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IMPROVING ORGANIZATIONAL PRODUCTIVITY THROUGH CULTURE OF CREATIVITY

Case Study Hurry Oy: Development Work

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<p>Abstract</p> <p>This thesis was set out in order to study organizational culture and its features, types and effects on organizational productivity. The subject was furthermore refined to research a creative culture and a cooperative organization, namely an advertising agency. The main purpose of the research was to find out how the cooperative organization's productivity could be improved through aspects of creativity through its organizational culture. Questions approached through theories were how an organizational culture can affect an organization's productivity and how can a creative organizational culture be improved. The main research questions addressed were what features of a creative organizational culture the cooperative organization acquires and what measures of improvement could be taken to improve their creative productivity. The methodologies used in this thesis were data collection via survey and observation in addition to theoretical approach.</p> <p>Answers to some of the researched questions were found through literature review and the collected information showed, that an organizational culture has either a positive or a negative effect on the level of employee turnover, productivity, creativity, innovation, sick leaves, executing strategy and ability to achieve business goals, understanding the deeper goals and strategies of the organization and sharing of know-how, as well as the general atmosphere and wellbeing in an organization. A creative organizational culture can be improved through measuring, assessing, implementing and learning, and eventually repeating creative cultural features found effective and to be emphasized.</p> <p>The organization-specific results were established through survey and observation and it was found out that the cooperative organization's culture has a steady foundation and ability towards a creative organizational culture. It is also very customer-oriented and includes many dimensional aspects typical of a market culture – a culture in a field of business of high competition and need for uniqueness. As the final result of the thesis, an illustrated development model of an organizational culture for the case study organization was established. The cultural aspects of improvement for the organization were divided into levels of organizational culture using a framework of creative aspects for an organization's culture. An organization's culture is one of the most valuable things for organizational productivity, which is why it needs to be revised frequently through time and organizational changes, to be able to grow as a business.</p>			
<p>Keywords</p> <p>Creative organizational culture, creative organization, cultural development, levels of organizational culture, organizational productivity, creativity intersection, organizational culture</p>			

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1 INTRODUCTION

Culture has a huge meaning in work life, considering that employed people are working approximately five times a week and eight hours a day. Culture at work can be the main factor that is driving the strategy of a business, or it can be a force within a business that attracts new employees and tempts the long-term employees to stay in an organization. As globally recognized, Schein's (2010) studies on organizational culture levels as well as Hofstede's (2010) studies of national cultural dimensions still remain relevant and in wide research use, as they will be further on in this thesis. However, the scope of this thesis will be narrowed down to a specific organizational culture in a small-sized business within a creative line of work.

The people in an organization have the main responsibility for the daily operations in an organization and the culture— the way the daily operations in the business are handled – can have a huge effect on *how* the things are done in the said business. Culture can be the factor that separates the best of the best organizations within a certain business field and can even lead to a leader position in a market – while at the same time a toxic or dysfunctional culture can be the factor that runs a great business idea to the brink of extinction. That stated, a further assessment of the topic is relevant for organizations that want to grow their productivity, through assessing and improving their organizational culture.

Three crucial foundations of a business include a business idea, strategy and the culture. For a creative line of business especially, such as marketing and advertising, culture can make a difference on successful ideating processes and creation. In this thesis, research about organizational culture and productivity through creativity will be performed through a qualitative study collecting secondary data from earlier studies of the topic and relevant scientific articles, after which primary data is collected through observation and a culture assessing survey within the partner organization in the marketing field.

The main purpose of this thesis is to find out ways for the cooperative organization's productivity's improvement through aspects of a creative organizational culture. The research questions addressed in this paper are; **how an organizational culture can affect an organization's productivity**, and **how can a creative organizational culture be improved**. Most importantly, the main research questions of the thesis are **what features of a creative organizational culture the cooperative organization acquires** and **what measures of improvement could be taken to improve their creative productivity**. As a final result of the thesis, based on the researched theoretical information and empirical information, **an illustrated development model of an organizational culture for the case study organization** will be established including consultative ideas of improvement. An organization's culture is one of the most valuable things for organizational productivity, which is why it needs to be revised frequently through time and organizational changes, to be able to grow as a business.

In this thesis, the **cooperative organization** is an advertising agency Hurry Oy. The advertising agency currently consists of nine people divided in two offices in two different cities, Joensuu and Kuopio. The personnel forms from different organizational roles; management- the CEO, middle management- account managers and Art Director, and the production roles of three visual designers and a digital marketing specialist. The CEO of Hurry Oy, Tero Hyttinen, describes the company in the following way:

"Hurry Oy is an advertising agency established in Joensuu in 2014. The business idea of Hurry has always been to be more than just an advertising agency, ever since from the beginning. Even though we view the world from the point of marketing and advertising, we know how to implement our solutions into our clients' business and sales goals. As soon as our operations began, our turnover rapidly grew to approximately half a million euros and during the last few years, the company's main focus has been to develop its' operations models and profitability, which we have been able to increase considerably well above the industry average (5-10%). In the late 2017 Hurry opened an office also to Kuopio and strengthened its business operations in spring 2018 when the local advertising agency Aihe was merged with Hurry. Now, in 2019, we employ 9 marketing professionals and we provide our services to our customers nationwide" (Hyttinen 2019-9-25).

Due to the **two locations**, it is good to mention *subcultures*. According to Schein (2010, 55-68) three generic subcultures comprise of the operator subculture - the people producing and selling the organization's products or services- this subculture could be said to consist of the account managers. The engineering/design subculture - the people that have the know-how for using the technology behind operations of the company- this subculture could be projected to the production roles; however, they also produce the services and products of the company. The third generic subculture is the executive subculture – presenting the line of work of a CEO where the necessity of maintaining the financial wealth and growth of the organization is the main focus. All of these occupational subcultures are present in an advertising agency environment, and additionally, due to two locations there exists regional subcultures as well. However, being a small-sized company and frequently working and communicating across locations - these subcultures present the assumptions and values of the whole organization which is why this research focuses on the scope of *macro* culture of the organization.

2 ORGANIZATIONAL CULTURE

2.1 Defining Organizational Culture

Defining the concept of organizational culture can be quite demanding, whereas why different definitions will be explored on the latter sections of this paper. Organizational culture starts from the internal culture and the people in it, but it also shows to the external environment as the image of an organization. Image is a current topic in the business world at its every level, organizations are branding themselves and creating an image to attract applicants, employers are practicing employer branding for the same reasons, and employees are branding themselves through their applications and social media to gain opportunities within work life. In order to be a successful business, a well performing organization, it is important to create an attractive and truthful **image of an organization** for the external environment to attract the right employees and keep the formed organizational culture intact, even during growth of personnel.

2.1.1 Organizational Culture by Schein

Schein and Schein (2017,1-6) suggest first defining the word culture by its content and structure. Content can stand for behaviour, rules and values, atmosphere, norms, customs, habits and skills and shared meanings and practices within an organization and can still be divided to subcultures and smaller groups. **Schein (2010, 18) defines culture** as "*a pattern of shared basic assumptions learned by group as it solved its problems of external adaptation and internal integration, which has worked well enough to be considered valid and therefore, to be taught to new members as the correct way to perceive, think and feel in relation to these problems*". According to Schein (2010, 14), culture is an abstract concept that should be viewed from an anthropological base.

Schein and Schein (2017, 17-30) further explain the structure of culture as three levelled- based on the degree of visibility to an observer: - **artefacts, espoused beliefs and values, and basic underlying assumptions**. The layer of artefacts constructs of the atmosphere- or a climate of a culture that is visible and observable to an outsider, such as language, style and physical environment. The layer of espoused beliefs and values is a degree of goals, values, ideas and aspirations that may have occurred through rationalizing a situation and absorbing for example a leader's behaviour in a new situation. Moreover, the underlying basic assumptions are the most profound layer of culture. The basic assumptions can be narrowed down to the absolute assumptions that guide behaviour in a group, and they can be formed on the basis of espoused beliefs and values that have proven to be working so well, that they are repeated until they become unquestioned, unconscious norms. Each of the levels is valuable in order to understand the following- or previous level of the organizational culture deeply enough.

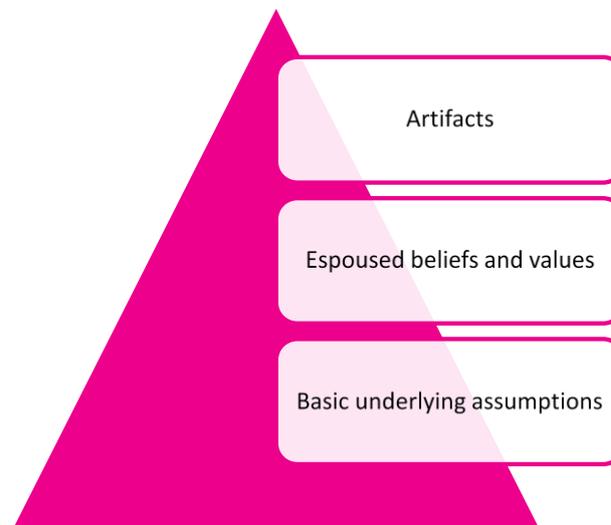


FIGURE 1. Levels of Organizational Culture by Schein (2010.)

2.1.2 Organizational Culture by Kotter and Heskett

Kotter and Heskett (1992, 3-5) define the concept of culture in an organization as “*the qualities of any specific human group that are passed from one generation to the next*” and see organizational culture as **a two-levelled phenomenon**, that differs in their visibility to an observer and their level of impending change. The underground and less visible level is constructed of the shared values of a group which have a tendency of persisting during times of change in an organization, for example in group structure and participation. The shared values have a connotation in unconscious norms and opinions of an individual of what is important in life. This layer of culture is highly difficult to modify and is mostly something that people are unaware of. The observable layer composes of the represented behaviour methods or style of an organizational culture which is guided for new employees to follow. The visible level, the behaviour within a culture, is easier to change over time in comparison to basic values of an individual or a group, according to Kotter and Heskett (1992, 3-5). They see organizational culture as something that goes alongside with, and has an important part in an enterprise’s mission, vision, strategy and structure but is not the same concept.

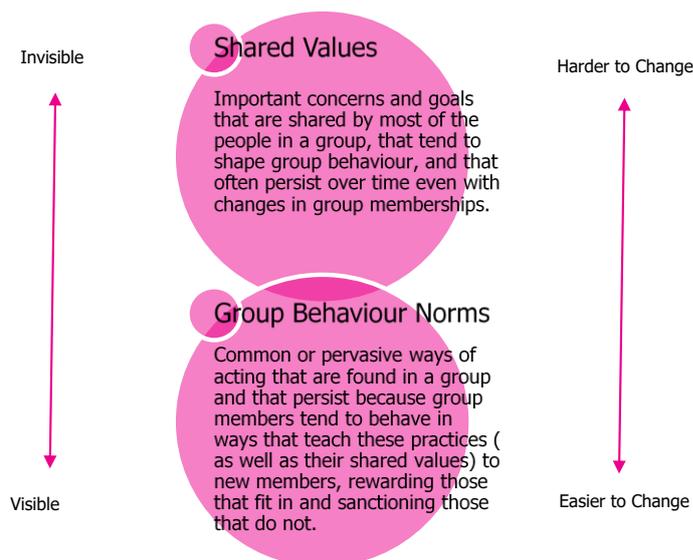


FIGURE 2. Culture in an Organization (Kotter and Heskett, 1992.)

2.1.1.3 Corporate Culture by Sherriton and Stern

Sherriton and Stern (1997, 26-30) describe the concept of organizational culture as "*the environment or personality of an organization, with all its multifaceted dimensions. It is "the way we do things around here," with an aura of its own, much like an individual's personality.*" Sherriton and Stern (1997, 26-30) further define organizational culture through **four aspects**. The first aspect is called ritualized patterns, and Sherriton and Stern describe it to mean the holding design of principles, values and demeanours experienced together with the members of an organization. With rituals Sherriton refers to possible social, economic or political manners and traditions which are established around connections and friendships with co-workers and customers, openness and work ethics, status, collectivism versus individualism and the way of completing tasks at hand. The ritualized patterns also include the way people in the organization dress, how they address each other, what are typical sayings or ways of speaking and even "food policies", meaning whether food in meetings is not allowed or even emphasized. These factors speak a lot about the culture at hand for a new employee especially.

As a second aspect, Sherriton and Stern (1997, 26-30) introduce management styles and philosophies. **Management styles and philosophies** construct of the climate constructed by the leadership style, philosophies and behaviours. This aspect relates to defining whether an organizational culture is authoritative or liberal, hierarchical or open and participative, and also whether the defined policies are then actually practised, adopted and rewarded, when a leader creates a consistent culture and environment. If different things are said and different things done, it is a huge risk for conflict in an organization.

Furthermore, for the third part of culture in an organization, Sherriton and Stern (1997, 26-30) explain to be **management systems and procedures**. It builds up to the management style with

the environment established by the schemes, methods and guidelines within the organization. The management systems and procedures mean the concerns and priorities within the organization, structure of the organization, culture of measurement, rewarding and celebration, recruiting policies, flexibility and benefit systems within the organization. The management systems and procedures extend all the way to the physical structure and décor of the organization and the image they present to the outside of the organization.

Finally, the fourth aspect of organization's culture referring to Sherriton and Stern (1997, 26-30), is the **written and unwritten norms and procedures**. This comprises of the assumed and expected behaviours within the organization without a literal statement of them. The norms and procedures can for example reach to office times or socializing within the organization. The table below depicts the corporate culture definition of Sherriton and Stern.



FIGURE 3. Corporate Culture by Sherriton and Stern (1997, 26-30).

2.1.4 Organizational culture by Hofstede and Minkov

According to Hofstede and Minkov (2010, 6), a culture can be described as a collectively experienced phenomenon, or **programming of the mind** which separates group members or type of people from a perceived category of others. It is the general guide of attributes, behaviour and rules that is formed within time and that an individual learns first by choice until it becomes a shared norm. Therefore, it could be said to be the identity, or the personality of an organization. Hofstede and Minkov (2010, 8) describe culture with a commonly known onion model, whereas through the skins of the onion the deepest level of culture is revealed. According to this model, a culture is formed through symbols, heroes, rituals and values, and practices within the organization are guided by the values within throughout the outer layers.

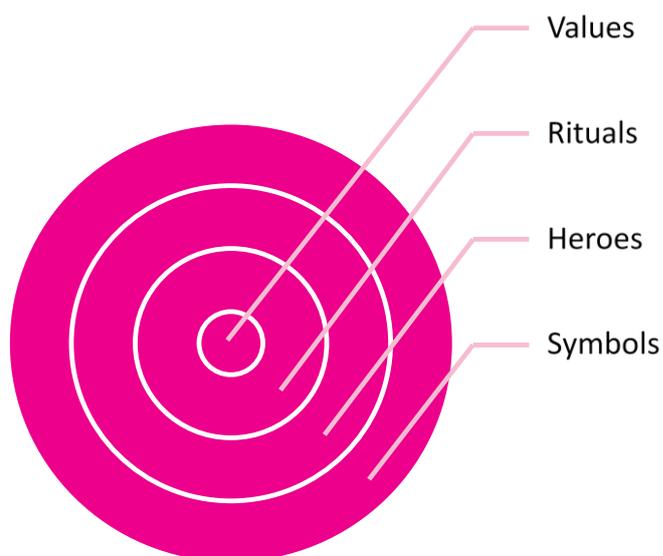


FIGURE 4. The Levels of Culture by Hofstede and Minkov (2010, 8.)

According to Hofstede and Minkov's (2010, 8) cultural levels, the **symbols of a culture** represent for example the words and way of talk, body language, images or matter that include a recognized meaning within the members of the culture. Symbols in an organization could be for example dress code and used jargon. **Heroes** reflect culturally important and symbolic, real or imaginary characters that represent idealistic behaviour within the said culture. **Rituals** within a culture are the collective activities or events that create social cohesion, and can entail for example the way of greeting, or a common coffee break within an organization. Symbols, heroes and rituals are observable to an outsider, but their cultural meaning is imperceptible and is only shown through the interpretation of the insiders. The core level, **values**, is described by Hofstede and Minkov (2010, 8) as "broad tendencies to prefer certain states of affairs over others".

Hofstede and Minkov (2010, 343- 358) further express, that an organizational culture is **holistic** and refers to be more than the result of summing up its separate parts, mirroring the shared experiences and history of the organization and its rituals, difficult to change and created and upheld by the individuals who form the organization. Organizational culture is the "programming of the mind that distinguishes the members of the organization from others" and comprises of every individual who interacts with the said organization, including customers and other stakeholders, not only the direct members of the organization. Hofstede and Minkov further disclaim (2010, 343- 358) that an organizational culture should not be regarded similar to national culture, but a more superficial version of a culture, since an organizational culture is adopted only at a later stage of life where personal values and perceptions are already firmly established.

2.1.5 Organizational Culture by Robbins and Judge

According to Robbins and Judge (2013, 546-547) organizational culture is “*a system of shared meaning held by members that distinguishes the organization from other organizations.*” Furthermore, Robbins and Judge find organizational cultures to have **seven dominant features** defining the culture of the institution, which are listed below.

1. *Innovation and Risk taking*
2. *Attention to Detail*
3. *Outcome Orientation*
4. *People Orientation*
5. *Team Orientation*
6. *Aggressiveness*
7. *Stability*

In the seven features by Robbins and Judge (2013, 546-547), refer *innovation and risk taking* to define the extent of comfort in being innovative and taking risks within the organization. *Attention to detail* describes the level of which staff members are required to display rigor, reasoning and precision at work. *Outcome orientation* shows the extent of targeting by the management of an organization on results and outcomes instead of methods and actions in their accomplishment. *People orientation* represents the level of which management actions acknowledge the impact of results on employees of the organization. *Team orientation* is defined based on the level of work activities which are organized evolving teams or individual people. *Aggressiveness* shows in the level of competitiveness and aggressiveness in the people within the organization, or on the contrary, if they are easy-going. *Stability* shows in what is emphasized in the activities of the organization – maintaining stability or aiming for growth. Robbins and Judge (2013, 546-547) describe that the features represent themselves on **a continuity from low to high**, and by evaluating the organization’s cultural features based on each of such factors, a concise impression of the organizational culture and shared values can be established.

2.1.6 Summary of the Organizational Culture Definitions

Researcher	Definition	Core Elements
Schein	A pattern of shared basic assumptions learned by group as it solved its problems of external adaptation and internal integration, which has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think and feel	Three levels; <ul style="list-style-type: none"> • Artefacts • Espoused beliefs and values • Basic underlying assumptions

	in relation these problems. Schein (2010, 18).	
Kotter & Heskett	the qualities of any specific human group that are passed from one generation to the next. Kotter and Heskett (1992, 3-5).	Two levels; <ul style="list-style-type: none"> • Shared values of a group • Group behaviour norms
Sherriton & Stern	the environment or personality of an organization, with all its multi-faceted dimensions. It is "the way we do things around here" with an aura of its own, much like an individual's personality. (1997, 26-30).	Four aspects; <ul style="list-style-type: none"> • Ritualized Patterns of Beliefs, Values, and Behaviours Shared by Organization Members • Management Environment Created by Management Styles/ Philosophies • Management Environment Created by Management Systems/ Procedures in Place • Written and Unwritten Norms/ Procedures
Hofstede & Minkov	Programming of the mind, that distinguishes the members of the organization from others. Hofstede and Minkov (2010, 6).	<ul style="list-style-type: none"> • Holistic • Historically determined • Related to anthropology • Socially constructed • Soft • Difficult to change
Robbins & Judge	A system of shared meanings held by members that distinguishes the organization from other organizations. (2013, 546-547).	Seven primary characteristics; <ul style="list-style-type: none"> • Innovation and Risk taking • Attention to Detail • Outcome Orientation • People Orientation • Team Orientation • Aggressiveness • Stability

TABLE 1. Summary of Organizational Culture Definitions. (Schein 2010, Schein & Schein 2017, Kotter & Heskett 1992, Sherriton & Stern 1997, Hofstede & Minkov 2010, Robbins & Judge 2013.)

What is common with Schein's (2010) and Kotter and Heskett's (1992) definitions about culture in general and in organizations is, that it is a shared phenomenon that is based on learning and experiences from members of the same group. What is also common with these two definitions, is that it is built on levels of cultures based on their visibility for outsiders. However, Schein elaborates the definition and levels of culture far more deeply into climate, language, style, goals, ideas and aspirations whereas Kotter and Heskett tend to stay on a narrower definition focusing on the ability of change.

Robbins and Judge (2013) are following a quite similar definition to Hofstede and Minkov (2010) which focuses on a group's differentiating factors from other groups. Hofstede and Minkov also emphasize that culture is **based on learning over time**, and their definition has a statement of being the personality of an organization, as do Sherriton and Stern (1997). Sherriton and Stern's definition also has far more attributes referring to management of an organization which are not directly addressed in the other theories or models.

What is common with all the definitions is, that organizational culture is something holistic and abstract, somewhat conscious yet mostly unconscious, based on prior experiences, common values, norms and behaviour, as well as the organizational atmosphere, environment and physical image of an organization that is visible to outsiders. **When referring to organizational culture** in this paper, these are the attributes within a group which are referred to resulting to an "identity" or a "personality" of an organization.

2.2 Organizational Culture Dimensions

2.2.1 Cultural Dimensions by Hofstede (2001) and Hofstede & Hofstede (2010).

Schein&Schein (2017, 82) study organizational cultures through Hofstede's (2001) cultural dimensions established on grounds of his IBM studies. Hofstede's (2001) original studies comprehend **cultural differences within organizations** in different nations based on which different cultures can be compared, but Schein uses the Hofstede dimensions also for studying basic-assumption dimensions within organizational culture studies, since they mirror assumptions, ways of thinking and values. The fundamental dimensions of culture according to Hofstede consist of masculinity versus femininity, individualism versus collectivism, power distance, short-run versus long-run orientation and tolerance for ambiguity.

Dimension	Appears as
Individualism	Individual rights and duties are the main focus of the society
Collectivism	The group is the basic value of the society
Low power distance	Low inequality within organization, higher ranking people are easily approachable

High power distance	Hierarchy is emphasized, higher ranking people are not approachable
Masculinity	Achievement and materia is appreciated
Femininity	Modesty and emotional intelligence are appreciated
Tolerance for ambiguity and uncertainty	Protocols, rules and clear structures are needed
Intolerance for ambiguity and uncertainty	Relaxed atmosphere, practice over principle
Short-run orientation	Concern of the near future
Long-run orientation	Planning and fantasizing of the future

TABLE 2. Hofstede's (2001) cultural dimensions by Schein&Schein (2017, 83.)

Schein&Schein (2017) mention, that in order to study an organizational culture, especially the dimensions of collectivism vs. individualism and additionally power distance, are important. The level of individualism in a culture **can vary to a large extent** for example whether support on a personal appraisal or humbly sharing the credit for accomplishments. Power distance can also be seen in the level of skill among employees or in the gap between professional and managerial employees.

2.2.2 Cultural dimensions by House et al. (2004)

Schein&Schein (2017, 84) further disclaim that the dimensions by House, Hanges, Javidan, Dorfman and Gupta (2004) that were found based on a vast Globe study across 25 countries and 17,500 middle manager survey respondents, are important in order to define and study an organization's culture. Despite being very similar to Hofstede's dimensions, House et al.'s dimensions have **a few more important aspects** for organizational culture analysis, such as performance orientation, assertiveness and human orientation.

Dimension	Meaning
Power Distance	The degree to which power is distributed equally in an organization
Uncertainty Avoidance	The extent to which the group relies on rules, norms and procedures in order to mitigate unpredictable events
Gender Egalitarianism	The degree to which a collective minimizes gender inequality
Future Orientation	The degree to which the organization relies on planning and investing in the future
Collectivism 1(Institutional)	The degree to which organizational practices encourage and reward collective distribution of resources and collective action

Collectivism 2(In-Group)	The degree to which individuals express pride, loyalty and cohesiveness in their organization
Performance Orientation	The degree to which a collective encourages and rewards group members for performance improvement and excellence
Assertiveness	The degree to which individuals are assertive, confrontational and aggressive in their relationships with others
Humane Orientation	The degree to which a collective encourages and rewards individuals for being fair, altruistic, generous, caring and kind to others

TABLE 3. Globe Study Basic Dimensions of Culture by House et al. (2004). (Schein&Schein, 2017, 84-85.)

2.2.3 Organizational culture dimensions by Hofstede and Minkov (2010)

A six- dimension model of a culture in an organization based on attributes was established by Hofstede and Minkov (2010, 341-370) following an IRIC cross-organizational study, which is depicted in the table below and briefly explained further.

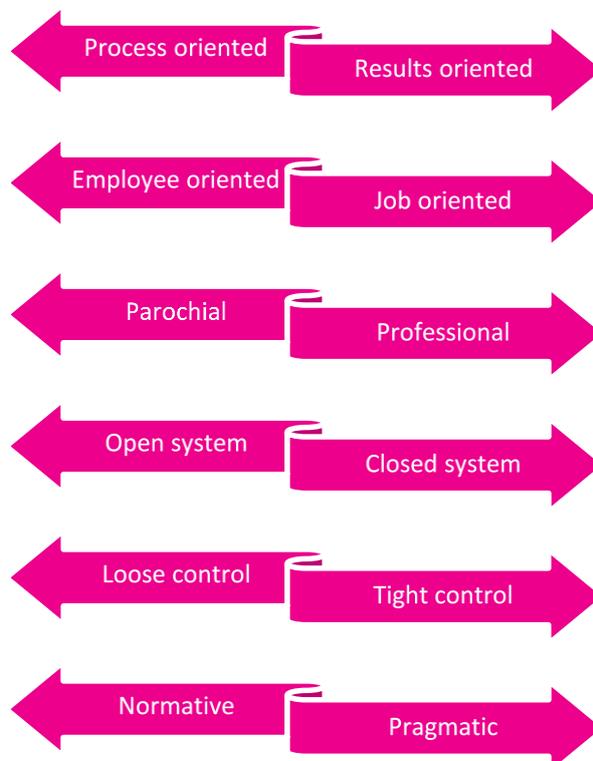


FIGURE 6. Organizational culture's 6 dimensions by Hofstede and Minkov. (2010.)

According to Hofstede and Minkov (2010, 343- 358), the first element - process oriented versus results oriented, expresses the extent to which workdays have variation. In a process-oriented organizational culture, **workdays do not vary much** a day after another, people identify themselves as not taking risks or stepping out of their comfort zone and putting in minimal effort for their work. In a result-oriented culture, it is common to **feel comfortable outside of the comfort zone** and put maximal effort on work, while new challenges are welcomed. The second element, employee oriented versus job-oriented dimension depicts whether the organization is concerned and focused on people (employee-oriented) or the task at hand and completing tasks (job-oriented). An employee-oriented organization takes employee welfare and personal life into account, whereas the job-oriented culture makes an employee feel like merely an asset or an input.

Hofstede and Minkov (2010, 343- 358) further disclaim, that the third dimension, parochial versus professional, expresses on how the individuals in the organizations **see their identity** – originating from the organization or from their professional title and type of job. The individuals of a parochial culture see themselves acting similarly and adopting similar norms as their organization also on their free time. The opposite, being the professional organization, is seen as **hiring based on skills** instead of a person, and professional individuals like to keep their individual lives to themselves, outside of work life. Dimension four, open system versus close system, describes the relatability for a newcomer to an organization. On the open system organization, newcomers instantly feel welcome and “at home” whereas the closed system makes the newcomers feel like there is only room for very special people in the organization, the organization feels secretive, and “feeling of home” follows only after at least a year of employment.

The dimension five by Hofstede and Minkov (2010, 343- 358) describes on the internal structuring of the organization. Loose control describes that an organization is very (or even too) **laid-back**, costs and schedules are not appreciated enough and jokes about the organization and jobs in the organization are usual. In a tight-control organization, punctuality, cost-consciousness and strict line towards joking is present, and a tight formal control system is associated with the features. Dimension six describes orientation externally to customers- pragmatic organizations are market driven and **highlight meeting the customer’s needs** and value results as more than the organizations procedures and protocols. Normative organizations find following rules, procedures and protocols of an organization more important.

2.3 Organizational Behaviour

Robbins and Judge (2013, 44-49) present that organizational behaviour is something that is highly linked to organizational culture since it is the part of it, where **the impact of behaviour** on individuals, groups and structures is studied within an organization in order to increase its effectiveness. To put it more simple, organizational behaviour is the study of how people function in an organization and what kind of affect their behaviour has in the organization’s performance (Robbins and Judge, 2013, 44-49). Organizational behaviour studies for example group synergies, processes and structure, motivation, leader behaviour, attitude development and approach, power, learning and

conflicts, change processes, interpersonal communication and work stress and design. The subcategories of organizational behaviour studies are depicted below on the table.

Unit of Analysis	Contribution
Individual	Learning Motivation Personality Emotions Perception Training Leadership effectiveness Job satisfaction Individual decision making Performance appraisal Attitude measurement Employee selection Work design Work stress
Group	Behavioural change Attitude change Communication Group processes Group decision making Communication Power Conflict Intergroup behaviour Comparative values Comparative attitudes Cross-cultural analysis
Organization system	Formal organization theory Organizational technology Organizational change Organizational culture Organizational environment Power

TABLE 4. Organizational behaviour levels. (Robbins & Judge 2013.)

2.4 The Process of Organizational Culture

Each and every organization has a culture of their own, and it develops through time and depth of the organization. Kuusela (2015) refers to Schein's (1987) theory about **the birth of culture** which is that culture is formed by learning through a group's common experiences. However, it is up to the people among the organization, and their willingness to develop or maintain an organizational culture that supports the line of work at its' best potential. There is **not one single correct type** of culture in an organization or a "standard" of an organization's culture. Organizational culture is a process, meaning that there is no specific end to the "project" of culture. It is a process that starts as soon as the business idea is born, and constantly develops through time. The process of organizational culture can eventually be to maintain, change or to enhance a culture within an organization, but in order for the change to be permanent, constant development work needs to be addressed towards the organizational culture, as time, situations and people change, and new knowledge emerges. A change is merely a start of a life-long journey of an organization.

Organizational culture and its development however need to have some foundation for it to thrive. The basic setting stones of the foundation according to Rossi (2012, 318-319), can be thought as the **mindset, values, trust, and vision**. Kuusela (2015, 21) states that an organizational culture's norms are not formed in a moment, but during a long period of time and through each individual's experiences, repetitions and feedback, history and way of working. Kotter & Heskett (1992, 8) further support that the shared sequence in evolution of culture in an organization comes through vision and philosophy indeed, however, their theory emphasizes the role of management much further, as can be seen in the model below.



FIGURE 7. The Emergence of Organizational Culture by Kotter & Heskett (1992, 8.)

Schein (2017, 127-131) studies the process of organizational culture through widely accepted psychological group theories by Lewin (1947) Bion (1959) and Bennis & Shepard (1956) resulting in the common theory of Tuchman (1965), that whether an old or a new group, they follow the same procedure of **forming, storming, norming and performing**. In the forming phase the group or organization, is striving towards finding their own identities for the purpose of the group at hand, whether to be a leader, a convener, a founder or something else. In the storming phase, the authorities and influencers will be figured out through testing the singular people in the group. The norming phase of the collective comes to resolving the level of relationship operating in the group, meaning that the group members appreciate, accept and understand each other. After this phase, the focus of the group can move on to task accomplishment, the performing, and practice its resources towards effective and cohesive work. This four-stage process is also an unconscious pattern in organizational culture's formation.

2.5 Types of Organizational Cultures

Every organizational culture has a certain type, or a **dominant category** of cultural features based on its principles, values and other organizational culture characteristics. Despite the following theories of culture types, most cultures are not absolutely only one kind of a culture, they usually have subcultures and subcategories or on some characteristics, they may present one kind of a culture but still be dominant on some other type. According to the before addressed dimensions of cultures, types of cultures are simplified categories through different dimensions and there is no single better

or worse type of culture. Therefore, it is good to have some examples of culture types so a clarified image of possible categories of culture can be established. This helps to establish a way of understanding such a vast concept such as organizational culture.

2.5.1 Cameron & Quinn's Quadrants (1999)

An article by Tharp (2009) presents **four organizational culture types** by Cameron & Quinn (1999) based on organizational culture's characteristics and values. The quadrants consist of control, compete, collaborate and create- categories, as depicted on the matrix below.



FIGURE 8. Four Types of Culture by Cameron & Quinn (1999). (Tharp, 2009.)

A collaborative, clan culture is a type of organizational culture where individuals **share to a large extent everything** about themselves and in the community. This type of culture can be described as an extension to family, where leaders are seen more of as mentors or parental figures. Primary values in this kind of organization are cohesion, teamwork, concern for others and participation. *A create, adhocracy culture* stands for an effective, ambitious culture where risk-taking and innovation are emphasized in order to create and experiment new. The goal of this type of organizational culture is to gain growth and a sense of uniqueness in the market. (Tharp, 2009.)

The control, hierarchy culture strives for a **formal foundation** to the organizational culture, where power is layered, and rules and procedures are a dominant element of daily functions. Leaders emphasize efficiency and are acting as organizers. Security and stability and delivering efficient results with low cost are the organizational culture's key values. *A compete, market culture* emphasized on finishing tasks and achieving goals. Internal competition and goal orientation are driving factors within the organization, and leaders are demanding and productive. Success, achievement, reputation and winning are common goals within this type of culture. (Tharp, 2009.)

2.5.2 Giftwork Culture and Cultural Leadership

Rossi (2012, 40-45) presents the ideology of giftwork-culture, which refers to features of culture that are in common with organizations that focus on giving customer service and organizational culture more than is expected. More of time, effort, attention and care or empathy towards a person – whether it is a customer, competitor or an employee. In their book, Rossi has researched organizations that are successful in their field of business and **have earned credit** from Great Place to Work organization.

According to Rossi (2012, 40-45) giftwork culture is an opposite of “bargaining culture” where impersonal, disconnected way of service is merely a minimized transaction, instead of a humane service. In giftwork leadership, the orientation is maximizing; maximizing service experience, effort and humanity which leads to maximized purchases by customers and maximized responsibility from employees. Basic mindsets of giftwork culture include diversity, uniqueness, breadth, humaneness, and comprehensiveness. Diversity displays the benefit of multiple ways of doing things, instead of only a few in order to gain a more profound culture. **A unique organizational culture** can differentiate by taking advantage of their own personal identity.

Adapting the Rossi’s (2012, 40-45) giftwork culture to the **nine focus areas of cultural leadership** gives a spectrum of an organizational culture features, where on the other side of the spectrum is the “bargaining culture”, the “normal” organizational culture whereas on the other end of the spectrum lies Giftwork-culture, presenting an “out of the ordinary” way of thinking. The said spectrum is depicted below.

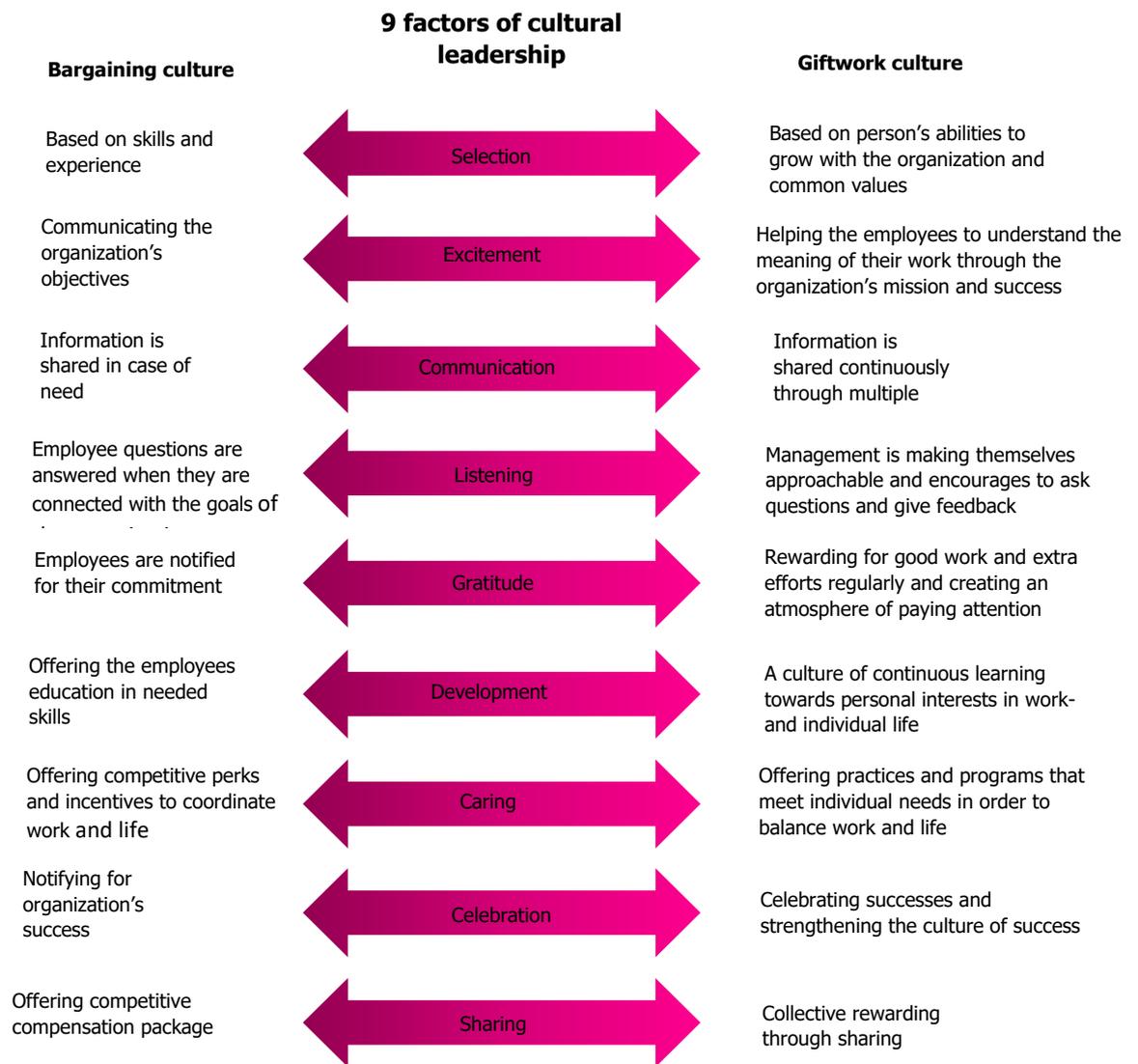


FIGURE 9. Giftwork- culture spectrum through nine areas of cultural leadership following Rossi (2012, 40-45)

Rossi (2012, 41) explains that the nine areas of cultural leadership are factors that make an organizational **culture measurable**. These nine factors will be furthermore explored within the framework of this thesis in the survey and adapted into the cooperative organization's culture. Referring to Rossi, through giftwork culture, selecting the people who are able to grow with the organization and value the organization's principles are more meriting factors than the actual skills and experience for the task. Excitement is shown to employees by communicating and telling the meaning of their particular work, from the bigger perspective of the whole organization and leading "towards dreams" instead of guiding through profit. A good communication is not only exchange of information but developing relationships and creating an atmosphere of understanding. If an employee has not got the information and communication in order to understand what is required from them and what are the goals of the organization, often times the goals are not met, which again reduces productivity.

Also, Rossi (2012, 40-45) states that in **giftwork culture**, listening is shown in actively engaging with employees and involving them in decisions about their jobs and enhancing their personal development, productivity and innovation. The core way of showing gratefulness in giftwork culture, is creating an atmosphere of gratitude through unexpected ways and times of rewarding for effort and success in work. The giftwork culture mindset in the feature of development focuses on creating an atmosphere of expressing one's interests and finding the channels for self-development, instead of merely offering training for skills needed in specific tasks of a work. Giftwork culture celebrates the small things in life and appreciates accomplishments to strengthen the atmosphere of success, instead of just informing about accomplishments. Sharing the accomplishments and rewarding as many as possible from the employees is a major success factor in the best places to work, instead of just an "individual competitive compensation package". Through giftwork culture, efforts and customs are a way of showing caring to an individual at work, instead of only offering "competitive benefits" to support fitting work and life together.

2.5.3 Cameron & Quinn's Creative Organizational Culture

As earlier was mentioned on the section of types of cultures, the *adhocracy culture* is the upper right block of Cameron & Quinn's quadrants of four major types of organizational cultures and is described as a creative culture. Cameron & Quinn (2006, 43) further explain the features of adhocracy culture to be oriented towards innovative and pioneering initiatives that lead to the success of an organization, where organization's main goal is to advance developing new products and services on the leading edge and to foster creativity. However, Cameron and Quinn elaborate that an **adhocracy culture** can be something temporary, like for example a project group that disassembles after a task is finished but at the same time adaptable to change whenever new circumstances arise. The adhocracy culture type can be found in industries such as software development, consulting and filmmaking. In an adhocracy culture, the role of management is to be a visionary, innovator and an entrepreneur and organizational drivers of values are ability to transform, creating innovative outputs and agility. Important characteristics for an adhocracy culture by Cameron & Quinn (2006, 43-46) include

- Agility
- Adaptability
- No centralized power or authority relationships
- Individuality
- Risk taking
- Creativity and innovation
- Commitment to experimentation
- New resources to produce effectiveness

The adhocracy culture type is partially typical for **an advertising agency** and marketing field, since it is very much like a consulting firm- the customers are treated as independent projects and different types of task teams are often established for different parts of the projects. However, in

organizations there usually is a *dominant* organizational culture type, but it can be a combination of many cultures. When assessing a culture within marketing, multiple roles in an organization take place and competition and sales are also present and therefore cannot be neglected. For these features and considering the field of business, it is good to have a look at a *market culture*.

What is typical for a market culture according to Cameron & Quinn (2006, 39-40), is that it is orientated to the external affairs of a business, focused on customers and transactions such as sales, exchanges and arrangements for generating competitive advantage. For a market culture, typical objectives include profitability, long-term targets, holding a niche market and basic customer foundations. In addition, productivity and competitiveness are dominating factor for a market culture. In a market culture, the management's major objective is to increase the organization's productivity, profits and results. Market cultures are aiming for a market leader position, and trust in aggressive strategies.

2.5.4 Amabile's Creative Organizational Culture

A study by T. Amabile (1988) presents **models for individual and organizational features of creativity**. The study results are based on three different interview studies, the first including 20 R&D corporations and over a hundred scientists, the second 16 marketing and development employees and the third 25 marketing and sales employees. The interview research was made based on questions such as what is regarded to be supportive for personal creativity, what kind of moment can an individual remember to be especially creative, and what was present or influencing the moment of creativity. In addition, factors hindering creativity such as persons and environments were researched. The findings of the research are divided into 10 traits in individuals in problem solving that enhance creativity and 5 traits that hinder creativity (Tables 5 and 6). (Amabile, 1988.)

Qualities in problem solvers that promote creativity	Explanation
Various personality traits	Curiosity, energy, persistency, intellectual honesty
Self- motivation	Being self-driven, excited about the work itself, attracted in the challenge, enthusiastic, feeling of importance, belief
Special cognitive abilities	Tactics for creative thinking, special talents in the problem solver's particular field, general problem-solving abilities
Risk orientation	Attracted to challenge, unconventional, orientated to doing things differently and taking risks
Expertise in the area	Knowledge, talent, experience in the field

Qualities of the group	Intellectual, social and personal synergies within the group
Diverse experience	Broad general knowledge from many fields
Social skill	Broad minded, team player, social and political skill
Brilliance	General intelligence
Naivete	A new individual in the field, that has no biased opinions

TABLE 5. Qualities of creativity in an individual by Amabile (1988).

Qualities in problem solvers that hinder creativity	Explanation
Unmotivated	Lack of motivation for the work, not being challenged by the problem, pessimistic attitude, lazy
Unskilled in the problem area	Lack of ability or experience in the problem area
Inflexible	Unwilling to do things differently, opinionated, being set in one's own ways
Externally motivated	Being motivated by money, recognition, responding to restrictions being set by others
Socially unskilled	Lack of social or political skills, being a poor team player

TABLE 6. Qualities hindering creativity in an individual

9 features in organizational surroundings that improve creativity and 9 traits of surroundings that hinder creativity. The features are presented on the table below (Tables 7 and 8) in a ranking order building from the results of the study. (Amabile, 1988.)

Qualities of environments that promote creativity	Explanation
Freedom	What and how to accomplish a task or a project
Good Project Management	A manager who is a good role model, enthusiastic, not too strict but sets a clear direction, matches tasks to worker's skills and interests
Sufficient resources	Access to necessary facilities, equipment, resources, people, knowledge

Encouragement	Management enthusiasm for new ideas, creating an atmosphere free of evaluation
Various organizational characteristics	A mechanism for considering new ideas, a climate of cooperation across levels and divisions, an atmosphere where innovation is promoted, and failure is not fatal
Recognition	A sense that creative work will receive feedback, reward and recognition
Sufficient time	Time to think creatively and explore perspectives instead of repetition
Challenge	A sense of challenge arising from the problem
Pressure	A sense of urgency that is internally generated from competition with outside organizations, or a desire to generate something important

TABLE 7. Qualities in environments promoting creativity by Amabile (1988).

Qualities in environments that hinder creativity	Explanation
Various organizational characteristics	Inappropriate reward systems, excessive red tape, corporate climate lacking cooperation, little regard for innovation
Constraint	Lack of freedom in deciding what or how to accomplish a task
Organizational disinterest	A lack of organizational support, interest or faith in a project
Poor project management	No clear direction, manager with poor communication skills, too tight control
Evaluation	Inappropriate evaluation and feedback systems, unrealistic expectations, environment focused on criticism
Insufficient resources	Lack of appropriate facilities, equipment, materials or people
Time pressure	Insufficient time to think creatively about the problem, too much work on a too strict time frame
Overemphasis of the status Quo	Reluctance to change the way of doing things, unwillingness to take risks

Competition	Interpersonal or intergroup activity within the organization, fostering a self-defensive attitude
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TABLE 8. Qualities in environments hindering productivity by Amabile (1988).

The individual characteristics could be distributed into **field-relevant proficiency** (referred to know-how and skill in the problem field), **proficiency relevant for creativity** and **internal motivation for accomplishing tasks**. The environmental factors on the other hand, all seem to have a precise level of balance between different features – an extreme of any feature might be hindering creativity. Based on the environmental and individual creativity features, a model for organizational innovation was established based on the individual's features, environmental features and stages of innovation process which will not be depicted further in this thesis. From this model of organizational innovation, the core organizational *and* individual creativity components were found; motivation towards innovation, available resources in the assignment domain and abilities to manage innovation. When these three components of organizational innovation meet, the creativity intersection is established and in the centre of the model, the highest point of organizational creativity is found – the larger the intersection between these factors is, the higher is the creativity within the organization. (Amabile, 1988.)

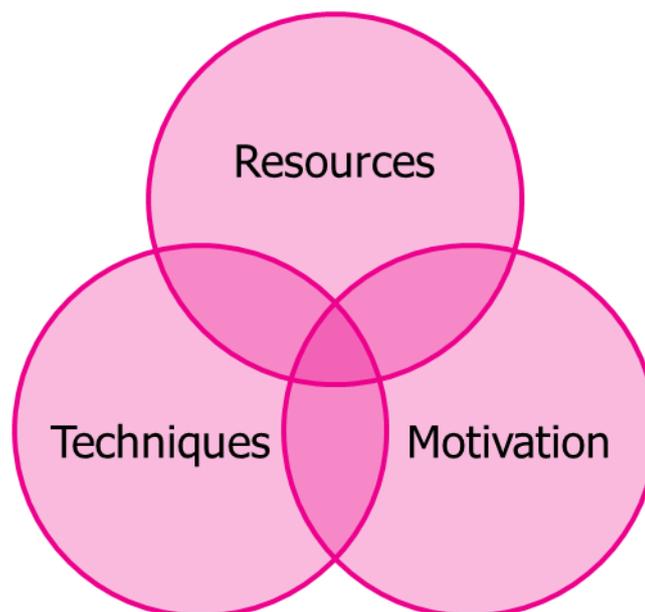


FIGURE 10. The Creativity Intersection by Amabile (1988).

The component *resources* for individual means ability and expertise in the area or field and for the organization it means the funds, materials, people, systems and information. *Techniques* present the skills necessary for creative thinking and working by both the individual- in the form of creativity relevant skills and the organization- in the form of innovation management skills. In both cases, the techniques are operating on the resources. These two factors make innovation possible, but the third component, *motivation to innovate*, is what actually *makes* the **creative process** happen. (Amabile, 1988.)

2.6 Benefits of a Well- Established Organizational Culture

Kuusela (2015, 14) describes organizational culture as the key to good cooperation, and as a competitive advantage. Forming a business's strategy on the grounds of wanting to be a "good organization", a nice place to be employed by and an organization to feel proud of, leads to beneficial situations in the long run. Kuusela (2015, 14) explains organizational culture in one concise sentence: "Without a culture we will not become a community, and without us there will be no results." This sentence describes the importance of studying and developing organizational cultures, in order to maximise profits in an organization.

Based on an empirical survey research conducted, there are positive and substantial measures between **organizational productivity and its culture**. The study refers that according to Khalgani, Reshadatjoo and Iran-Nejad-Parizi (2013) who researched organizational culture and structure in the medical field and their effects to knowledge management, organizational structure and culture have the most impact to knowledge management. The same study refers to Abbas, Rasheed, Shahzad & Shahzad (2013), who discovered that creating and sharing of knowledge are major factors for the success of an organization, and the factors of importance for the phenomenon of share and creation of knowledge are in fact, the effect of organizational culture and trust within the culture, as well as level of motivation and socialization and common employee attitudes which can be referred as sub-categories of an organizational culture. Also, a finding by Asgari, Bagheri, Dekho Nazari, Tavassoli and Rezaiepour (2013) in the research tells, that important factors affecting innovation culture include organizational vision, education, the existing organizational culture, building the foundation of culture and a flexible and strategic approach to culture. The study itself researches the relationship of organizational culture and productivity in a gas distribution company and the results confirm the results of the previous studies, and that organizational culture can have a positive effect on organizational productivity. (Atafar, Fallahneia, Shahrabi, 2013.)

Another paper referring to previous studies of Marcoulides & Heck (1993) and Schein (1992) about enhancing organizational effectiveness, suggests that organizational culture **has a substantial impact on executing strategy** and ability to achieve business goals, therefore it is linked directly to the organization's performance. Furthermore, the paper suggests that a culture of appreciation helps the employees understand the deeper goals and strategies of organizations, resulting to higher productivity. Moreover, the study implies that aligning strategy with organizational culture can be an asset in pursuing competitive advantage to become an industry leader, since a good organizational culture reflects in employees and all the way to customers and competitors and effective organizations focus on engaging and encouraging their employees and developing their human capital through which they improve productivity and performance. (Jain & Jain, 2013.)

According to Rossi (2012, 18-19) investing into a good organizational culture leads to better profit and growth, higher productivity, innovation and job applications, less employee turnover and fewer

sick leaves within an organization. Rossi presents findings of her research of **the effects of an organizational culture** in "the best workplaces". Important measures are depicted in the figures 11 to 17 below.

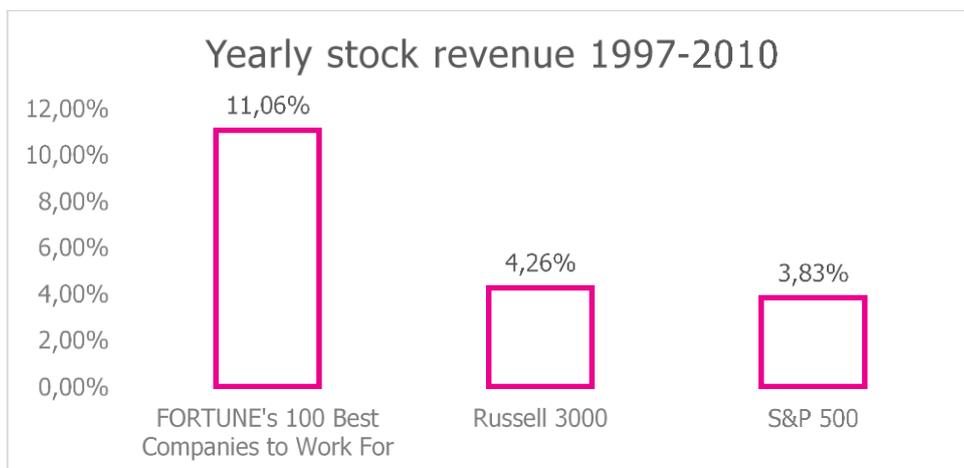


FIGURE 11. Better stock revenue in 1997-2010. The best workplaces are enjoying the trust of investors. (Rossi, 2012, 18.)

Figure 11 shows that organizations that are investing in their organizational cultures, have a considerable yearly stock revenue **in comparison to** Russell 3000 and S&P 500 indexes.

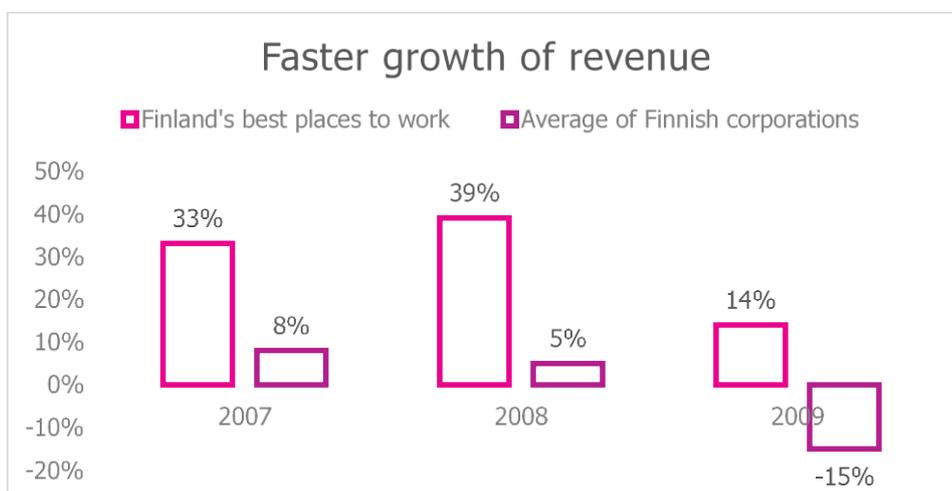


FIGURE 12. Faster growth of revenue. The best workplaces are increasing their revenue faster than others. (Rossi 2012, 18.)

Figure 12 represents the comparison in **growth of revenue** of Finland's best places to work and average of Finnish corporations. It can be seen that the companies investing in their organizational culture have up to double the growth in revenue than the average of Finnish corporations.



FIGURE 13. Higher productivity. In the best workplaces, the productivity outgrows the increase of staff. (Rossi 2012, 18.)

Figure 13 shows that through growth of staff, the Finland's best places to work are enjoying continuous increase of revenue as well – meaning **overall increase of productivity**.

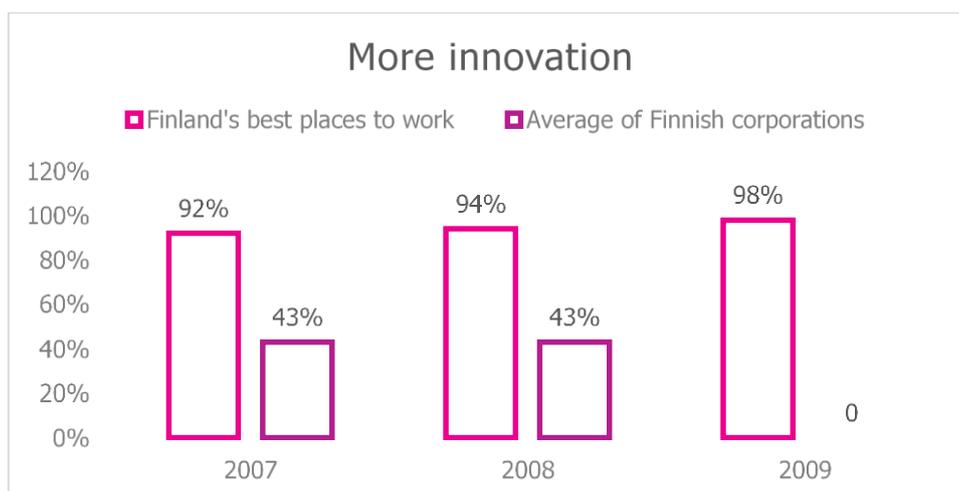


FIGURE 14. More innovation. The best workplaces are innovation-based businesses (the amount of businesses that have brought new products/services to market during the past 3 years). (Rossi 2012, 18.)

Figure 14 represents the difference of how many organizational culture-focused businesses have presented new products and services to market during the past three years. Especially this finding of **more innovation** in the best workplaces, established through cultural leadership and features of giftwork culture, is important for the framework for this thesis.

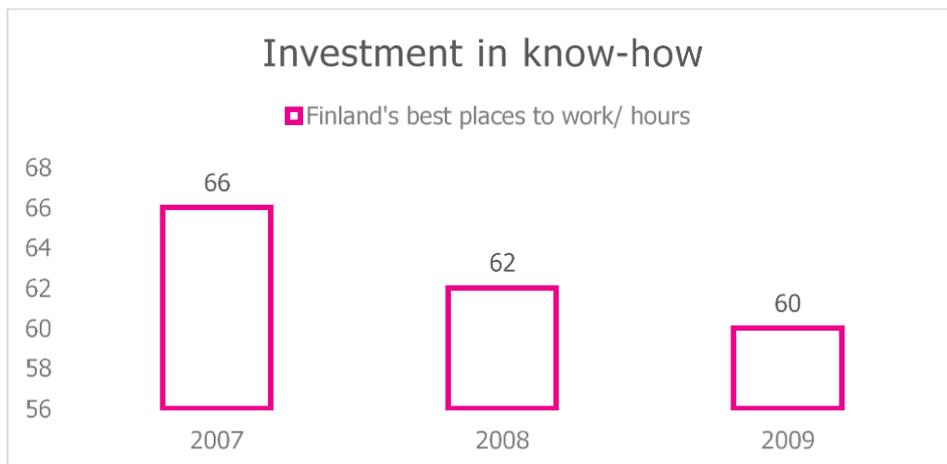


FIGURE 15. Investment in know-how. In the best places to work for, the investments on know-how have been kept at a high rate even during the recession (training hours/employee/year). (Rossi 2012,19.)

A common feature for the successful businesses in Finland is investment in know-how. The figure 15 shows that even during recession, the hours invested in **increase of know-how** were not severely cut. As can be concluded from the figures 11 to 15, a good organizational culture clearly makes a difference. Organizational culture can lead to a massively higher stock revenue, a faster increase of revenue, higher productivity, and more innovation.



FIGURE 16. Smaller employee turnover. The best places to work for are able to keep their talents (compare to your own field's turnover rates). (Rossi 2012, 19.)

Figure 16 presents that investing in an organizational culture shows **organizational commitment** of employees. The employee turnover has decreased through years 2007 to 2009.



FIGURE 17. Less sick leaves. In the best places to work for, the majority of work time is used to working (compare to your own field's sick leaves). (Rossi 2012, 19.)

Figure 17 shows that the organizations investing in their culture have up to half **fewer sick leaves** than average of Finnish corporations. Figures 16 and 17 depict that Finland's best places to work for have a low employee turnover and less sick leaves than the average of Finnish business corporations, and these two factors can reduce the general costs in a business, since sick leaves and employee turnover can be one of the most expensive costs for a business to occur.

2.7 Improvement of a creative organizational culture

In their book *Managing and Leading People Through **Organizational Change** : The Theory and Practice of Sustaining Change Through People*, Hodge (2016, 21) refers to Oreg, By & Michel (2013) that "*change* is any alteration in an organization that has the potential to influence the organization's stakeholders' physical or psychological experience". Hodge further refers to Dawson (2003) stating that change is the opportunity to make or become different through new ways of organizing and working. Alvesson & Sveningsson in their book *Changing Organizational Culture: Cultural change work in progress* (2008, 17) elaborate and refer to Marshak (2002) that change has four different metaphors:

1. Fix and maintain
2. Build and develop
3. Move and relocate
4. Liberate and re-create

In this thesis, the metaphor to **build an develop** the culture of the organization can be expressed as the objective of the paper. Alvesson & Sveningsson (2008, 18) further explain that building and developing is adding something to construction, strategies and operations that already exist in an organization, rather than repairing something. Especially in this thesis, the purpose is not to *fix* anything- instead, it is to find out features and methods to *improve* something that is already working.

Since an organizational culture is a process that continues, develops through time and is constantly evolving, a **model of improvement** should be used to describe the process of improvement in an organizational culture. A scientific article by Moen & Norman (2006) present a PDSA cycle by Langley, Nolan, and Nolan (1994) and a Model of Improvement by Langley, Moen, Nolan, Nolan, Norman, and Provost (1996, 2009).

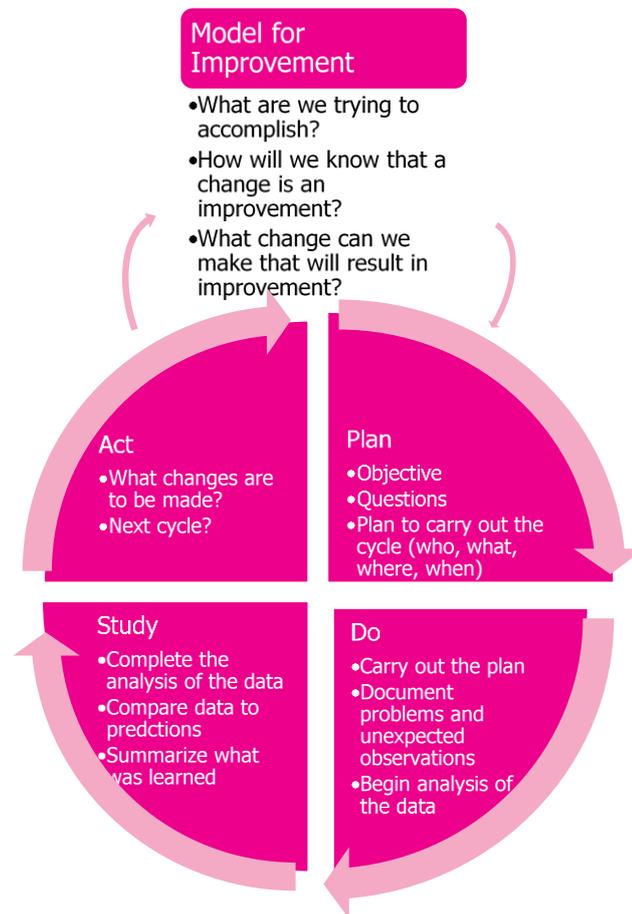


FIGURE 18. The model of Improvement including a PDSA cycle by Langley, Moen, Nolan, Nolan, Norman, and Provost (1994, 1996, 2009).

This model of improvement can be **adapted to this thesis** and improvement of an organizational culture, which presents a plan- phase for improvement of an organizational culture. After the thesis the improvement process should continue by implementing the development model, measuring and reassessing the results, and upon the results a decision about further actions shall be implemented.

In their paper *Enhancing creative thinking within organizations* s McFadzean (1998) studies about organizations and **how organizations can enhance their creativity** through cultural creativity development and creative problem solving (CPS) within the company. The study refers to multiple researches and states that a creative culture can be emphasized by **developing a culture and climate that supports creativity** and ideation processes (Anderson, Hardy and West 1992; Jones and McFadzean, 1997). This can be established by ensuring safety for taking part (Anderson et al., 1992), and an environment that encourages challenging of pre-known processes, products and procedures (Jones and McFadzean, 1997, McFadzean, 1996a). Organizational management should strengthen visioning – creating a vision of where they want to be in five to ten years (VanGundy,

1988), and organization should focus on establishing a climate of excellence – implementing creative ideas effectively (Anderson et al., 1992). Employing versatile people, even those who do not strike as to “fit in” to the organization supports creation of new ideas through new perspectives (Jones and McFadzean, 1997) and allowing time for personal projects within the organization in order to self-develop is crucial for increase of know-how and creativity (McFadzean, 1996b). Encouraging an organizational atmosphere of fun and enjoyment (Hall, 1996) and by developing creative problem-solving teams (McFadzean, 1996b) has an effect on organizational creativity. (McFadzean, 1998.)

Furthermore, McFadzean (1998) introduces that **a creative organizational culture** should emphasize creative problem-solving sessions for increasing thinking creatively in an organization. The **CPS sessions** construct of creativity techniques (Couger, 1995; De Bono, 1992; McFadzean, 1996a; VanGundy, 1988; Von Oech, 1990) divergence through encouraging new ideas and deterring judgement (VanGundy, 1997), people – different and with fluid thinking (VanGundy 1997), laughs – humour and a relaxed, playful atmosphere is a good foundation for creativity (Von Oech 1990, p. 91) and process – the CPS sessions need to have proper agenda and good preparation in order to result in effective meetings (McFadzean and Nelson, 1998). The types of techniques can include paradigm preserving techniques (no fresh components or relationships in the area of the problem), paradigm stretching techniques (extending the borders of the area of a problem, adding something new) and paradigm breaking techniques (entirely breaking the limits of the area of the problem and looking at a new perspective). (McFadzean, 1998).

Raudsepp (1987) introduces ways of **how to create an organizational culture of creativity**. He claims, that first, an organization’s management must take responsibility of development process of the culture and support employee’s personal development possibilities and aspirations. Stating and planning creative organizational behaviour, creating an open and innovative environment and eliminating projects that consume creative resources without enabling organizational growth of innovation should be eliminated. Matching tasks with individual employee interests, allowing different working methods and setting high standards helps to grow motivation for discovering new ways of problem solving. Making time for creative tasks is crucial, hence creative inputs need time to grow also outside of active thinking. Searching and encouraging creative abilities, allowing failures and using them as learning points as well as allowing participative decision making for all employees of an organization increases organizational culture’s creativity. Creative situations with cross-organizational teams for discussions and shared learning in addition to a channel for turning organizational creativity into ideas, methods and organizational changes are essential for enhancing a culture of creativity. (Raudsepp, 1987.)

3 CREATIVITY AND PRODUCTIVITY

3.1 Definitions

The **main objective** of this thesis and research conducted, is to create a development model of the cooperative organization's culture for increasing or supporting its' productivity through creativity. Referring to Kuusela (2015), what makes a group efficient and productive, is a strong and coherent culture. Organizational culture can affect productivity to a huge extent, especially in creative line of work. Therefore, it is important to define the productivity more in depth. When referring to employee productivity, it means the degree of output of the individual at work. The degree of output can be a vague measure, depending on the job and position of an individual, and it can include personal creativity, innovativeness, or a measurable concrete result of a task. Organizational productivity and creativity consist of the overall productivity and creativity of the individual employees within the said organization.

In their book *Stimulating Your Professional Creativity: Get Out of Your Rut and Unlock Your Creative Potential* - Rens, Chantal, Probert, Carly (2016) refer to Sternberg's (2007) **definition of creativity**: "*Creativity is the ability to produce work that is: innovative (i.e. original, unexpected), good quality and appropriate (i.e. useful and respects constraints)*" (Sternberg, Kaufman, & Pretz, 2002: 1). Amabile, based on their extensive study on definitions of creativity, states that creativity should be defined as "*behaviour resulting from particular constellations of personal characteristics, cognitive abilities, and social environments*" (Amabile, 1983).

Moreover, in their study *Research in Organizational Behaviour: A model of creativity and innovation in organizations*, Amabile(1988) presents multiple definitions for creativity by different researchers **in a different context**; definition by the person "*the constellation of personality and intellectual traits shown by individuals, who when given a measure of free reign, spend significant amounts of time engaged in the creative process*" (Finlay and Lumsden). Definition by the process "*Creativity is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people or circumstances of his life on the other*" (Rogers, 1954). Furthermore, Amabile presents a definition focused on the product originally by Stein (1974) "*Novelty that is useful*". (Amabile, 1988.)

Furthermore, in the same research, Amabile (1988) defines creativity based on products (ideas) as: "*creativity is the production of novel and useful ideas by an individual or small group of individuals working together*". This definition of creativity by the **product of ideation**, is the most applicable definition considering the topic of this thesis and will be used as a guideline. An idea is a product of creativity; therefore, it can be stated that productivity is a result of creativity in an organization. (Amabile, 1988)

3.2 Attributes for increasing creativity and productivity in an organization

An article about **attributes that affect productivity in an organization**, tells that five aspects to assess are good technology, training, communicating effectively, setting and measuring goals and enhancing company's culture. The best productivity in an organization can be achieved when employees are provided with the according technology in order to perform their tasks and improving the company culture that emphasizes relationship building and rewarding teamwork. Cross-training and development of employees allows an organization to get a vast skillset for employees that allows them to perform different tasks instead of a limited range of work. Effective communication helps to align shared expectations and values for the part of the group of the organization and setting goals and analysing performance helps with self-motivation and keeping the motivation and engagement consistent. (Gold, 2016.)

According to **a study about innovation labs** researches the effect of a space created for creative ideation and innovativeness. The results of the study propose that a creative space can have a positive influence on organizational creativity- when there is a named time and place for creative behaviour, technology, and people needed for the process. Creative spaces are found to increase the quality and quantity of ideas in a short period of ideation time. Creative spaces can consist of stimulating architecture with circular and rectangular wall spaces, bright colours and interesting designs, and round tables to support creative group behaviour. The study further implies to researches by Holahan (1982) arguing that décor, layout and architecture have an effect on human behaviour as well as to Lewis & Moultrie (2005) that eliminating a traditional environment can affect positively to thinking "outside the box". In addition to these, different technology to support ideation process within the creative space should be available, for example systems for brainstorming, pictures, multimedia projection tools, whiteboards and such. (Magadey&Birdi, 2009.)

Another **factor proven to increase organizational creativity is socialization**, which increases knowledge sharing in an organization. An empirical study suggests, that knowledge is a key for achieving an economical competitive advantage for the organization through culture. The results of the study emphasize that informal socialization and building empathy and special relationships within the people is the base for creativity. Sharing vision and ideas increase coherence and creative behaviour. Methods for increasing and encouraging socialization, organized socialization, is a grounding for informal socialization within organizations to happen and therefore, has a significant relationship with increasing creativity in an organization. (Handzic&Chaimungkalanont, 2004.)

Virolainen&Virolainen (2016, 9) present, that **power of mind** at work is one of the attributes of organizations to reach their best potential. Virolainen&Virolainen (2016) further explain, that through a mindset of positivity, openness and learning, an individual is able to enhance their productivity, innovation and creativity. Important features of a powerful mindset at work is, amongst many things, being optimistic and open, knowing one's strengths at work and embracing them, seeking for lessons to learn, taking control of work through productive scheduling and decreasing disturbances to minimum and prioritising tasks, in order to gain focus and to decrease time-consuming multitasking

at work. An organization can reach a new level of productivity by focusing on working methods and mindsets. Virolainen&Virolainen (2016, 159) furthermore suggest on *acting* towards goals and values and creating an encouraging the organizational atmosphere towards them. Referring to a company called Brasilata, where creativity is expected from the employees- the employees are spoken as inventors in order to create an innovative mindset of what is expected from the employees. This mindset is believed to lead to acting towards the vision.

A study on organizational culture's relationship on creativity in an organization has found that attributes affecting positively and promoting a creative atmosphere in an organization are **aligned values** with the organizational values and personal values of an individual, open team communication, and psychological safety in the atmosphere of an organizational culture. According to the study, **psychological safety** is described as the willingness to produce new ideas "without having to worry" or not being afraid to, approaching with suggestions, improvements or new ideas in the workplace. It was also found, that interpersonal relationships that are considered close, affect the creative productivity of individuals within the workplace positively. (Taha, Sirková, Ferencová, 2016.)

To summarize, factors that have an impact on organizational productivity include measuring performance and setting goals, self-development and organizational cross-training, right technology and through a mindset of positivity and learning. Factors affecting creativity positively, include an organized time and space for creative processes along with tools and technology for stimulating creativity and thinking outside the box. Socializing, visionary thinking and creating an atmosphere of sharing and trust increases ability to creative thinking. Relationship building and psychologically safe atmosphere influence creative behaviour positively.

4 IMPLEMENTATION OF THE RESEARCH

4.1 Research Method

Leavy (2017, 9) describes **quantitative research** as *deductive approaches to the research process aimed at proving, disproving, or lending credence to existing theories*. Leavy (2017) further elaborates, that the research includes measuring variables and testing relationships between variables in order to reveal patterns, correlations or causal relationships with a purpose of explain or evaluate an issue and usually, the scope of quantitative research can be large. Leavy (2017,9) refers to Leavy (2014) furthermore by explaining that **qualitative research** is *generally characterized by inductive approaches to knowledge building aimed at generating meaning to explore, learn and investigate a social phenomenon; to unpack the meanings people ascribe to activities, situations, events, or artefacts; or to build a depth of understanding about some dimension of social life* (Leavy, 2014). Typical for a qualitative research is to gain detailed information from a small sample, with a purpose to explore, describe or explain. Moreover, Leavy (2017, 9) describes a **mixed methods research** (MMR) as *collecting, analysing and in some way integrating the both quantitative and qualitative data in a single project*. This method may result in a comprehensive understanding of a phenomenon under investigation, and is generally used to describe, explain or evaluate (Leavy 2017, 9). MMR is also commonly used in social and behavioural science that aims to prompt community change or social action (Leavy 2017, 9).

In this thesis, the research is involving both, the aspects of **quantitative and qualitative research** which is why it can be said it is **a mixed methods research**. Data is collected through qualitative *observation* and a *survey* that combines quantitative ways to collect and assess qualitative information in order to see patterns and for the information to be illustrated in case of need. The research's purpose is to achieve an understanding towards a social phenomenon such as *organizational culture* and try to depict *social dimensions* through observation and the surveyed questions after which a data analyse will provide qualitative information of the cooperative organization's culture in order to create an illustrative cultural development model. Although a quantitative research would require a certain, large sample size, this mixed method research is focused more on gaining *depth* of a specific group's behaviour and values and other cultural aspects – which is why it can be assumed that the sample used for this research is representative enough for the purpose of this study.

In their book *Research Methods in Information*, Pickard (2017, 111) refers to Bell (1999, 13) with a **definition of survey** research with "*The aim of a survey is to obtain information which can be analysed, and patterns extracted, and comparisons made*". A qualitative research is described by Adams (2014, 6) as a research that "*has methods of data collection and analysis that are non-quantifiable, aims towards the exploration of social relations and describes reality as experienced by the respondents*".

A quantitative research is further explained by Adams (2014, 6) as a research that is used for measurement of research and this is why it is common that statistical analysis is used. Walle (2015, 16)

further explains, that **a survey can be qualitative but be recorded at quantitative manner**, when the respondents are required to give quantitative responses for a question that can be considered subjective by its environment. Therefore it can be stated, that the survey presented in this thesis, is a survey that collects qualitative information on experiences and opinions of employees within an organization, but the questions will be in some cases presented in a quantitative way, as in the questions where an answer should be given on a scale.

A definition for **an observation method** in research is described as "*Observations are carried out in order to provide evidence of the here and now, to discover how people behave and interact in particular situations*" by Pickard (2017). Pickard further claims that it is debated whether an observation technique should be used because of the involvement of the researcher. However, as in many consultative lines of work and as Schein (2010), use observation method in studying organizations, the method was also chosen for this study in order to gain perspective to support the survey. My role as an observer is involved due to the aspect of working in the organization, alongside the other employees. However, as what comes to the involvement to this research, I, as the author of the research, understand to be such a recent face within the organization that I am able to observe the organization objectively enough for the purpose of this research, and considering my tasks and role for the organization, it is to be believed that the objects and factors of observation are not factors that I could, or would, influence with my behaviour or presence within the organization.

For this thesis, **two methods of research were chosen**. Firstly, due to the abstractivity and holistic form of the subject of this thesis – being more of a phenomenon- an organizational **observation** was performed. Observation is commonly used as a method of qualitative research and in order to gain insights and qualitative information on the cultural habits, norms and behaviour of the researched organization. This type of research was chosen as a method for this thesis also to gain information that can be unconscious for the employees of the organization, or otherwise would require knowledge in the field in order to provide results. The observations of this organization were made during September 2019, in addition the initial observations of short encounters with the CEO and the meeting at Kuopio office. The observational research was implemented by making notes of cultural artefacts and observable features on the base of the theories during the work hours of my internship. The results of the observations are further presented in this thesis.

Secondly, **a survey** was performed to gain more insightful views of habits, norms, behaviour, traditions and other cultural factors, such as the dominant dimensions of the culture and suggestions of cultural improvement. The survey was composed on Google Forms and distributed to the employees of the organization via e-mail. The answers of the survey were collected during two weeks' time span on 25th of September 2019 until the 9th of October. Considering the time constraints for this thesis, a survey method was chosen in order to get answers about the organization's cultural features and suggestions for improvement from the viewpoint of the employees – without adding too much baggage or time constraints for their personal schedules at work. In an optimal situation, in-

interviews would have been established to gain similar qualitative information. Although, a pro in using the survey method for this instance is, that it allows anonymity of the answers and might give more open evaluation of the organization's culture.

4.2 Observation

The organization, Hurry's, cultural key features are presented in Figure 19. The organization emphasizes **a culture of authenticity** of behaviour, conscientious work morale, enthusiasm, and common will to solve problems. The company identifies to be inspiring, honest and yellow- a colour that speaks of joy, sincerity and openness. As a community, the company aspires to constant improvement and resents dishonesty. As the organization's purpose – they identify to be "the one, who delivers" meaning an aid for a customer to find direction and follow through so that goals can be achieved. Considering the organizational values of constant improvement and will to resolve, which is a large part of creativity - a source for ideation, it is important to see how these aspects of the organization's culture support the organizational goals and values in practice, for the purpose of this paper. These attributes, amongst features of the theoretical approach are assessed through observation in this thesis.

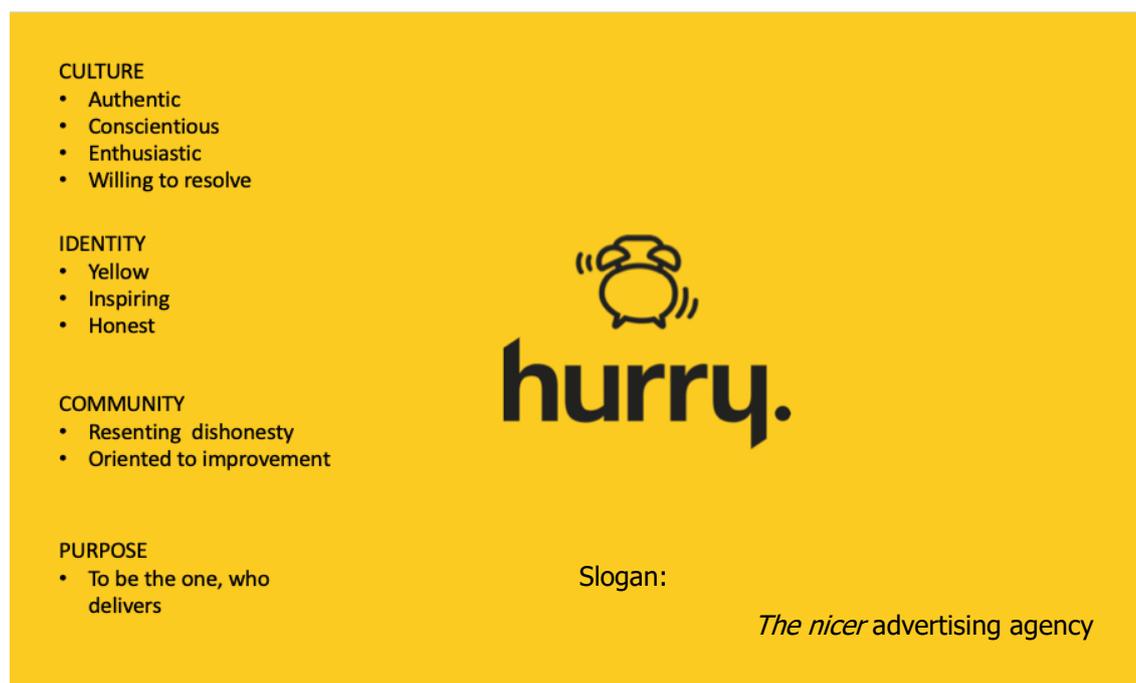


FIGURE 19. Case Organization's key values, logo and colour. (Hurry.)

The observations for the purpose of this research contain **impressions of the cultural and creative features of the organization**. The features observed include initial contact and first impressions of the organization, how the cultural aspects and values are shown in the physical environment of the organization, how people of the organization behave according to the organizational values, what methods are used at work and whether there are creative aspects or methods in the culture currently visible. The observations were made throughout a timespan of one month across both the offices of the organization. A limitation occurs due to a relatively more time spent in the

Kuopio office, and to the limitation of time toward the whole research. Therefore, the results of the observation should be considered superficial to an extent. However, for the purpose of this research the observation gives valuable insights in the realm of the analyse.

Schein's (2010) cultural levels of the organization can be used as a frame of reference for the observations, considering a limitation towards the deepest level of culture which I believe could only be researched after a considerable amount of time and experience within the organization, to actually be able to recognize certain unconscious norms. Considering the most **visible level of the culture of the organization**, artefacts, the first impressions of the organizational culture are important. The initial contact with the case company was through a phone call, where I was inquiring about a possible internship position in the company. The call was professionally answered by the account manager of Hurry's Kuopio office, who asked a few preliminary questions such as my field of study. After this, he directed me to further contact the CEO of Hurry via e-mail, and an appointment was agreed for a discussion about an internship position.

Upon the first arrival to the Hurry Kuopio **office**, the CEO was there to kindly greet me with a handshake, after which I was immediately offered coffee. The surroundings were full of natural light, the hall was decorated with yellow highlight features such as lamps and shelves, black furniture and a white themed colour on the walls. The lobby room had a few armchairs and a black leather couch and a coffee table, and it opened up to four directions: on the right of the entry there was an office space for two, on the far left there was another office space for two, and straight forward a small office room for one, and a kitchen area further forward. Each office space was spacious and equally sized. The lobby room had a poster hanging on the wall with a text "only dead fish go with the flow". The negotiation room which was entered through the two-person office space where a long table was sided with approximately eight chairs and a TV with a camera which was used for team meetings. The walls were decorated with small shelves with Hurry's branded products.

The initial meeting with the **Joensuu office** team was very similar to Kuopio, people were approaching, kind and smiling. Atmosphere was very relaxed and filled with laughter. Noticeable artefacts about physical atmosphere with this office is similar to the Kuopio office, but with a bit different office layout. The office had an open office structure in the "lobby" area with a few workstations, and three more rooms with glass walls dividing the space, for workstations of account managers, Art Director and a negotiation room. Further through the lobby there was a similarly decorated kitchen area to Kuopio office. A visible artefact that first welcomes me to the office, were two cosy-looking yellow armchairs- in Hurry's colours. The negotiation room also had a few yellow bean-bag chairs. Throughout the office the similar posters as Kuopio office were laid out.

4.2.1 Analytical results of the observation:

By using Schein's (2010) model for levels of culture in an organization and observing the artefacts of the culture of the organization, the **initial contact** with the company through e-mail was kind, yet professional. The feeling upon the first meeting of the employees was professional but relaxed and

the organization clearly presents a Finnish national culture with a habit of high coffee consumption. The interview situation felt more of a conversation between two people, trying to map out possibilities and personal attributes that fit the company, instead of an audition of constant endorsement of personal skills in order to be qualified for the company. Communication with customers is handled professionally, yet humanely, and the company comes across very approachable. There is no visible dress code in the company, and the technological equipment provided is very up to date. Posters on the wall speak of an attitude of ambition accompanied with humour and appreciation of authenticity. Communication within the employees of the organization can be perceived as very open – some use nicknames for each other, joking is present in almost every situation. Language used cannot be perceived as very formal, people approach each other openly within the organization.

Observations of **espoused beliefs and values** throughout the month of employment in the organization, certain goals, values and aspirations are highlighted and noticeable for an observer. The organization's core values of transparency, trust and focus on customer needs, authenticity and excitement were emphasized during the initial encounter and furthermore in daily operations. Other value clear to observe within the culture of the organization is *being pleasant* as comes across in the organization's slogan. This is observable in daily operations and behaviour, such as helping others within the organization and appreciating help, saying thank you, always greeting in the start of the day and leaving work and general consideration of co-worker's thoughts and how they are doing. Being pleasant is also what is emphasized in doing business with Hurry and communicating with customers.

Assessing the organizational features of Cameron and Quinn's (1999) types of organizational culture, features of **their creative organizational culture** are present to some extent; an external focus is clearly present, customers are put first and always guiding the goals of working, and the atmosphere can be regarded flexible towards working and behaviour – however, a noticeable concern for differentiation is absent for me as an observer. Also gaining and pursuing growth can be considered to be present. Features of a clan type of culture are not visible. Control type of culture is not considered to be present either – rules or procedures have never been brought up during my time of observation, however, efficiency of work is highlighted. Market cultural features can be observed to be present in the orientation to achieving goals and finishing tasks.

Strict rules or emphasized hierarchy is not sensed in the atmosphere, common sense is more emphasized in the ways of working and daily operations. A clearly observable goal of the organization is **constant improvement**, development and growth, and these are factors are part of daily conversations and tasks at work. Internal development is considered at ways of working and tasks, in order to make work easier and more efficiently communicated throughout the organization. Seeking and drawing in new talents and people for the development of the organization is also a noticeable aspiration of the organization. My personal observation of power-distance within the organizational culture can be perceived flat- it feels easy to approach managers and co-workers in case of need for help or just for a conversation

Observations of creative features of an organizational culture by Amabile (1988) can be used as a framework for the observations. **The employees** of the organization are versatile but character, and a common feature is curiosity and honesty. People are self-driven and excited, but personal tactics of creative thinking are not very visible. Risk orientation is not present in daily life at the office for me as the observer yet. The employees clearly have talent and knowledge in their fields. Social synergies within the groups do seem to work well and the members of the organization all come across as socially skilful. None of the organization's members come across as lazy or opinionated, external motivators are not in use in the organization.

As what comes to the creative environmental factors and work methods, employees **are allowed to use headphones** while working, to listen to music. The office doors are kept open and teammates communicate openly in case of need which tells about an open atmosphere at the site. The office time is flexible, as are breaks during the day as long as everyone handles their duties. The team members often have lunch together to their best abilities and the lunchtime is accompanied with common discussions and laughter. Once a week a team meeting of half an hour is held to discuss ongoing projects and tasks, which is very efficient. The managers have meetings with customers and with each other to discuss strategies and prospects, however, the production employees do not attend these meetings, so it is harder to assess the methods and content of these meetings. Feedback systems do not come across to an observer, but immediate feedback and encouragement is given within work teams face to face.

Employees take **ideation pauses** with each other in case of need, but not very frequently, and they usually are approached through ideation discussions. Projects and tasks with their roles and deadlines are kept up to date via project management app Trello, but there are no visualised measurement tools outside of personal computers, except of whiteboards in negotiation rooms. Employees have their own notebooks, pencils, books and post-its' at free disposal, and required technology and tools such as computers, cloud services and other digital tools needed for different roles. Employees work mostly individually and on their own workstations including the management and mid-management level but approaching co-workers and managers with questions and comments does not seem difficult in daily operations. There are no observable rules, reporting or procedures that would consume energy from working, but a constraint for creative work might be customers with their opinions and regulations towards work. Cross-fields knowledge is not used much, but at instances people do ask for opinions from team members. Time pressure can be regarded to be present quite a lot, sometimes deadlines approach perhaps too quickly in order to allow all the time needed for best creative work results.

As additional notifications, there **occurred situations**, when people came inside the office randomly from the street, to ask for directions or something other not relevant for the business. In these situations, the people were always welcomed and given information, as well as offered a business card in case of need for marketing services. These situations tell about organizational value of seeing opportunities and treating people well even without a clear business approached motivation.

During my employment, one employee was leaving the organization, and the situation was approached with wishing well, celebrating with cake and coffee and thanking for the time in the organization by the whole staff and managers. Also a few times the organization managed to get new customers, which was celebrated with a brief session of raising glasses. This tells about a healthy climate of gratitude and celebration, and also of a tradition of goodbyes.

4.2.2 Summary of the observation

To summarize, the organization's **visible cultural values** are observable in practice as well. As presented in the table below, it is also shown in practice that the organizational culture is honest, nice, and willing to improve. However, according to the subject of this thesis- measures of certain creative behaviour and ideating is somewhat hidden for an observer and *inspiring* as well as *enthusiasm* can be thought of as values that are not coming through very visibly to an observer. In the table below, brief notes of categories of Hurry's cultural aspects observable in practice are presented.

Schein's levels of organizational culture	<ul style="list-style-type: none"> - Atmosphere and climate - Language - Style - Physical environment - Values - Aspirations - Goals 	<ul style="list-style-type: none"> - Open, humorous and individual - Relaxed - Informal - Provides needed equipment, yellow - Niceness, development - Creativity - Growth
Cameron&Quinn's types of organizational culture	<ul style="list-style-type: none"> - Clan - Adhocracy - Hierarchy - Market 	<ul style="list-style-type: none"> - No "sharing everything" or lots of teamwork - Effective, ambitious, wants to gain growth - No rules or procedures, but seeking of effective results - Achieving goals and finishing tasks
Amabile's creative organizational culture	<ul style="list-style-type: none"> - Individual creative features of employees - Environmental creative features 	<ul style="list-style-type: none"> - Curiosity, self-motivation, excitement, knowledge, talent, social skills and synergies. No observable creative tactics or daily risk-taking.

		- Freedom, good project management, provided resources in equipment, immediate feedback. Not much of cross-fields knowledge sharing, insufficient time, customer constraints
Additional observations	- Behaviour	- Respect and helpfulness - Warm goodbyes - Celebration is present - Mostly digital creative environment - Flat in hierarchy

TABLE 9. Hurry's cultural features based on observations made.

4.3 Survey

The survey was composed in Google Forms and distributed to the employees of the organization via e-mail. The answers of the survey were gathered through **2 weeks' time span**. Due to the small size of the organization and the nature of the questions, all the middle-management and production employees of the organization represent the sample researched in this thesis. In total, the population of the organization comprises of eight employees (at the time of the survey), and the answer rate for the survey was seven out of eight employees. The survey comprised of 40 questions in total, and the original survey was prepared in Finnish due to the nationality of the employees in order to minimize confusion and reliability of the answers. The survey was divided in 4 subcategories according to the nature of questions; background information, organization, individual and behaviour. The full survey in English as well as the original survey in Finnish can be found from Appendices 1 and 2.

The **survey's questions** are mostly descriptive questions of feelings, opinions or experiences, in the form of questions such as "*how would you describe...*"; "*I feel, that...*" or "*to me...*" with response options on a scale of 1-4 where the numbers present extremities of each other- not insinuating of a "good" or a "bad" end of scale. A few other multiple-choice questions and ten open questions were also presented in the survey. After this an analysis of the survey results was executed, and the answers were quantified to some extent, such as to an average of an answer, in order to be illustrated in case of relevance.

The **open questions** could be categorized to questions addressing the organizational background such as work methods and cultural changes, organizational values and their occurrence in practice, features perceived as issues in the culture of an organization and suggestions of improvement for the culture of an organization. Furthermore, the responses for the open questions could be grouped

into *similar* and repetitive answers of a certain theme, and to answers providing additional qualitative information. Finally, the open answers were categorized into cultural aspects that are possibly harming the creativity of the organization and into suggestions of development and some suggestions are further assessed in Table 11 among with other results of the survey and observation

The **answer rate** for the survey was 7 out of 8 employees, which can be presumed to be presentative enough to get valuable insights of the organizational culture by the people who have known the culture for a longer period of time. However, one middle-management employee was on a personal leave during the research and was not able to attend the survey which is why getting all the responses was a goal that was not reached. The CEO of the organization was not included in the survey, for not influencing the replies due to the nature of some questions oriented to leadership- the CEO would not have a target to project their answers to. Also, the organizational CEO represents a subculture of their own, and researching another subculture in a different line of work would distract the framework of this thesis concerning *creativity* of culture and researching the effects of management in creativity would also present a research of their own. Therefore, it can be stated to be out of the scope of this thesis and shall not be researched further.

4.4 Results of the Survey

The background information gotten from the survey shows, for the respondents' career, that no-one has been a member of the organization for a longer period than 5 years, whereas due to the organizational history presented in the introduction of this thesis, the organization has a relatively **young culture**. Three of the people that replied have been working for two to three years in the organization, and three of the seven zero to one year. However, this question faced a limitation due to an error in the scale of options that can be understood in different ways which is why it is the safest statement to say, that nobody has worked in the organization for longer than 5 years. The following open question reveals, that during its' time, the organization has faced multiple changes; the organizational roles have changed for almost everyone, the operations have become more professional and clarified. The habits and procedures are said to be in constant change and are measured, assessed, reported and improved. Changes of staff are said to be frequent, and the organizational manager has also changed which has improved the operations from a quantity-oriented organization to a quality centred focus.

The questions 3.1.- 3.4., 11. and 12 help to analyse the organization's culture through reflection on Hofstede&Minkov's (2010) organizational culture dimensions. **The dimensional model** was chosen for this cultural comparison even though it is originally tested in an international environment, because the dimensions focus on organizational culture attributes rather than on national cultural features. Through the dimensions, some creative factors can also be deducted. Averages of the answers were calculated in order to see the majority's view on the dimensions. 2,5 represents a mean of the scale when average is calculated $[(1+2+3+4)/4]$.

Q3.1. Process oriented	 3,29	Result oriented
Q3.2. Employee oriented	 3,29	Job oriented
Q11. Parochial	 2,14	Professional
Q12. Open-system organization	 1,43	Closed system organization
Q3.3. Loose control	 1,86	Tight control
Q3.4. Pragmatic	 1,57	Normative

TABLE 10. Hofstede&Minkov's organizational culture dimensions measured in Hurry's culture (n=7).

The dimensional scaling in the survey was from 1-4, with an average of 2,5. **Answers showed**, that six of the seven responses think of the organizational culture more as result orientated and risk taking, one answer fell to the more stable perception of the orientation. From answers to 3.2. it can be seen that most of the employees perceive the organization to be more job oriented than employee oriented. Question 11. assesses on parochial versus professional culture, and the answers show clear division with employee identities. Three of the respondents feel to act similar and adopt similar organizational norms also out of work. Two of the respondents identify themselves somewhat similar, whereas two of the respondents feel to be identified by their profession. Question 12 measures the open versus closed system organizational dimension, and the results to this question showed orientation to an open system organization.

Question 3.3. **assesses** loose versus tight control and most of the answers were on the loose side of the spectrum, where the organizational culture is regarded relaxed and humour is present. Majority of the answers fell on the middle of the spectrum, with no extremity regarded. A few of the respondents regard the culture to be very laid-back, but none of the respondents feel the atmosphere to be very strict or guided by much of rules and procedures. Question 3.4. assesses the dimension of pragmatism and normatism, and the division of replies for this question set a vision of a pragmatic culture where customer needs are the centre of operations- the goal is to reach good results instead of *how* the results are achieved. From the answers to these questions the illustration helps to see the organizational culture on the scale of extremities. It can be deduced that Hurry's culture is *very* result- and job oriented but falls a bit more in the middle section towards the other dimensions.

Leadership is a vital part of a culture of an organization but considering the cooperative organization's size and different roles, **leadership is harder to measure**. Additionally, whether leadership is a factor influencing creativity and how, would go beyond the scope of this study. However, this figure gives a view of the level of giftwork- cultural features and the factors of cultural leadership present in the organization – these factors can be presumed to be important for any type of organizational culture in order to drive employees' full productive potential. Even though "giftwork culture" may not be a scientific theory in use, the resulting factors of organizational research included in the model give valuable qualitative information in an organizational culture's features.



FIGURE 20. Factors of cultural leadership.

Questions 17, 15, 14, 13, 16, 21, 23, 30 and 31 were established to see, how much the organizational culture of Hurry represents **similar features to giftwork cultural features of leadership**. The responses were tabulated into excel, and on occasions where the scaling was not linear for comparison, the values were reversed to get representative results of the scales through calculating averages. All the other questions were measured on a scale, but 23, 30 and 31, where an illustration of division is more representing.

The **general trend** in the calculated averages of the responses can be seen in between the mean of the scale and the perceived high end of a feature. Therefore, it can be deducted that all the features are present in Hurry's cultural features. Communication is regarded open, and excitement is present at work which can suggest that employees understand the bigger picture of their work. Gratitude is perceived to be present on a daily basis with an atmosphere of paying attention. Feeling of importance tells of a sense of caring at workplace. Feature of listening faces a slight nudge, where one respondent of the survey was more on the unaware side of their employer to know their strengths. Organizational culture is felt to support personal creativity, which tells of opportunities of development and learning which are also important parts for a creative culture.



FIGURE 21. Measuring Sharing in Hurry's culture.

The replies for this question show, that collective sharing is present in the organizational culture. Rewards are focused on collective rewarding and with time spent together, or with notifying for good work. Many responses also fall for the *in no way* sector, but additionally other responses were selected- where it can be stated that this question holds limitations towards interpretation and is not the best measurement. However, it gives an idea of cultural sharing, and it can be seen that personal- or external rewards are not present as a driver for motivation which is a good attribute for a creative organizational culture.



FIGURE 22. Measuring celebration in Hurry's culture.

It can be seen from the results, that the culture **does include celebration** in the everyday life. Successes, new deals and employees are celebrated, the only thing *not* celebrated is name days which tells that the organization holds a positive mindset towards small successes.

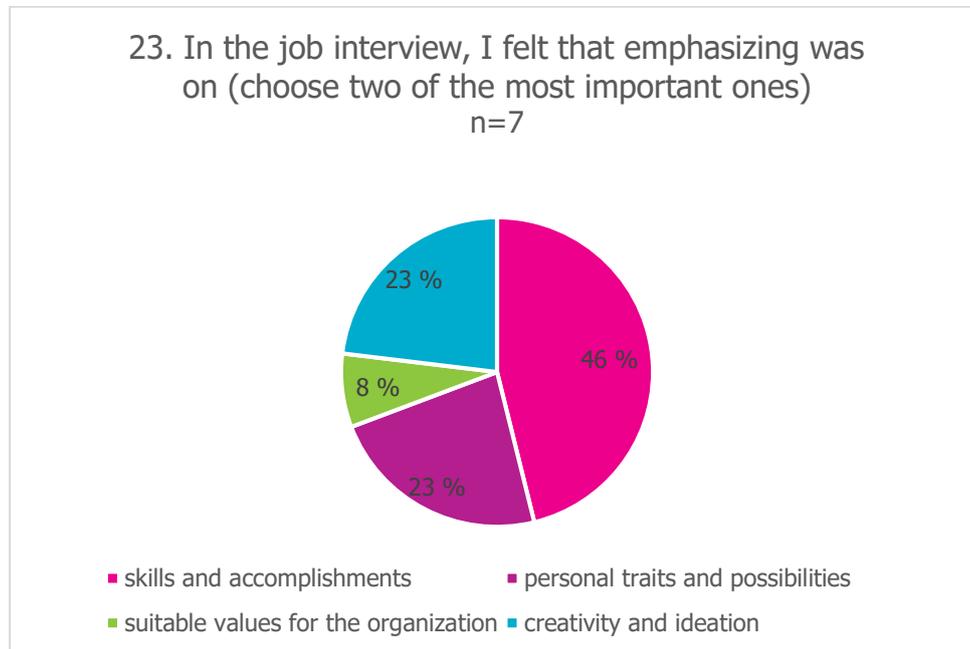


FIGURE 23. Measuring selection in Hurry's culture.

In figure 23, it can be seen that the **emphasis of selection** is mostly reliable on personal skills and accomplishments, which are equally important for an advertising agency. Personal traits and possibilities, as well as a seek for personal creativity and ideation were equally emphasized with each other, however far less, than skills. Suitable values for the organization hold a smaller share of replies but are not neglected either.

Question 3.5. reveals, that the respondents regard the organization to be more agile than calm- the mean of the answers was 1,43 whereas the mean of the scale was 2,5. Average of question 3.6. was 3,57- responses show the organizational culture to be perceived as entrepreneurial and active, instead of filled with internal competition and aggressiveness. **Entrepreneurial spirit** could tell of proactivity towards teamwork, and the lack of aggressiveness and competition could tell of a culture that is not hostile. Although, a small amount of competitiveness and aggressiveness could be a driver for motivation. Q3.7. with an average of 1,43 support the market culture ideology of gaining a position of a market leader and being agile and ready to take risks.

The open answers of organizational values seem to be in the realm of the Hurry's values, but more focused on the way of doing business within the organization- such as *speed, productivity, agility* and *customer orientation* One of the respondents **could not name values** of the organization at all, whilst many social perspectives such as *open, teamwork, team spirit, warm, social, honest, understanding and trustworthy* were brought up. The values are mentioned to be present *well* in practice, but closer teamwork is wished for, and: *"the beforementioned are how I would describe our*

everyday life "by referring to the question of values before. Again, one respondent is unaware how the values are present in practice. Open and relaxed atmosphere is mentioned. The responses of the organizational mission are focused on helping customers to improve their daily operations by freeing their time for what they are good at, understanding customer, improving of efficiency and know-how and helping customers to succeed and grow. The vision was described to be things as gaining name for the organization, growing, being versatile, being a market leader and being a flexible business partner.

The best thing in Hurry's culture is perceived to be the atmosphere with a rate of 57%, second best is work tasks by 28,6% and third, the way of working with 14,3%. Personal development opportunities or physical environment were not chosen at all. The meaning of Hurry for the employees are; one respondent regards the organization merely as a place where they work, one of the responses chose an open response of describing that the organization means "*the soul of work but a tribe would be too strong of a word*", two of the seven respondents would describe the organizational culture as "a tribe". Three out of seven refer to a community-setting. Most of the respondents regard that management decisions are communicated openly or consulted in case of need, one respondent wishes for closer communication or involvement in decisions, but none of the respondents' regard that they are not communicated.

The meetings are regarded quite useful in Q18 with an average of answers being 3,14 and the extremity of 4 describing *useful*. Q19 average of answers is 1,57 which is still strongly on the positive side of trusting co-workers, when extremity of 1 represented complete trust. Q20 shows, that being in a hurry is harmful to the employees' productivity a bit over the average of the scale when the average of the answers was 2,57 and the extremity of 4 represented *very much*. Q22 holds the average answer of 1,14 where extremity of 1 represents a safe and encouraging working atmosphere.

Q24 reveals, that **none of the organizational members feel** productive during 14-16 o'clock, and most of the answers are in the morning hours of the day. Q25 reveals, that factors of motivation for the employees towards ideating work is *time for creating ideas* for 50% of the answers, *opportunity to do more teamwork* for 33% of the answers, one open answer is *a more informal atmosphere* and one answer is *rewarding*. For this question, the respondents were allowed to choose two options which gives the responses more weigh, when the total amount of responses was twelve. The factors not chosen were noticing and gratitude.

The open question (Q26) considering **factors hindering productivity/creativity at work**, are mentioned to be: "*sparring about customers*", and "*result orientation and the assumption of what the customer wants, the feeling of having to achieve as fast and efficiently as possible- blocks thinking*". It can be concluded, that expectations and limitations towards personal creative work from the customers can be a factor hindering creative work. Other responses for this question could be categorized to feeling of hurry and interruptions. One answer gave a vague insinuation: "*I do not want to mention a yellow fruit, even though it is what first comes to mind, but soon starts to taste like*

that” which can insinuate of a taste of sour if insinuating lemon, or a taste of a banana if insinuating sweet. Improvement suggestions answered (Q27) included the following presented in the table 10 below. It can be categorized, that the employees of the organization would hope for more opportunities for teamwork and spending time together in order to enhance creativity.

The whole entirety of the project could be assessed as a team
More time for teamwork and ideation that is noted in offers
Room for so called normal work instead of constant improvement
Regular being together/having meetings/doing things (Kuopio). Highlighting our works' meaning from the viewpoint of customer, in order for the financial profitability not to guide our doing. We know, we can. Let's pay more attention to positive doing.
To be off the workstation from time to time.
More internal ideation within the organization, courageous challenging.
To give the employees more of the feeling that they do not need to be on their computers 8 hours a day > create possibilities to shine.

TABLE 11. Answers to question 27 (n=7).

The division of **how new aspects for ideation are sought** are presented in the figure 24 below. It can be seen that *never* has not been chosen for any of the options. In-house meetings seem to be the most frequent way of gaining viewpoints, many of the options are still regarded to be used mostly sometimes or not often.

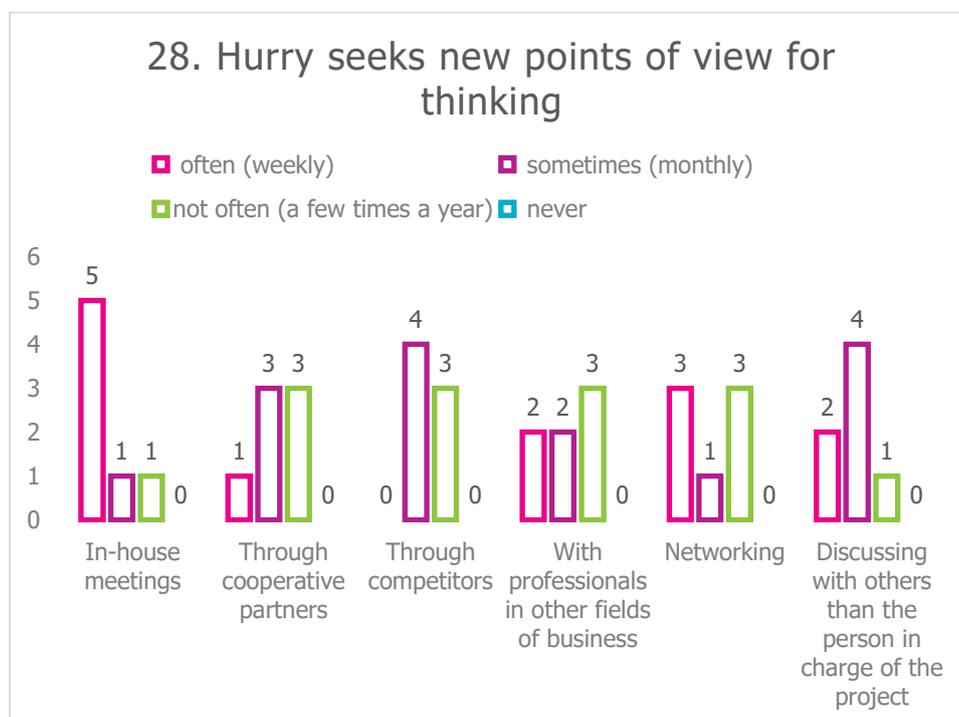


FIGURE 24. Q28 responses (n=7).

In Q29 when assessing the idea-process, 33% of the replies agree that ideas are discussed together and put to practice quickly, 33% however agree that ideas are discussed on the level of idea but is

rarely put to practice, whilst 25% of the responses agree that ideas are noted. **None of the respondents** think that ideas are regarded problematic or collected to a place for ideas.

Q32 reveals that six of the seven respondents identify: "*moments of sparkling wine in case of a good deal*" as a tradition, one respondent **does not categorize anything as a tradition "yet"**. Responses for question 33 reveal clear categories of supportive methods for creative and ideation work are development discussions and ideation moments, but it is mentioned that "there could be more of supportive methods". Responses for Q34 tell about supportive methods for generating new ideas, and it is described to be: "Not actively at the moment. I feel, that a good starting point would be to arrange time for this from time to time". The answers also mention wishes for team days more often, more of ideation meetings and a direct suggestion of "for example every Friday- or someday of every week, a one-hour reservation for location-specific development work/ ideation work or such, by increasing informality - but not without a target.

4.5 Analysing the results

4.5.1 General remarks

All in all, considering the cultural factors researched in the survey, it did not show a specific *problem* within the organizational culture, which confirms the setting of this thesis to be a development work. Considering the survey results from the theory perspective of a creative organizational culture, multiple aspects were found. **Excitement** towards work is a crucial part of a creative organizational culture through self-motivation as the study by Amabile (1988) presented earlier, and excitement felt at work can be regarded to be on a high level in this organization's culture. **Communication** is regarded to be working well, which helps to create an atmosphere of creativity and **psychological safety**. In addition, the feeling of approaching co-workers and managers easily with ideas, insinuates that psychological safety seems to be at a good level for this organization, and a climate of cooperation across levels is present. Freedom among a creative organizational culture is meaningful, which can be detected to be present through flexibility in worktimes and ways of working.

Many features typical for **market culture** is present in the organization's culture, as was suspected earlier when discussing theory of culture types. The organization's culture is clearly externally focused, and customer orientation is a main target for the organization's operations. The organization's objectives that were found out in the survey's mission and vision statements, were highly focused on productivity, being in a market leader position and gaining name and recognition. The field of marketing- and advertising agencies is also regarded highly competitive, and the organization focuses on aggressive strategies. Rewarding and gratitude for successes is present to a fine extent in the organization's culture, which is also important for **motivation** – an aspect that is a large part of creativity at work. However, many of the responses did not recognize specific rewards towards any personal successes. Celebrating small things and appreciating accomplishments is a way of cre-

ating cohesion in groups. Lack of organizational support or interest, an environment focused in criticism or interpersonal competition can be regarded as factors harmful for a creative organization. However, these factors cannot be detected to be present in this organization's culture through this research.

Knowledge and talent in the desired field was observed to be present. When considering factors harmful for a creative organizations, lack of motivation and unwillingness to do things differently can be seen to be harmful for creativity, but only one of the responses to one question impeded this with mentioning "*it would be nice to focus on normal work from time to time instead of constant development*" which includes a small negative connotation – although not severe. External motivation for work or restrictions through rules and protocols are not visible in the organization's culture, which could be harmful for creativity. An equally important factor for a creative culture is not to have a centralized power of authority present – which can be deducted to be true for this organization's culture since the results showed that managers and co-workers are **easy to approach**, and creativity and team ideation is encouraged. Atmosphere **free of evaluation** is crucial for a creative culture, and this feature is identified throughout the responses for the survey, where the atmosphere is described as one of the best attributes in the organization's culture.

4.5.2 Remarks for additional attention

When regarding specific features of a creative organizational culture, **a clear vision and strategy** of creativity can be presumed lacking to an extent. The **selection** process is not regarded to be emphasizing abilities to creativity and creative thinking, as were they also not mentioned in the regarded mission or vision of the organization. Discussing **goals** of the organization with the employees to understand what is required from them is important for creating desired results, and the survey revealed variations within answers and lack of knowledge, which can imply of a need for clearer direction. Some replies also showed, that **involvement** in organizational decisions and enhancement of personal development has room for development, when they are important factors of productivity and innovation in an organization. Finding the right channels for self-development through communication is also a factor that can lead to an increase of organizational creativity.

The organization's culture is described to be agile and risk-taking, however, results also showed that many ideas are discussed but **rarely put to practice**. This also gives a sense of a possible lack in commitment to experimentation, which is an important factor for creativity. However, the culture can be presumed to be adaptable, since it is willing to continuous improvement. An important factor for a creative organization is individuality- which is seen to be present in the organization's culture through working mostly individually and being able to take independent responsibilities at work. However, this can have a side effect when regarding perhaps the greatest factor for this subject – innovation and creativity. As it was found out from the survey results, many respondents feel that **teamwork possibilities** could help increase ideation and creativity at work. Broad **knowledge cross-fields** is an important factor for creativity, and it was also found out, that new resources in

order to produce effectiveness and inspiration in ideation, - seeking of ideas through cooperative partners, competitors, professionals of other fields and networking, was regarded to be quite rare.

Education, learning and supporting personal possibilities of development is important for a creative organization, which was regarded to face some lacks. **Feeling of hurry** was considered to be harming the respondents' productivity and creativity, which was also one of the factors mentioned by Amabile (1988) to be harmful for creativity. Important aspects also include **tactics for creative thinking** and orientation to do things differently, and mechanisms for creating new ideas – which were found out to be factors lacking from the current organizational culture in practice. Crucial factors also include good social synergies within a group, which is regarded to be well present in the organizational culture – but desires for development were mentioned through lack of spending time together. **Teamwork**, as well as social and political skill among the members of an organization are essential. **Traditions** are an important factor of creating organizational cohesion, sense of togetherness and social relations – but traditions were not regarded to be much present for the organizations culture, other than sales celebrations.

Facilities and other resources for creativity need to be present, and it was noticed through observation that all necessary technology and tools are provided for creative work. However, as discussed earlier about innovation labs, a clear time and space for creative thinking is helpful, and it seems to be missing to an extent for now. **Time** for thinking creatively and exploring perspectives is considered to be problematic for this organization's culture, which can be presumed to be derived partially from a market culture setting of the field and organization's purpose. A corporate climate lacking cooperation is not observable, unless counting the lack of opportunities for teamwork

Lack of **clear direction** can be regarded harmful, and to an extent, with no clear organizational vision and mission recognized by all the respondents, this can be regarded as a factor for development. A variation in responses was observed when questioning the organizational knowledge of an individuals' strengths at work, which could insinuate of inappropriate evaluation and **feedback** systems, which can be harmful for creativity. Interpersonal, or cross-team competition can be harmful for an organizations' creativity, however, this was not detected when asking of organizational aggressiveness. A factor harmful for creativity is insufficient time – which was a factor clearly present in the organizations' current culture. This could be a result of too much work on too strict time frame.

4.6 Possible measures for improvement

It has been found out through the survey, that the organizational culture **supports a creative and productive culture**. However, through the observation and the survey results, some lacks could be identified and direct suggestions of improvement through the responses of the survey. These identified themes are presented in the table 11 below and categorized into possible harms for the organization's creativity, and suggestions of organizational development.

<p>Features of possible harms towards organizational creativity identified from the survey and observation:</p>	<ul style="list-style-type: none"> - Lack of teamworking opportunities - Lack of clarity in organizational vision and strategy amongst employees - Lack of emphasizing creative abilities and potential as well as organizational values in selection processes - Lack of seeking cross-fields knowledge - New resources for creativity and ideation - Insufficient time or methods of using time - Lack of traditions - A clear time and space for creative thinking - at 14-16 o'clock – none of the respondents feel to be at their most productive - Lack of abilities to focus and amount of interruptions - Time and space for ideation - Taking ideas from an idea to practice - Methods for ideation - Meetings are considered <i>quite</i> useful
<p>Improvement ideas suggested in the survey:</p>	<ul style="list-style-type: none"> - More teamwork - Development possibilities of employees (not mentioned at all as a best cultural feature) - Time for ideation - Assessing projects with teams - Regular doing and being together - Emphasizing the meaning of our work from customer side instead of the economic profitability - Notifying more positive doings - Being out of workstation at time to time - More organizational ideation and courageous challenging - For example, every Friday or every week at least 1hour of location tied development work/teamwork or something by increasing informality (with a common goal of course) - Time for improving ideation processes - More ideation meetings - More team days - More informal doing

TABLE 12. Factors for improvement through empirical research.

Considering the beforementioned features on table 11, solutions for the **possible lacks** can be offered through the following practical suggestions. The factors of development can be furthermore categorized into more *external* factors (artefacts), by adopting Schein's (2010) levels of organizational culture, and into more *internal* cultural factors (espoused beliefs and values).

4.6.1 Development ideas through artefacts

- **Traditions of team days** could be established, for example twice a year a "season kick-off" of informal doing, as well as location-tied gatherings.

More team days and spending time together informally were suggested specifically in the survey, but no specific traditions were identified. **Traditions are** a symbolic part of a culture and they help creating a cohesive atmosphere. As mentioned before by Handzic&Chaimungkalanont (2004), a factor proven to increase organizational creativity is socialization, which increases knowledge sharing in an organization. Methods for increasing and encouraging socialization, organized socialization, is a grounding for informal socialization within organizations to happen and therefore, has a significant relationship with increasing creativity in an organization. Good levels of relationships are very important for creative organizations, and traditions are a way of bringing the organizational culture together. This implementation to organizational culture would obviously bring more fun and unexpected behaviour in everyday operations as well as other positive effects, however it faces challenges in lack of time, limited resources and money as well as fitting the organizational members' personal lives into a possible increase of time spent at work- related gatherings.

- The daily **time slot of 14-16 o'clock** was not regarded to be anyone's favourite personal time of productiveness. This time could be used for the weekly meetings, or the suggested informal gatherings and team meetings.

This time **could be taken advantage** in arranging meetings or other more socially activating, teamwork aspects of work, in order to use daily working times to their full productive and creative potential. Teamwork might help to engage in work effectively again when focus for individual work tends to be "used up". When one does not have to be alone on their computer anymore but instead maybe doing something a bit more stimulating or taking a break, the time can be spent more productively instead of keeping meetings early in the morning when everyone feels to be at their most productive.

- **Establishing a method of collecting ideas** that will be assessed in the teamwork/development meetings. For example, Rossi (2012, 143-144) presents a method for collecting and keeping up with the status of ideas and bringing them from idea to practice, that is in use in an organization called Pipelife. **The principle of the method** is having boxes for ideas in the offices, where employees can fill up an idea form. Ideas are written on the form, and a category of the area of the benefit for the organization is marked down- whether it is about

the image of the organization, about a method that makes work easier, common spirit in the organization, savings, safety, increasing productivity or something else. In the end of the form, there is a status follow-up of the idea in four stages: the idea is marked down and collected, the idea has been addressed and begun to develop, procedures have been started about the idea and the idea is processed and ready.

This sort of method **could help in productive ideation** and saving time- when ideas are born, they are collected and then when there is a time for development work, the ideas generated can be assessed, developed further and monitored – instead of leaving ideas to float. As was also mentioned in the article by Raudsepp (1987) a “channel” for creating and implementing ideas can be useful. A challenge for this implementation of development might be to activate members of the organization to actively take part in generating ideas and development possibilities. A positive perspective in this implementation is to have a visible, tangible storage or a channel for ideas and their phases, for them not to be unheard of or forgotten.

- As resources for creativity and ideation, **a specific space for creative thinking** could be implemented with added chalkboards or whiteboards, pencils and papers and for example a **card game** of methods of ideation and of strategies in marketing and ideation.

A creative space can have a positive influence on organizational creativity- as was mentioned by Magadey&Birdi (2009), when there is a named time and place for creative behaviour, technology, and people needed for the process – it is more likely for the group or an individual to be able to create novel and useful ideas. Creative spaces are found to increase the quantity and quality for ideas in a limited period of time used in ideation. This suggestion of course faces challenges of implementation through organizational resources, such as quantity of available space, as well as quantity of time and money for creating an innovative physical environment. However, if this suggestion were to be implemented it might continue to develop the organizational creativity through its’ artefacts towards its’ norms.

4.6.2 Ideas for development through espoused beliefs and values

- The organizational **vision** should include the implementation of *creativity*, and through culture it should be brought into practice and the organizational values of creativity should be more emphasized in the selection process of employees, as is emphasized in the approach of cultural leadership by Rossi (2012).
- In the beginning of projects, the **goals, roles and process of the particular project** could be assessed as a team, as was suggested in the results of the survey’s open questions.

As was mentioned by multiple researches in this thesis, such as Kotter&Heskett (1992), Asgari et al. (2013) and VanGundy (1997), by **setting clear organizational vision**, goals and mindsets it is

more likely to reach desired outcomes and increase their creative performance. A challenge for these measures of improvement are mainly lack of time and the change itself; as Kotter&Heskett (1992) presented in their definition of culture, shared organizational values are harder to change in a culture than organizational behaviour for example. However, this implementation might have a positive effect, although usually a culture change is slow, but by developing culture by its' values and goals it can be expected to have more profound and lasting results.

- The organizational vision and strategy should be **more communicated**. Aligned vision and values were mentioned to be a necessity for success for example by Taha et al. (2016) and Kuusela (2015). For example, organizational values, goals and mission concerning creativity should be brought into the physical environment by putting them visible for employees- perhaps posters on walls with written values would be a suitable method to help employees memorize mission, vision goals and values and put it to practice unconsciously. In addition, frequent communication of the aspiration of creativity should be implemented in the operations of an office – for example into team meetings.

When common values, goals and aspirations are communicated frequently and made visible and tangible – **they turn into cultural artefacts on their part**. Artefacts can guide behaviour also through expectations – when the values and aspirations of creativity are displayed and also customers can see them, it is more likely for the organization's members to start acting towards the expectations. Through creative behaviour this behaviour is likely to turn into an organizational norm. A challenge for this implementation might be too high expectations, since considering this particular organization, creativity and novel behaviour also requires time - but customers are likely to demand quick results or start intervening with creative work.

- **Location-tied teamwork/development meetings** suggested should be established. This could increase the time off of personal workstations and notifying positive doings with feedback of weekly successes could be implemented. In addition, personal learnings gained could be encouraged and shared in the meetings.

This implementation **could increase cross-fields knowledge** as was mentioned to be important for creative cultures by Raudsepp (1987) and Gold (2016). In addition, knowing one's strengths at work helps to keep self-motivation up and to improve oneself at work, which were mentioned by Amabile (1988) to be very important for a creative organizational culture. A challenge for this implementation is naturally time- or better to say the lack of it. However, this implementation has vast possibilities to increase the *productive use of time* by stimulating ideation and motivation.

- Emphasis of **personal time management** should be more present – it should be discussed across teams of times of switching off notification systems and perhaps to establish a "rule" that when a person is wearing headphones, they are not to be disturbed in order to keep focus.

Taking control of work through productive scheduling and decreasing disturbances to minimum and prioritising tasks, in order to gain focus and to decrease time-consuming multi-tasking at work, were mentioned by Virolainen & Virolainen (2016) to be very important. Establishing this feature could be communicated in team meetings by location-specific managers to find the most appropriate way of personal time management, although the *rule* should not be considered too strict, perhaps more of a suggestion, considering that rules and procedures can decrease creativity at work.

4.6.3 Implementation into model of development

All of the above-mentioned measures of improvement can result in **more organizational productivity** through saving time with efficient ideation methods, or by increasing the quality or quantity of useful and novel, “out of the box” ideas for the **creativity of the organization**. These suggestions of development can be further categorized to follow Schein’s (2010) model of levels of organizational culture and Amabile’s (1988) model of creativity intersection, for developing a model of improvement for the cooperative organization’s culture of creativity. As factors of increasing *motivation*, the increase of teamwork and teamwork possibilities, traditions of spending time together with the members of the organization through team days, increasing feedback of positive doings and emphasizing the meaning of work through customer’s viewpoint could be identified. As factors of *creative resources*, the establishment of creative space, the weekly development meetings and sharing of know-how as well as active personal development can have an increased effect on the organization’s productivity through creativity. As *techniques* of organizational creativity, the ideation methods discussed above such as an ideation box and a card game could be implemented and the project assessments as a team.

With these suggestions, the culture **could be improved** from the outside towards the inside, into a more creative organizational culture – from the more superficial levels of the culture towards the deepest level. The beforementioned resources, techniques and motivation can be presumed to be parts of *artefacts* that are creating the atmosphere, work methods and visible climate. Communicating goals, values, ideas and aspirations of creativity effectively presents the *espoused beliefs and values*. By implementing organizational actions according to the goal of increased productivity through creativity in the culture, through time, repetition and assessment, the cultural aspects that are found to be working will eventually turn into *underlying assumptions* and norms of the organizational culture – hopefully resulting in increased productivity through creativity. Based on these attributes discussed, a model of improvement for developing the case organization’s cultural creativity can be established.

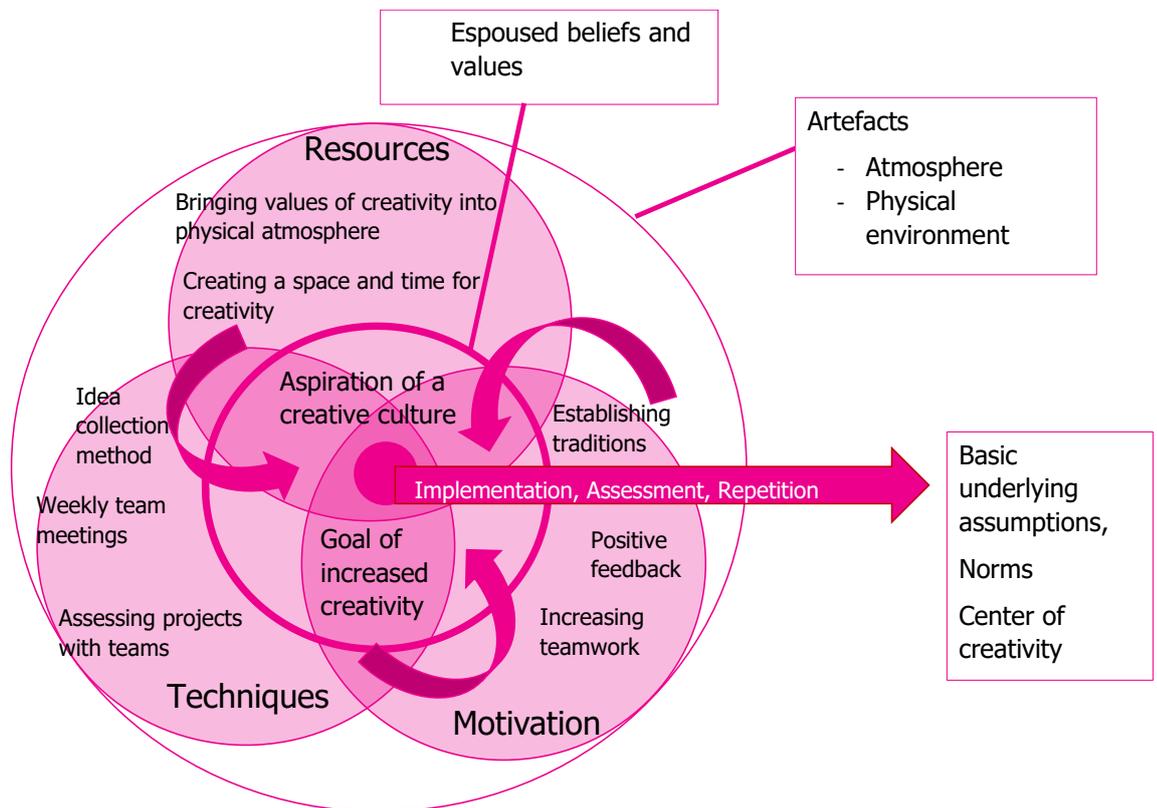


FIGURE 25. A development model for the cooperative organization's culture of creativity.

5 CONCLUSIONS

This thesis **was set out in order to examine and learn theoretical groundings** about organizational cultures and **to research organizational cultures' different forms, aspects and types**. Additionally, it was established in order to see how an organizational culture can affect an organization's operations and productivity and how organizational culture can be improved. Finally, the framework was set to analyse and identify the cooperative organization's cultural dimensions of creativity, to gain qualitative knowledge of the organization's culture in order to distract dimensional aspects from the data and gain understanding in the specific organizational culture, and to compare and identify typical features of a creative organizational cultures in order to find aspects of development in the client organization's culture.

5.1 Addressing the research questions

The process of this thesis included theoretical research throughout different researchers' books, articles and studies about organizational cultures, their types, effects on productivity, creativity, aspects of creativity as well as ways of improvement of creativity in an organizational culture. On the basis of these approaches, answers for the research questions were found. One of the researched questions concerned on ***how an organizational culture can affect an organization's productivity***, and it was found out through multiple studies presented in this paper, as well as through Rossi's (2012) book's research, that an organizational culture has an extensive effect on the level of employee turnover, productivity, creativity, innovation, sick leaves, executing strategy and ability to achieve business goals, understanding the deeper goals and strategies of the organization and sharing of know-how as well as the general atmosphere and wellbeing in an organization. *How* and organizational culture can affect these attributes on organization's operation, is either positive or negative, depending on the emphasized goals and values of an organization.

Another research question approached on this paper was ***how a creative organizational culture can be improved*** – this question can be answered though the articles presented in this paper mainly by Amabile (1988), McFadzean (2017) and Raudsepp's (1987) suggestions and researches, among others. Although, this question remains very extensive and faces differences depending on an organization – some of the ways to improve a creative organizational culture is to *measure, assess, implement* and *learn* and *repeat* creative cultural features of an organization.

The main research questions approached involves the cooperative organization's culture specifically, to see ***what features of a creative organizational culture the cooperative organization acquires*** and ***what measures of improvement could be taken to improve their creative productivity***. Through observation and survey performed in the researched organization, it was possible to separate suggestive leading dimensions of the present organizational culture and to assess the creative cultural features. It was found out, that the organizational culture does in fact have a steady foundation and ability towards a creative organizational culture, and it is also very

customer orientated and includes many dimensional aspects typical for a market culture – a culture in a field of business of high competitiveness and need for uniqueness. As a final result of the thesis, based on the researched theoretical information and gained empirical knowledge with the help of observations and survey of the researched organization, **an illustrated development model of an organizational culture for the case study organization** was established including consultative ideas of improvement. The cultural aspects of improvement for the organization were divided into Schein's (2010) levels of organizational culture using the framework of Amabile's (1988) circle of creativity.

5.2 Limitations and reliability of the research

The methodology used to **assess the questions** was found to give valuable insights on the questions researched, as well as to gain a proper view of the research organization's culture for an outsider. Although, due to time constraints and available resources, the optimal results would have been achieved through a longer period of time in the researched organization and with more qualitative methods of research could have been established such as interviews or workshops in order to achieve a more finalized, ready for implementation - type of development model.

Limitations that the research faces include the phenomenality and abstractivity of the researched subject, lack of experience of the author within the framework of said type of research and the vast quantity of material and different theories that could or should be considered in the framework of the subject. Other limitations of the research include factors such as the type of questions presented in the survey which can be insinuating or liable to multiple ways of understanding and the reliability as well as the measurability of the results. However, considering the reliability of this research, the questions of the survey were established on the basis of the theory approach presented in this thesis. The survey was also reviewed with the supervisor of this thesis and the questions corresponded with the purpose of this thesis and gave desired answers for the research questions addressed.

It should also be considered, that the **results of this thesis do not** include specific *laws* or absolute theories but focuses more on **understanding** the phenomenon of the researched organization's culture. A longer period of time as an observer in the organization could increase the depth of the study conducted, as well as a more theoretical dimensional approach could be implemented, which could help in establishing a more evaluative, contrastive framework of where an organizational culture is *now* and where the organization would desire for it to be. The analysis of the results of the survey and observation was established on the basis of the theory approach. To summarize, the purpose and objectives of this thesis were met, and it can be regarded as a reliable research.

5.3 Further studies of this research

Aside the limitations, considering **the purpose of this thesis** in gaining qualitative knowledge of the culture's characteristics in order to create a model of improvement, the research helped to separate characteristics that could be emphasized or improved further in exchange for increasing the

case organization's productivity through creative aspects of culture and the survey results provided additional knowledge of the organization's culture also outside of the framework such as contentment in the cultural atmosphere as well as on the current management. The research also showed that many of the organization's "public" values come across in practice in the organization's daily operations as well. The research might also give an insight for the members of the organization of cultural aspects and information that they have not considered before.

Further studies of this thesis could be implemented by researching the cooperative organization further, by examining results of possible measures taken on grounds of the suggestions presented in this thesis, in order to increase the researched organization's creativity. Similar research to presented in this thesis could also be implemented further to assess different roles of the organization – to address individual creativity more in depth and to get more focused results on organizational sub-categories. Moreover, the specific organization could be furthermore researched through its' roles, to identify possible situations in need for creativity. The most immediate further study suggestions for the researched organization would be to **measure the creative cultural development** of the organization after implementation of the suggestions for development. Another possible direction for further research would to perform a study on **methods of ideation and creative work** through literature and field study to identify suitable working methods and practices to implement creativity in the everyday life of the organization.

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APPENDIX 1: SURVEY FORM IN ENGLISH

Survey to map out organizational culture (10-15min).

The objective of this survey is to collect data in order to assess the organizational culture of Hurry. The results of the survey will be used in a thesis concerning the effects of organizational culture in productivity and creativity. The end result of the thesis will be a development model for organizational culture. There are no correct or wrong answers, the answers are anonymous, and they will be used in order to improve the organizational culture of Hurry. The survey consists of multiple choice-questions and open questions.

Organizational culture in practice is "the way we do things around here". Organizational culture consists of shared behaviour models, used language, norms, habits, physical environment of the organization, values and the atmosphere in the organization, amongst other things.

*Compulsory

Background information

1. I have worked for Hurry (select only one option)

*Mark only one option

- 0-1 years
- 2-3 years
- 4-5 years
- 6-10 years
- 10 years or more

2. Has the organizational culture changed during your career? If yes, how would you describe its' change? *

Organization

3.1 How would you describe Hurry? (on a scale from 1-4 where the numbers present extremities of each other, mark only one option.) *

- 1. Process oriented, stays in its' comfort zone.
- 4. Result oriented, welcomes new challenges and takes risks.

3.2. *

- 1. People oriented; employees come first
- 4. Job oriented, work tasks come first

3.3. *

- 1. Relaxed, jokes are present in the organization, expenses and schedules are not a priority.

4. Atmosphere is strict, formalities and rules are present, joking is not accepted.

3.4. *

1. Hurry is market oriented; customer needs are the centre of operations; result is more important than processes and protocols.

4. Organizational rules, protocols and methods of operation are more important than results.

3.5. *

1. Agile, ideas are quickly turn to practice

4. Calm, ideas often stay at the level of an idea

3.6. *

1. Internal competition is present, aggressive

4. Entrepreneurial, active

3.7. *

1. Hurry wants to grow and develop and is ready for radical changes and pursues a position of a market leader

4. Stable, content, self-indulgent

4. What would you name as values of Hurry? *

5. How are the values present in practice?

6. How would you describe Hurry's mission?

7. How would you describe Hurry's vision?

8. To my mind, the best thing about Hurry's culture is (mark only one option)

Atmosphere

Methods of working

Development opportunities of employees

Physical atmosphere

Work tasks

Other:

9. To me, Hurry means

A place, where I work

A community, where I earn my salary

A tribe

Other:

10. I feel, that management decisions

Management decisions are communicated openly, and employees have a say in matters

The employees are consulted in case of need

The employees would like to be more involved in decisions

Are not communicated enough or the employees are not informed at all

Individual

11. I feel, that on my free time (on a scale of 1-4 where the numbers present extremities of each other)

1. I am the same as at work

4. I'm no longer defined by my profession and I'm allowed to be myself

12. When I was a new employee

1. I was taken in well to the organization, I felt right at home

4. I felt myself inferior, I felt that I wasn't "special" enough for the organization, I felt that people were keeping secrets from me

13. I feel important in the work community

1. I feel important

4. I don't feel important

14. I get excited about my job

1. A lot

4. A little

15. I know my strengths at work

1. Well

4. Not well

16. My employer knows my strengths at work

1. No they don't, or they don't use it

4. Yes, and uses the best potential of their employees

17. I feel, that I get gratitude from my work

1. Often

4. Not often

18. I feel, that Hurry's meetings are useful

1. Useless

4. Useful

19. I feel, that I can trust my co-workers

- 1. Completely
- 4. Not at all

20. Being in a hurry harms my productivity/ creativity at work

- 1. Not at all
- 4. 4. Very much

21. The organizational culture supports my personal creativity

- 1. Yes, I feel that my personal learning and accomplishing personal objectives are supported by the organization
- 4. Not at all

22. I feel, that I can present my ideas to my co-workers/ employer

- 1. Yes, I feel that the atmosphere at work is safe and encouraging
- 4. No, I wouldn't tell my ideas even though they were good

23. In the job interview, I felt that emphasizing was on (choose two of the most important ones)

- skills and accomplishments
- personal traits and possibilities
- suitable values for the organization
- creativity and ideation
- other:

24. I feel the most productivity at this time of day (you can choose many)

- at 8-10
- at 10-12
- at 12-14
- at 14-16
- other: 7-11

25. My sensitivity to create ideas could be increased by (choose two of the best options)

- noticing
- rewarding
- gratitude
- time for creating ideas
- opportunity to do more teamwork
- other: a more informal atmosphere

26. Is there something that you feel to be harming your productivity/creativity at work? What?

27. If you could, what would you change in Hurry's culture, or add to it? What could increase creativity and productivity at work?

Behaviour and action

28. Hurry seeks new points of view for thinking (mark one per row)

- often (weekly)
- sometimes (monthly)
- not often (a few times a year)
- never

- In-house meetings
- Via cooperative partners
- Via competitors
- With professionals in other fields of business
- Networking
- Discussing with others than the person in charge of the project

29. If an employee gets an idea, usually (mark only one option)

- It is collected to a place for ideas
- It gets noted
- It is discussed together and is put to test in practice quickly
- Idea is discussed in the level of idea, but is rarely put to practice
- Ideas are often more of a problem than an opportunity

30. At Hurry, we celebrate (you can choose many)

- successes
- birthdays
- name days
- new employees
- old employees leaving company
- other: new deals
- other: successful projects, sales accomplishments

31. Personal successes are celebrated (you can choose many)

- Rewarding all the employees collectively
- With spending time together
- With a personal notification
- With a personal reward
- In no way
- Other

32. Does Hurry have traditions? If yes, what?

33. What working methods are used at Hurry to support creative work and ideation?

34. How are new ideas supported at Hurry? How do you feel, that ideation and creativity at Hurry could be improved?

APPENDIX 2. THE ORIGINAL SURVEY FORM IN FINNISH

19.9.2019

Organisaatiokulttuurin kehitys luovuuden ja ideoinnin keinoin

Organisaatiokulttuurin kartoituskysely (n.10-15min) Tämän kyselyn tarkoitus on kerätä materiaalia organisaatiokulttuurin analyysia varten. Analyysin tuloksia käytetään opinnäytetyössä, joka käsittelee organisaatiokulttuurin vaikutuksia tuottavuuteen ja luovuuteen. Opinnäytetyön lopputuloksena tulee olemaan kehitysmalli organisaatiokulttuurille. Oikeita- tai väärä vastauksia ei ole, vastaukset ovat anonymoituja ja niitä käytetään Hurrin kulttuurin edistämiseen. Kysely koostuu monivalintakysymyksistä, sekä avoimista kysymyksistä. Organisaatiokulttuuri on käytännössä "miten asiat tehdään täällä"- eli Hurrilla. Organisaatiokulttuuri pitää sisällään mm. organisaation yhteiset käyttäytymismallit, käytetyn kielen, normit, tavat, organisaation fyysisen ympäristön, arvot sekä ilmapiirin.

*Pakollinen

*Taustatiedot***1.** Olen työskennellyt Hurrilla * Merkitse vain yksi soikio. 0-1 vuotta 2-3 vuotta 4-5 vuotta 6-10 vuotta 10 vuotta tai enemmän**2.** Onko organisaatiokulttuuri muuttunut työurasi aikana? Jos on, miten kuvailisit sen muuttuneen?*Organisaatio***3. 1.** Kuinka kuvailisit Hurrilla? (asteikolla 1-4 jossa luvut kuvastavat ääripäitä toisistaan)

* Merkitse vain yksi soikio.

1. Prosessi-orientoitunut, työpäivät eivät vaihtele paljoa, pysyy mukavuusalueella

4. Lopputulokseen orientoitunut, toivottaa tervetulleeksi uudet haasteet ja ottaa riskejä

3. 2. * Merkitse vain yksi soikio.

1. Ihmiskeskeinen, työntekijät ovat etusijalla

4. Työkeskeinen, työtehtävät ovat etusijalla

3. 3. * Merkitse vain yksi soikio.

1. Rento, yritykseen vitsaillaan paljon, kulut ja aikataulut eivät ole prioriteetteja

4. Ilmapiiri on tiukka, muodollisuuksia ja sääntöjä on paljon, vitsailu ei ole hyväksyttävää

3. 4. * Merkitse vain yksi soikio.

1. Hurry on markkinajohteinen, asiakkaan tarpeet ovat toiminnan keskiössä, ja lopputulos on tärkeämpi kuin prosessit ja protokollat matkanvarrella
4. Organisaation säännöt, protokollat ja toimintatapojen noudattaminen on tärkeämpää kuin tulokset

3. 5. * Merkitse vain yksi soikio.

1. Ketterä, ideat muutetaan nopeasti käytäntöön
4. Rauhallinen, ideat jäävät monesti idean tasolle

3. 6. * Merkitse vain yksi soikio.

1. Kilpailuhenkinen tiimin jäsenten kesken, aggressiivinen
4. Yritteliäs, aktiivinen

3. 7. * Merkitse vain yksi soikio.

1. Hurry haluaa kehittyä ja kasvaa, valmis radikaaleihin muutoksiin ja tavoittelee markkinajohtajan asemaa
4. Tasapainoinen, tyytyvä, mukavuudenhaluinen

4. Mitä nimeäisit Hurryn arvoiksi? *

5. Kuinka arvot näkyvät mielestäsi käytännössä? *

6. Miten kuvailisit Hurryn missiota? *

7. Miten kuvailisit Hurryn visiota? *

8. Mielestäni parasta Hurryn kulttuurissa on * Merkitse vain yksi soikio.

- Ilmapiiri
- Työtavat
- Työntekijöiden kehitysmahdollisuudet
- Fyysinen ympäristö
- Työtehtävät
- Muu:

9. Hurry merkitsee minulle * Merkitse vain yksi soikio.

- Paikkaa, jossa käyn töissä
- Yhteisöä, josta ansaitseen palkkani
- Heimo
- Muu:

10. Tunnen, että johdon päätöksistä * Merkitse vain yksi soikio. kommunikoidaan avoimesti, ja henkilökunnalla on sanan valtaa henkilökuntaa konsultoidaan päätöksistä tarpeen tullen henkilökunta

haluaisi olla enemmän osallisena päätöksiin ei kommunikoida tarpeeksi tai henkilökunnalle ei kerrota ollenkaan.

Yksilö

11. Koen, että vapaa-ajallani (asteikolla 1-4 jossa luvut kuvastavat ääripäitä toisistaan) * Merkitse vain yksi soikio.

1. Olen samanlainen kuin työpaikallani

4. En ole enää ammattini/tittelini määrittämä, vaan saan olla oma itseni

12. Kun olin uusi työntekijä * Merkitse vain yksi soikio.

1. Minut otettiin vastaan hyvin, tunsin oloni heti kotoisaksi

4. Koin itseni huonommaksi kuin muut, tunsin että en ole tarpeeksi "ihmeellinen" organisaatiolle, tunsin että minulta salaillaan asioita

13. Tunnan itseni tärkeäksi työyhteisössäni * Merkitse vain yksi soikio.

1. Tunnan itseni tärkeäksi

4. En tunne itseäni tärkeäksi

14. Innostun työstäni * Merkitse vain yksi soikio.

1. Paljon

4. Vähän

15. Tunnan vahvuuteni työssäni * Merkitse vain yksi soikio.

1. Hyvin

4. Huonosti

16. Työnantajani tuntee vahvuuteni työssäni * Merkitse vain yksi soikio.

1. Ei tunne, tai ei hyödynnä sitä

4. Kyllä, ja hyödyntää työntekijöiden parhaan potentiaalin

17. Koen, että saan kiitosta työstäni * Merkitse vain yksi soikio.

1. Usein

4. Harvoin

18. Koen, että Hurrin palaverit ovat hyödyllisiä * Merkitse vain yksi soikio.

1. Hyödyttömiä

4. Hyödyllisiä

19. Koen, että voin luottaa työyhteisöni jäseniin * Merkitse vain yksi soikio.

1. Täysin

4. En lainkaan

20. Kiire haittaa luovuuttani /tuottavuuttani töissä * Merkitse vain yksi soikio.

- 1. Ei lainkaan
- 4. Todella paljon

21. Organisaatiokulttuuri tukee henkilökohtaista luovuuttani * Merkitse vain yksi soikio.

- 1. Kyllä, koen että henkilökohtainen oppimiseni ja tavoitteiden saavuttaminen on organisaation tuke-
maa
- 4. Ei lainkaan

22. Koen, että voin esittää ideoitani työkavereilleni/esimiehelleni * Merkitse vain yksi soikio.

- 1. Kyllä, koen työilmapiirin turvalliseksi ja kannustavaksi
- 4. Ei, en kertoisi ideoitani vaikka ne saattaisivat olla hyviä

23. Työhaastattelussa koin painoarvoa olevan (valitse kaksi tärkeintä) * Valitse kaikki sopivat vaihtoehdot.

- Taidoissa ja saavutuksissa
- Henkilökohtaisissa ominaisuuksissa ja mahdollisuuksia
- Sopivalla arvomaailmalla
- Luovuudella ja ideointikyvyllä
- Muu:

24. Koen olevani tuottavimmillani työssäni näihin kellonaikoihin: (voit valita monta) * Valitse kaikki sopivat vaihtoehdot.

- 8-10
- 10-12
- 12-14
- 14-16
- Muu:

25. Ideointialttiuttani töissä voisi lisätä (valitse mielestäsi kaksi tärkeintä) * Valitse kaikki sopivat vaihtoehdot.

- Huomioiminen
- Palkitseminen
- Kiitollisuus
- Aika ideoinnille
- Mahdollisuus tehdä enemmän tiimityötä
- Muu:

26. Onko jotakin, jonka koet haittaavan tuottavuuttasi/ luovuuttasi töissä? Mitä? *

27. Jos voisit, mitä muuttaisit Hurryn kulttuurissa/lisäisit kulttuuriin? Entä mikä voisi edistää luovuutta ja ideointia työssä? *

Toiminta ja käytös

28. Hurrylla haetaan uusia näkökulmia ajatteluun * Merkitse vain yksi soikio riviä kohden.

- Usein (viikoittain)
- Joskus (kerran kuussa)
- Harvoin (joitakin kertoja vuodessa)
- Ei koskaan

- Talon sisäisissä tapaamisissa
- Yhteistyökumppaneiden kautta
- Kilpailijoiden kautta
- Muiden alojen ammattilaisten kanssa Verkostoitumalla
- Muidenkin kuin projektin vastuuhenkilöiden kanssa keskustelemalla

29. Jos työntekijä saa idean, yleensä * Merkitse vain yksi soikio.

- se kerätään ideoita varten luotuun paikkaan idea huomioidaan ja käsitellään yhdessä
- idea käsitellään yhdessä ja laitetaan nopeasti käytäntöön kokeiltavaksi
- idea käsitellään idean tasolla, mutta niitä harvoin kokeillaan käytännössä
- idea jätetään huomiotta ideat ovat yleensä enemmän ongelmia kuin mahdollisuuksia

30. Hurrylla juhlimme (voit valita monta) * Valitse kaikki sopivat vaihtoehdot. onnistumisia syntymäpäiviä nimipäiviä uusia työntekijöitä vanhojen työntekijöiden läksiäisiä Muu:

31. Henkilökohtaisia onnistumisia juhlistetaan (voit valita monta) * Valitse kaikki sopivat vaihtoehdot.

- Palkitsemalla koko työporukka
- Yhteisellä ajalla
- Henkilökohtaisella huomioimisella
- Henkilökohtaisella palkinnolla
- Ei mitenkään
- Muu:

32. Onko Hurrylla perinteitä? Jos on, mitä? *

33. Mitä työskentelymenetelmiä Hurrylla käytetään luovan ja ideointityön tukena? *

34. Miten uusien ideoiden kehittämistä tuetaan Hurrylla? Miten koet, että ideointia/luovuutta Hurryn kulttuurilla voisi kehittää? *