positively related to both the frequency and breadth of feedback seeking. EI can help overcome departmental silos and psychological distance to extra-organizational sources.

Apart from the suggested influences of the perceived value of the feedback, the ability to accurately distinguish and manage emotions is also useful in overcoming the fear of possible costs of feedback-seeking behavior. Certain parts of the perceived cost of feedback-seeking behavior comes from the fear of hearing negative views about oneself (Ashford, 1989). If a performer can separate the expected fear of negative emotion (ego cost) from the expectancy value of the

feedback, he or she will seek feedback more proactively.

Hypothesis 5a. *Emotional intelligence and feedback-seeking frequency are positively related.*

Hypothesis 5b. *Emotional intelligence and feedback-seeking breadth are positively related.*

Ⅲ. METHODS

1. Sample and Procedure

The sample consisted of 228 supervisor-subordinate dyads from diverse industries, including manufacturing, finance, research, and public service. Most participants were male (57.1%). The participants mostly worked in administration and management (44.1%), research and development (25.1%), and marketing (12.6%). Only "knowledge workers" were considered for the sample. Although creativity is not an explicit part of knowledge work, creating new knowledge and approaching work creatively are necessary to their success (Davenport, 2005). Most (81.4%) were college graduates, and 27.1% held master's or doctorate degrees. Average organizational tenure was 6.6 years.

Two sets of questionnaires were used: one for subordinates and one for their immediate supervisors. Supervisors were asked to evaluate their subordinates' incremental/radical creativity. We designed procedural guidelines and asked participants to follow these strictly to ensure anonymity. The guideline is composed of the following procedures: (1) Within-group identification numbers are randomly

given to each subordinate by survey distributors. (2) Survey distributors note the within-group id number of member dyads. Distributors should not allow others to copy their notes. (3) Supervisors receive the creative performance evaluation sheets and the distributor's notes. The number of evaluation sheets is provided according to the number of subordinates who agreed to answer the survey. (4) Supervisors evaluate each employee's performance according to the noted dyads information. He or she should not indicate any personal information related to the corresponding employee on the sheet except for the assigned number on the sheet. (4) When submitting evaluation sheets, supervisors should discard the distributors' notes. Only the evaluation sheets should be submitted.

2. Analytical Plan

Hierarchical linear modeling (HLM) was employed for the analysis. Supervisors of the sample groups evaluated at least one to at most 12 subordinates at the same time (average: 4.56). Thus, significant variances between sample groups were expected. Indeed, significant variances were observed in analysis of variance (ANOVA) for both creativity types.

3. Measures

Feedback-seeking Frequency: Most feedback-seeking studies have assessed supervisor feedbacks only and have not distinguished among various feedback sources. One notable exception is the study by Callister, Kramer, and Turban (1999), which adapted the original feedback-seeking scales of Ashford (1986). The scale distinguishes between supervisor feedback inquiry and coworker feedback inquiry. Since the present study sought to assess feedback seeking beyond supervisors and departmental coworkers, the scale of Stobbeleir, Ashford, and Buyens (2011) was adapted to capture a broader range of sources for employee feedback (supervisors, department peers, and extra-departmental sources). Sample items included "How frequently do you ask your supervisor for feedback about your work?" and "How frequently do you ask your supervisor for an informal appraisal of your work?" The questions were repeated for each feedback source.

Feedback-seeking Breadth: The Herfindahl index was used based on the implementation of de Stobbeleir, Ashford, and Buyens (2011) to capture the extent to which individuals allocate their feedback inquiry efforts among their targets. The index is typically used in economics to

calculate a firm's market share across industries (Kelly, 1981; Morrison & Bies, 1991). de Stobbeleir, Ashford, and Buyens (2011) applied the index to feedback-seeking breadth as shown below.

$$Herfindahl\ index = \left(1 - \left[\left\{\frac{seeking\ from\ supervisor}{total\ seeking}\right\}^2 + \left\{\frac{seeking\ from\ team\ peers}{total\ seeking}\right\}^2 + \left\{\frac{seeking\ from\ peers\ in\ other\ departments}{total\ seeking}\right\}^2 + \left\{\frac{seeking\ from\ external\ peers}{total\ seeking}\right\}^2\right]\right). \quad (1)$$

Task Interdependence: Three items were selected from two studies (Bishop & Dow Scott, 2000; Janssen, Van De Vliert, & Veenstra, 1999). Sample items include :"To do my task well, I must frequently coordinate with others" and "My goal attainment relies heavily on the goal attainment of others."

Group Reflexivity: Four items were selected from Tracey and West's study (1998). Sample items include "The team often reviews its objectives." and "We regularly discuss whether the team is working effectively."

Emotional Intelligence: The 33-item EI scale of Schutte et al. (1998) was revised. Sample items include "I am aware of my emotions as I experience them" and "I am aware of the non-verbal messages that

other people send."

Incremental/radical Creativity: The measure of Madjar, Greenberg, and Chen (2011), which was designed for advertisement industry professionals, was revised to ensure that the items are suited to any knowledge worker. Sample items include "He/She demonstrates originality in his/her work (radical creativity)" and "He/She easily modifies previously existing work processes to suit current needs (incremental creativity)."

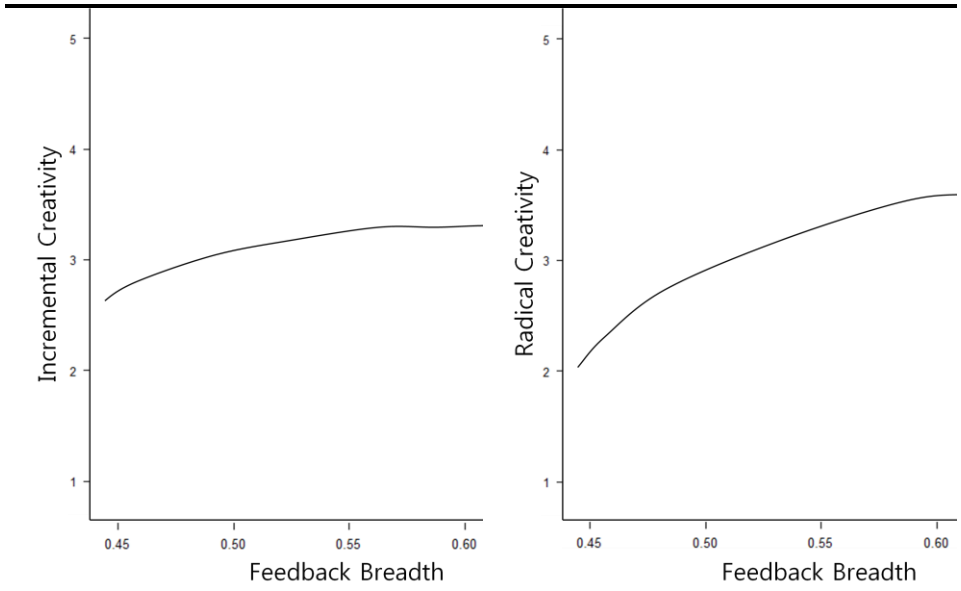
Controls : Prior literature has shown that the length of work experience partly influences employee's tendency to seek feedback (Ashford, 1986; Ashford & Black, 1996). Thus, organizational tenure was examined as a control variable. Age and gender were examined as basic demographic factors.

Ⅳ. RESULTS

1. Analysis of the feedback-seeking behavior and incremental/radical creativity

Feedback-seeking frequency showed a significant positive relationship with both creativity types, supporting Hypothesis 1a ($\beta = 0.42$, $p < 0.001$). Expectedly, the effect was more significant on radical creativity. However, no curvilinear relationship was found between feedback-seeking frequency and incremental creativity, disproving Hypothesis 1b.

FIGURE 2
Relationship between feedback-seeking breadth and incremental/radical creativity



Linear relationship was not observed between feedback-seeking breadth and both creativity types, disproving Hypothesis 2a. However, curvilinear relationship is indicated because the relationship between breadth squared term and creativity was significant for both types ($\beta = 10.80$, $p < 0.001$ for incremental creativity; $\beta = 12.11$, $p < 0.001$ for radical creativity). Figure 2 presents the relationship between feedback-seeking breadth and incremental/radical creativity. An inverse U-shape relationship was observed, supporting Hypothesis 2b.

TABLE 2

Means, standard deviations, reliabilities and correlations(N=228)

Variable	M	SD	1	2	3	4	5	6	7	8	9	10
1. Task interdependence	4.03	1.28	-									
2. Group reflexivity	3.33	1.78	.15*	-								
3. Emotional Intelligence	3.64	0.51	.22**	.15*	-							
4. Feedback-seeking frequency	3.29	0.56	.25**	.24**	.34**	-						
5. Feedback-seeking breadth	0.64	0.03	.05	.13	-.10	.52**	-					
6. Incremental creativity	3.36	0.82	.16*	.14*	.25**	.36**	.13	-				
7. Radical creativity	3.26	0.78	.12	.14*	.25**	.29**	.18**	.73**	-			
8. Age	3.42	1.46	.02	.06	.055	.15*	.13*	.09	.09	-		
9. Gender[a]	1.92	11.25	-.06	-.01	-.122	.03	-.00	-.02	.02	-.07	-	
10. Organizational tenure	7.81	12.41	.03	.08	.021	.11	.11	.11	.07	.34**	-.04	-

* p<0.05; ** p<0.01; *** p<0.001

[a]. Gender (1=male, 0=female)

TABLE 3

Results of hierarchical linear modeling analysis : FSB→Creativity

Variable	Outcome : Incremental creativity			Outcome : Radical creativity		
	Step1	Step2	Step3	Step1	Step2	Step3
Age	-0.02	-0.04	-0.04	-0.06	-0.07	-0.07
Gender	0.16	0.14	0.15	0.22*	0.19†	0.20†
Organizational tenure	0.02	0.01	0.02	0.03*	-0.03*	0.03*
Feedback-seeking frequency		0.42***	0.55		0.28*	0.39
Feedback-seeking breadth		-3.53	-15.37		0.52	-12.36**
Feedback-seeking frequency squared			-0.02			-0.02
Feedback-seeking breadth squared			10.80***			12.11***
Tau	0.50	0.33	0.33	0.46	0.42	0.41
Sigma-squared	0.20	0.23	0.23	0.14	0.14	0.15
Chi-square	130.20	165.30	163.42	112.71	107.15	109.36

† p<0.10; * p<0.05; ** p<0.01; *** p<0.001

2. Analysis regarding predictors of feedback-seeking behavior

As Table 4 illustrates, the three suggested variables were positively associated with feedback-seeking frequency, supporting hypothesis 3a(Task interdependence is positively related to feedback-seeking frequency), 4a(Group reflexivity is positively related to feedback-seeking frequency), and 5a(Emotional intelligence is positively related to feedback-seeking frequency). However, only task

TABLE 4
Results of hierarchical linear modeling analysis : FSB predictors→FSB

Variable	Outcome : FSB frequency		Outcome : FSB breadth	
	Step1	Step2	Step1	Step2
Age	0.00	-0.01	0.00	0.00
Gender	0.09	0.08	0.01	0.01*
Organizational tenure	0.02*	0.02**	0.00	0.00
Task interdependence		0.11**		0.00*
Group reflexivity		0.22***		0.01*
Emotional Intelligence		0.25**		-0.01
Tau	0.27	0.44	0.00	0.00
Sigma-squared	0.04	0.05	0.00	0.00
Chi-square	75.80	63.60	45.06	25.73

† p<0.10; * p<0.05; ** p<0.01; *** p<0.001

interdependence and group reflexivity had significant positive relationship with feedback-seeking breadth. EI had no significant relationship with breadth. Taken together, Hypotheses 3b(Task interdependence is positively related to feedback-seeking breadth) and Hypothesis 4b (Group reflexivity is positively related to feedback-seeking breadth) were supported whereas Hypothesis 5b(Emotional intelligence is positively related to feedback- seeking breadth) was not.

TABLE 5

Additional analysis : FSB predictors→FSB

Variable	Outcome : FSB frequency	Outcome : FSB breadth
Age	-0.01	0.00
Gender	0.12†	0.01**
Organizational tenure	0.01*	0.00
Task interdependence(group)	0.05***	-0.00
Group reflexivity(group)	0.21	0.01**
Emotional Intelligence(group)	0.13	-0.01
Group size	-0.01	-0.00
Task interdependence(individual)	0.10**	0.002*
Group reflexivity(individual)	0.23***	0.01*
Emotional Intelligence(individual)	0.26**	-0.01
Tau	0.03	0.00
Sigma-squared	0.19	0.00
Chi-square	37.75	17.28

† p<0.10; * p<0.05; ** p<0.01; *** p<0.001

Predictors had more significant effect on FSB in predictor–frequency than predictor–breadth relationships for all three antecedents.

Additional analysis, which controlled the group mean of the three antecedents, examined whether between-group variance had significant effect on the outcome.

Table 5 presents result of additional analysis. In the analysis, task interdependence, reflexivity, and EI were aggregated and used as control variables. The three antecedents retained their significance both in the individual and group levels.

3. Post-hoc analysis

Post-hoc analysis examined the direct effect of the three predictors of feedback-seeking behavior on the two types of creativity and its mediating effect to validate further the present findings. Table 6 shows that no significant direct effect between the predictors and creativity was achieved. The results prove the validity of the suggestion of the present study that feedback-seeking behavior is a behavioral mechanism, which can channel and direct individual EI and context (group reflexivity and task interdependence) factors toward creativity.

TABLE 6
Results of post-hoc analysis

Variable	Output: Incremental creativity			Output: Radical creativity		
	Step 1	Step 2	Step 3	Step 1	Step 2	Step 3
Age	-0.02	-0.00	0.09	-0.06	-0.06	-0.07
Gender	0.16	0.12	-0.02	0.22*	0.21*	0.19*
Organizational tenure	0.02	0.02	0.01	0.03*	0.03*	0.03*
Task interdependence		0.10	0.06		0.05	0.06
Group reflexivity		-0.00	-0.14		-0.01	-0.12
Emotional intelligence		0.18	0.06		0.05	0.08
Feedback-seeking frequency			0.48***			0.26*
Feedback-seeking breadth			-2.67			0.59
Tau	0.50	0.36	0.23	0.46	0.40	0.32
Sigma-squared	0.20	0.22	0.26	0.14	0.15	0.17
Chi-square	130.20	120.26	130.54	112.71	72.90	66.63

† $p < 0.10$; * $p < 0.05$; ** $p < 0.01$; *** $p < 0.001$

Ⅴ. DISCUSSION

1. Overall Findings

The present study sheds light on a new avenue for enhancing employee creative performance. Aside from selecting creative employees and developing contexts that can support an appropriate creativity style, firms and managers can encourage employees to promote creativity proactively through reciprocal feedback-seeking behavior. The results show that proactive feedback-seeking behavior promotes not only minor adaptations, but also radical breakthroughs. The study has identified three significant antecedents, which affect creative performance via feedback-seeking behaviors, and confirmed the effectiveness of the theory of planned action in explaining human behavior.

The present findings extend previous research in three ways. First, the results support recent arguments for greater attention to employee proactiveness and self-starting behavior (Grant & Ashford, 2008). Traditional creativity literature has implicitly portrayed creativity as an innate personality or trait that is difficult to find in ordinary people and employees when they are deemed as reactive

agents in the creative process who should be motivated and led by others (De Stobbeleir et al., 2011). However, this view has failed to recognize the proactive, self-enhancing, and cooperative potential of human beings. Rather than portraying creativity as organizationally driven, the present study shows that employees can actively stimulate their creativity by soliciting feedback on their work and performance. This observation supports the theoretical assumption that pursuit of diversified information and insights about one's work helps to manifest more creativity. Prior studies on feedback-seeking behavior have already suggested that it is a proactive strategy for further development (Grant & Ashford, 2008; Parker & Collins, 2010). Based on the findings, present study furthers this definition: feedback-seeking behavior is also a relevant skill to creativity and a strategy that employees can use to enhance creative performance.

Second, the present study enhances the feedback seeking and creativity literature by testing a model that examines how factors suggested by the theory of planned behavior affect and explain behavioral intention for feedback-seeking as well as how feedback-seeking behavior directs and channels these effects on creativity. This explanation of individual behaviors supplements the robust literature on

person and context predictors of creative performance, and confirms the predictive and explanatory power of the theory of planned behavior.

Finally, the present study highlights a new perspective of the effect of feedback-seeking behavior on creativity. Feedback seeking has been traditionally depicted as a strategy to help individuals conform to environmental requirements during adaptation (Ashford, Blatt, & Walle, 2003). However, the present study finds that feedback seeking might also be an individual resource that can assist in triggering radical breakthroughs, set-breaking ideas, and creative performance that deviate from (rather than adapt to) the environment for the sake of the organization. Such extension of the scope of feedback-seeking research is suggestive of potential new research avenues for a wider and richer relationship between feedback-seeking behavior and creativity. The perspective embraces the role of feedback-seeking behavior in achieving organizational excellence and distinction as well as in fitting in to the established environmental settings.

The inverse U-shape curvilinear relationship between feedback-seeking breadth and radical creativity, instead of the hypothesized positive linear relationship, is a surprising result. The theorized hindering effect of extremely diversified feedback seeking on

incremental creativity may also exist significantly in radical creativity. Simply, too much conflict may impede radical creativity.

2. Practical Implications

The present study not only suggests a new way of promoting creativity in organizations, but also provides the ground for changing traditional beliefs related to feedback-seeking behavior.

First, the study suggests that organizations can promote overall creativity by selecting and developing employees with high EI. Certain EI studies have argued that EI provides initial indication of leadership potential. Thus, organizations should consider it as an important criterion when selecting and developing future leaders. The current results suggest that EI can also be a good criterion for selecting and developing employees for jobs that require high levels of creativity. Employees with high EI can contribute to organizational creative performance by proactively seeking diversified information and insight through feedback.

Second, the study echoes recent suggestions that organizations aiming to enhance their creative performance should focus on developing work contexts that support creativity. In particular, the

present study shows that certain contextual factors enhance creative performance even if these have no direct effect on creativity by stimulating behavioral mechanism, such as feedback seeking that triggers creativity. If creative performance is an organization or team goal, tasks and rewards should be distributed more interdependently and reflection on team objectives and processes should be a regular routine.

Third, the present study suggests that individuals interested in pursuing higher creative performance may do so by gathering information and insight from diverse sources. The common portrayal of feedback seeking as a dependent, reactive strategy may be wrong. Rather, when pursuing creative outcomes, individuals can benefit from the proactive feedback seeking. The process not only helps them refine their ideas and obtain relevant new input, but also allows them to promote these ideas and make these perceptible to others (Ashford et al., 2003; Morrison & Bies, 1991).

3. Limitations

Nevertheless, these results should be considered in light of several limitations. First, some variables, such as group reflexivity and

task interdependence, should be reexamined in the group level because significant variances could have existed among sample groups. Second, the measure used for feedback-seeking breadth (Herfindahl index) could not present the total level of feedback-seeking quantity; thus, an alternative measurement that could better indicate the total level of both quantity and spread across suggested sources should be tested. Finally, creative performance was evaluated by direct supervisors, which could have resulted in the overestimation of the relationship between the feedback from supervisor and creative performance.

4. Avenues for Future Research

The present study opens several possibilities for future research. First, feedback-seeking behavior is suggested as a possible additional mechanism for directing and channeling the effects of individual differences and contextual factors on creative performance. Researchers may benefit from studying the possibility of employee self-enhancing behavior as a creativity relevant skill.

Creativity relevant skills refer to the ability to think creatively and can include any problem-solving approach that helps one recommend different alternatives. Individuals with access to a variety

of alternatives, solutions, or potentially relevant ideas are more likely to craft connections leading to creativity (Amabile, 1996). Individuals may also utilize certain behavioral schemes, such as feedback seeking, as a creativity relevant skill to enhance their own creative performance. One can draw guidance from the work by Porath and Bateman (2006) that has focused on additional behavioral strategies. They have identified proactive behavior, emotional control, and social competence as key self-regulatory skills. The role of these strategies as behavioral mechanism for enhancing creative performance remains unexplored.

Second, the social side of feedback-seeking behavior provides more possibilities for explaining creative performance. The present study finds that task interdependence and group reflexivity significantly affect creative performance via feedback-seeking behavior. Both are social factors, and include interaction and cooperative synergy. Some individuals may have innately high levels of creativity, but their creative process can also be altered by external social factors. Contact with diverse associates within and outside the firm is expected to enhance important creativity relevant skills. Although the present study could not determine the relationship between diversified sources of feedback (breadth of feedback-seeking) and creativity, there is reason

to believe that diversified social contacts can help enhance creative performance. Diversified social contacts can provide individuals more opportunity to learn the different approaches to a given problem (Perry-Smith & Shalley, 2003); exposure to different alternatives might also trigger the process of using wider categorizations and generating more divergent solutions (Kanter, 1988). As Kanter states, "Contact with those who see the world differently is logical prerequisite to seeing it differently ourselves" (1988:175). Therefore, the use of other ways to examine how diversified social contacts affect creative performance for better empirical results is suggested. For instance, one can divide employee's social contacts in terms of background, areas of specialization, and work responsibilities, or into strong and weak ties, and assess how diversified socialization across contacts affects creative performance.

5. Conclusions

The present study not only puts forward new possibilities for the creativity and feedback-seeking literature, but also provides organizations and employees the fresh motivation of focusing on individual proactive behavior as a creativity relevant skill and strategy

that can encourage creative performance. The results indicate that individuals can improve creative performance by proactively seeking access to sources that provide diversified information and insights. The finding contributes to the initiative to transform the established belief that feedback seeking is a mere reactive strategy for adaptation into a new insight that feedback seeking is an effective individual resource that can be employed to manifest set-breaking creativity.

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APPENDIX

설 문 지

팀원용 설문지

팀원번호 ____번

본 조사의 내용은 통계법 제33조(비밀의 보호)에 의거하여 비밀이 보장되며, 통계목적 외에는 사용되지 않습니다.

안녕하십니까?
먼저 바쁘신 와중에도 귀한 시간을 내어 설문에 응해주셔서 감사합니다.

본 설문지는 피드백 추구 행동이 종업원의 창의성 발현에 미치는 영향에 대한 연구를 위해 귀하의 귀중한 의견을 연구자료로 사용하고자 작성한 것입니다.

귀하의 응답 내용은 **오직 본인의 연구목적으로만 사용**되며, 익명으로 처리되므로 특정 개인이나 기업(조직)의 특징은 절대로 노출되지 않습니다. 따라서 귀하나 소속 기업(조직)에 대해서 어떠한 불이익도 없을 것이며, 절대 비밀이 보장됩니다. 또한, 위에 적힌 팀원의 번호는 신원을 파악하기 위한 것이 아니라, 학술적 목적으로 붙인 임시번호 입니다.

귀하의 응답은 본 연구를 위해 매우 소중한 자료로서, 좋은 연구결과를 얻기 위한 기초가 될 것입니다. 유사하거나 반복적인 내용의 문항이 있을 수 있으나, 그에 관계없이 모든 문항에 대하여 빠짐없이 응답해주시면 감사하겠습니다.

각 문항에는 정답이 있는 것이 아닙니다. 귀하의 성의 있고 솔직한 응답을 부탁 드립니다.

2014년 4월

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1. 다음에 제시된 문항을 읽으신 후 답하여 주십시오.

감정의 이해와 활용

	항목	전혀 그렇지 않다		보통이다		매우 그렇다
1	나는 매 순간 내가 경험하는 감정이 어떤 것인지를 안다.	1	2	3	4	5
2	나는 남들이 보내는 비언어적 메시지를 쉽게 알아차린다.	1	2	3	4	5
3	감정적 변화를 느낄 때, 나는 새로운 아이디어를 떠올리곤 한다.	1	2	3	4	5
4	나는 기분이 좋을 때면 당면한 문제를 더 쉽게 해결한다.	1	2	3	4	5
5	감정상의 변화가 있을 때, 대부분 나는 변화의 이유를 알고 있다.	1	2	3	4	5
6	나는 다른 사람들이 왜 어떤 감정을 느끼게 되는지에 대하여 쉽게 이해하는 편이다.	1	2	3	4	5
7	나는 내 감정을 잘 통제할 수 있다.	1	2	3	4	5
8	장애물에 부딪혔을 때, 나는 유사한 어려움을 겪었지만 그것을 결국 극복했던 때를 떠올린다.	1	2	3	4	5

업무 불확실성

	항목	전혀 그렇지 않다		보통이다		매우 그렇다
1	대부분의 경우, 나의 업무노력이 어떤 결과로 이어질 것인지에 대한 예측이 가능하다.	1	2	3	4	5
2	내 업무를 추진하는 과정에서 즉각적이고 명확한 해결 방법이 없는 난제를 자주 맞닥뜨리게 된다.	1	2	3	4	5
3	나의 업무수행에 있어서 당면하게 되는 문제나 그 해결 방식, 중요한 이슈 등이 그날그날 지속적으로 바뀌는 편이다.	1	2	3	4	5

4	일반적인 한 주를 상정할 때, 가끔씩은 기존 방식과는 근본적으로 다른 방법이나 절차를 적용할 필요가 있는 일이 생긴다.	1	2	3	4	5

팀의 업무 성찰 경향

	항목	전혀 그렇지 않다		보통이다		매우 그렇다
1	우리 팀은 우리의 업무목표를 자주 재검토하는 편이다.	1	2	3	4	5
2	우리 팀은 업무수행에 사용된 방법의 적절성에 대해 자주 논의한다.	1	2	3	4	5
3	우리 팀은 정기적으로 우리가 효과적으로 일하고 있는지에 대해 논의한다.	1	2	3	4	5
4	우리 팀은 팀 업무 수행의 현황에 대해 자주 논의한다.	1	2	3	4	5

업무 상호 의존성

	항목	전혀 그렇지 않다		보통이다		매우 그렇다
1	나의 업무를 성공적으로 수행하기 위해서는 반드시 다른 이들과 잘 맞추어 나가야 한다.	1	2	3	4	5
2	나의 업무를 성공적으로 수행하기 위해서는 반드시 다른 이들과 잘 소통해야 한다.	1	2	3	4	5
3	내 업무에 있어서 나의 목표 달성은 다른 이들의 목표 달성과 깊게 연관되어 있다.	1	2	3	4	5

2. 다음을 읽고 **명시된 대상별** 귀하의 **피드백 빈도**를 답하여 주십시오.

2	아래 명시된 사람들과의 관계에서, 귀하는 각각 얼마나 자주 **보다 나은 업무 수행 방법에 대한 조언을 구하십니까?**	전혀				매우
	항목	하지 않음	2	보통 3	4	자주 5 함
	(1) 상사	1	2	3	4	5
1	아래 명시된 사람들과의 관계에서, 귀하는 각각 얼마나 자주 **업무의 중간 결과물을 공유하고 의견을 물으십니까?**	1	2	3	4	5
	(1) 상사	1	2	3	4	5
	(2) (같은 팀의) 동료	1	2	3	4	5
	(3) 회사 내 다른 부서의 사람들	1	2	3	4	5
	(4) 회사 외부의 사람들	1	2	3	4	5
3	아래 명시된 사람들과의 관계에서, 귀하는 각각 얼마나 자주 **향후 업무 계획을 공유하고 내 의견 방향과 업무 절차에 대해 논의하십니까?**	1	2	3	4	5
	(1) 상사	1	2	3	4	5
	(2) (같은 팀의) 동료	1	2	3	4	5
	(3) 회사 내 다른 부서의 사람들	1	2	3	4	5
	(4) 회사 외부의 사람들	1	2	3	4	5

다음은 응답자를 분석목적에 따라 분류하기 위한 항목들입니다. **여기서 얻어진 자료들은 통계적 목적 이외에는 절대 사용되지 않음을 다시 한번 약속 드립니다.**

귀하가 해당하는 곳에 체크(V)하여 주십시오.

1. 성 별	①남 ( ) ②여 ( )
2. 연 령	① 21세-25세 ( ) ② 26세-30세 ( ) ③ 31세-35세 ( ) ④ 36세-40세 ( ) ⑤ 41세-45세 ( ) ⑥ 46세-50세 ( ) ⑦ 51세 이상 ( )
3. 교육수준	① 고 졸 ( ) ② 전문대졸 ( ) ③ 대졸 ( ) ④ 대학원 이상 ( ) ⑤ 기 타 ( )
4. 근속연수	현재의 회사/조직에서 약 ( ) 년

	현재의 부서에서 약 (　　) 년
5. 업무분야	①사무관리분야 (　) ②생산/기술분야 (　) ③영업분야 (　) ④연구/개발분야 (　) ⑤기타 (　)
6. 직 급	①사원급 (　) ②대리급 (　) ③과장급 (　) ④차장급 (　) ⑤부장급 (　) ⑥임원 (　)

팀원 평가용 설문지 (팀장용)

이 설문지는 귀하의 팀원 중 몇 번 팀원에 대한 것입니까? _____ 번 팀원

1. 다음에 제시된 문항을 읽으신 후, 답해주세요.

항목		전혀 그렇지 않다		보통이다		매우 그렇다
획기적 아이디어 제안						
1	이 직원은 매우 창의적인 아이디어를 내놓곤 한다.	1	2	3	4	5
2	이 직원의 업무에서는 독창성이 돋보인다.	1	2	3	4	5
3	이 직원은 업무 수행에 있어 완전히 새로운 방법을 제안하곤 한다.	1	2	3	4	5
점진적 아이디어 제안						
1	이 직원은 기존의 아이디어나 작업물을 적절하게 새로운 방법으로 적용하곤 한다.	1	2	3	4	5
2	이 직원은 기존의 아이디어나 작업물을 새로운 용도나 상황에 맞추어 바꾸는 데에 능하다.	1	2	3	4	5
3	이 직원은 기존의 작업 절차를 현재의 니즈에 맞추어 쉽게 조절할 줄 안다.	1	2	3	4	5

요약 (국문초록)

창의성 발현에 있어

피드백 추구 행동의 역할

서울대학교 대학원

경영학과 경영학전공

이재은

조직의 생존에 있어 창의성과 혁신이 하는 역할은 학계와 기업 모두에서 지속적 관심의 대상이 되어 왔다. 따라서, 창의적 성과를 촉진하는 개인적 특질이나 환경적 요인을 밝히기 위해 많은 노력이 있어 왔다. 창의적 성과는 개인적 특질, 조직적 환경, 그리고 두 요인 사이의 상호작용에 의해 결정된다.

본 연구의 주된 목적은 피드백 추구 행동의 개인을 창의적 성과 창출로 이끄는 행동 메커니즘으로서의 역할을 이해하는 데 있다. 본 연구는 아래의 세 측면에서 기존의 연구를 통합하고 확장하였다.

첫째, 피드백 추구 행동이 점진적 혹은 급진적 형태의 서로 다른 창의성에 미치는 영향을 측정하였다. 이전의 피드백 추구 행동 관련

연구들은 주로 환경에 적응하는 전략으로서의 피드백 추구 행동, 즉 점진적 창의성과 상응하는 면모만을 다루었다. 본 연구에서는 피드백 추구 행동이 급진적 창의성을 포함한 다양한 형태의 창의성에 어떻게 영향을 미치는지 관찰해 보고자 하였다.

둘째, 피드백 추구 행동의 빈도 뿐 아니라 그 범위 또한 고려하였다. 창의성 관련 많은 연구들은 다양한 정보와 지식이 창의적 성과를 촉진한다고 보고하고 있는데, 그렇다면 피드백 추구 행동을 얼마나 넓은 범위에서 추구하는가의 문제도 중요한 변수가 될 수 있을 것으로 보았다. 본 연구는 빈도와 범위를 복합적으로 고려한 피드백 추구 행동이 어떻게 다양한 형태의 창의성 발현으로 이어지는가를 밝히고자 하였다.

마지막으로, 계획된 행동 이론에 의거하여 창의적 성과 창출을 위한 피드백 추구 행동의 세 가지 선행 요인을 제안하였다.

본 연구는 다양한 산업에 속한 국내 기업의 50개 팀 228명의 구성원을 대상으로 설문을 실시하였으며, HLM을 분석에 사용하였다. 그 결과, 피드백 추구 빈도는 두 형태의 창의성 모두와 유의한 정의 관계를 가졌으며, 피드백 추구 범위는 두 형태의 창의성 모두와 뒤집힌 U자 형태의 곡선 관계를 가졌다. 또한, 피드백 추구 행동의 선행요인에 관한 분석에서는 직무의존성, 팀 업무 성찰 경향, 감성 지능이라는 3가지 제시된 변인 모두가 피드백 추구 빈도와 유의한 정의

관계를 보였으며, 감성 지능을 제외한 2가지 변인은 피드백 추구 범위와도 유의한 정의 관계가 있었다.

본 연구는 창의성과 피드백 추구 행동 연구에 새로운 가능성을 제시하였을 뿐 아니라, 새로운 창의성 관련 전략이자 기술로서 피드백 추구 행동과 같은 적극적 행동 전략을 제시하였다. 본 연구의 결과에 따르면, 구성원들은 적극적으로 피드백 추구 행동에 임함으로써 다양한 정보와 통찰을 얻어 창의적 성과를 제고할 수 있다. 또한, 소극적 적응 전략으로 피드백 추구 행동을 보아 온 일반적 신념에 반하여 보다 급진적 창의성 발현에도 활용될 수 있음을 밝힌 것 또한 본 연구의 성과이다.

주제어 : 피드백 추구 행동, 점진적/급진적 창의성, 계획된 행동이론, 직무의존성, 팀 업무 성찰 경향, 감성지능

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