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Journal writing is a voyage to the interior
Christina Baldwin

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From the Editor's Desk

It is a great pleasure to release the volume 8, Issue 1 of International Journal on Global Business Management and Research. Unlike our previous issues, this issue also has brought highly productive and standard papers for the benefit of the readers. Each of the papers discussed is significant in its own way. The papers on value creation, creative collaboration and international culture are unique contributions to add value to this issue of our journal. Statistically significant papers with reference to model building on food wastage prediction also have added flavor to the existing taste of knowledge spread through this issue. We are very thankful to our contributors and readers of our journal worldwide, without whose patronage this wonderful journey may be impossible. We welcome innovative contributions from corporate members, academicians, and researchers across the globe to contribute and benefit from our journal.

Thanks and Regards

Dr.K.R.Sowmya

The art of writing is the art of discovering what you believe - Gustave Flaubert

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Models of art product value creation in artist-in-residencies

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Abstract

The article analyses creation of the value of art products in three different artist-in- residencies. The article includes a description of the value creation model in artist -in- residencies. It also includes the results on the activities of artist-in-residencies, creation of the art product, creation of its value, its value, and detailing of the theoretical model of value creation in artist-in-residencies. The aim of this article is to analyse value creation for an art product in artist-in-residencies.

Keywords:*artist-in-residence,artist,artwork, value, value creation.*

I. INTRODUCTION

An artist-in-residence is a place where artists from all over the world engage in creation and get to know local cultural life by communicating with the local community. When working together, artists inspire one another and acquire new knowledge, which determines creation of artworks. An artist-in-residence ensures all the opportunities for an artist to create a work of art that has value. Even though it is known that artworks have value, it is not clear how that value is created. The analysis of how value creation for an artwork occurs in an artist -in-residency will show how an artist-in-residency should contribute to value creation and increase product value, which would have a positive impact on not only the artist -in-residency or the artists, but also the local community and the entire country.

Object of research

Aim – to create a theoretical and empirical models based on the analysis of art product value creation in artist-in-residencies.

Methods: document analysis and qualitative interview.

ARTIST-IN-RESIDENCE AND ITS PECULIARITIES

Artist-in-residencies are not a new phenomenon. Artists used to often travel in order to acquire new skills or learn new methods from experienced and professional artists. Only since recently has this topic been discussed more extensively. Such authors as Klaic, L., Pagnes, A. and others briefly discuss what an artist -in-residence is; however, OMC was the first to describe it in detail in textbook *Artists' Residencies*.

The Ministry of Culture of the Republic of Lithuania provides the following definition of the concept of artist-in-residence: *Residence of culture and art creators is a residential and creative area where culture and art creators can take up creating for a certain period of time, get to know local cultural life, cooperate with other culture and art creators and local community (The Ministry of Culture of the Republic of Lithuania 2012).*

Artist -in-residence is a certain **form of training** during which artists are encouraged to pay more attention to scientific research and development rather than direct transfer of knowledge. Artists of various areas are encouraged to work for a month, several months or even a year with other artists from various countries. Teamwork allows artists to inspire on another, discover common attitudes or interests, which determines **development of shared projects** (Klaic 2007:64). Artist-in-residencies provide artists and other creative professionals with time, space and resources for **individual work or cooperation** with other artists, thus deepening interest in one's field (OMC 2014:9). An advantage of an artist-in-residence is the fact that **work is carried out on the international** level because artists come to the artist-in- residence from various countries. Individual artists and artists working in team aim at working on the international level because their expectations include better career prospects, new contact, professional opportunities and creative impetus. Some artists believe that this is an opportunity to compensate for their limited opportunities in their national market (Klaic2007:39).

In an artist-in-residence, a product can be created in order to solve a particular problem or to develop a new product without knowing its outcome or how the audience will react to it. During communication an artwork is created in a lab in order to experiment and create something new (Černevičiūtė 2015:87). Pagnes describes artist -in-residencies as **laboratories** that help to create new ideas. Artist-in-residencies help to strengthen a conception that an artwork is the final result of a specific process.

Pagnes, however, emphasises that the main goal of the creative/artistic process is not only the created process, but also solutions to certain problems (Pagnes 2010:7). Therefore, an artist-in-residence is a residential and creative area where artists create new artworks or projects that would solve certain problems individually or in teams. Residencies are taken up by artists from all over the world, thus encouraging joining community art with global art. It can be said that cooperation with other artists in artist-in-residencies help to create new products and develop project that solve certain problems. Working individually, the created product may solve daily problems of an artist's working challenges.

II. THEORETICAL MODEL OF ARTWORK VALUE CREATION IN ARTIST-IN-RESIDENCIES

Attempts to find theoretical models of artwork value creation in artist -in-residencies were unsuccessful. Since only one model of the empirical art product value created by artist -in-residencies was found, its analysis shows that the model is correct. This is because context becomes an inseparable part when forming an activity model – there is no such social, economic, cultural system that would be equally important in all countries.

Figure 1 presents a model of artwork value created by artist-in-residencies developed by the author of this work; this model includes the most important elements of the aforementioned model. Contrary to the aforementioned model, this model does not distinguish between expenses and input because it does not aim at calculating the value of an artwork as a monetary expression.

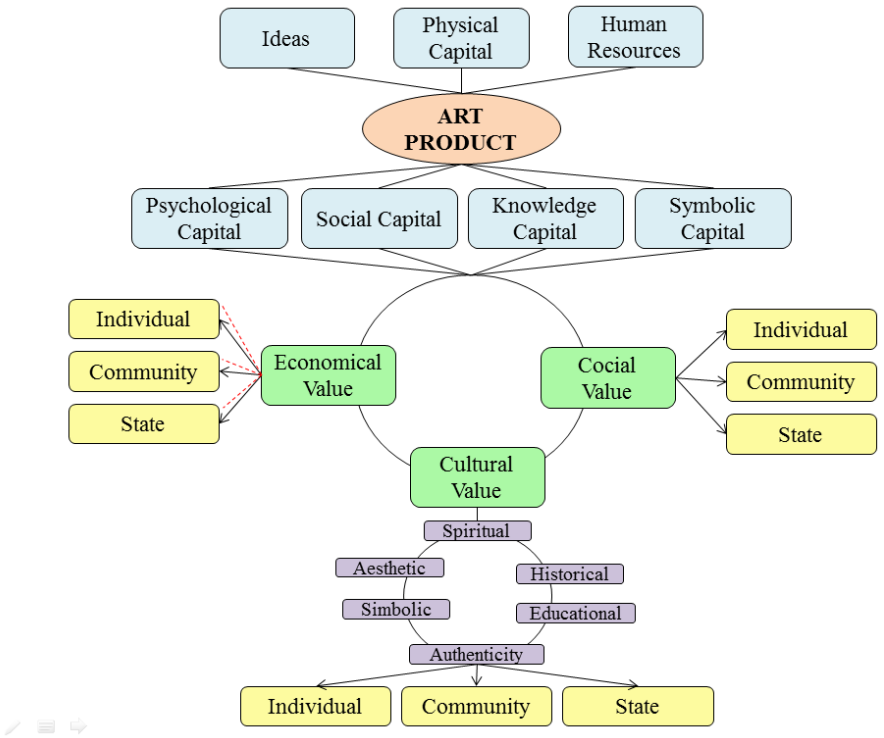

Fig. 1 Model of art product value creation

In order to create an artwork, the first step is **ideas** because without an idea it is impossible to create a product with value. Moreover, in order to create an art product, a certain **physical capital** is needed. This can include premises of an artist -in-residence, workshop, all the necessary equipment/materials for creation of a product. Spaces where performing artists can rehearse. **Human resources** are also very important for the creation of a product; they can include creativity and talent because physical capital is not enough to ensure them, and people who would ensure creation-friendly environment are necessary as well.

Physical capital of an artist-in-residence, its ideas and human capital can help to create an **art product** whose value can be created by using other available resources.

An artist-in-residence must provide artists with an opportunity to create **psychological, social, knowledge and symbolic capital**. They can achieve this by organising exhibitions, events, concerts where artists could introduce their artworks. Moreover, to encourage the community to anticipate in presentations of art products, by introducing artists to the local community, environment, its history.

Each value (**economic, cultural, social**) of an art product creates value primarily for the **individual** thus encouraging benefit for the **community** and later on – the **country**. The higher the value for the individual an art product creates, the higher the value of that product.

III. RESEARCH METHODOLOGY

There is an increasing amount of discussions about the economic, cultural and social values of art; however, how this art product value is created has not been clearly defined. An artist-in-residency is an organisation that encourages artists to work together and with the local community, and create art products that solve certain problems. However, art product value creation in artist-in-residencies is an unexplored area of scientific research.

In order to reveal the art product value creation process in artist-in-residencies, a **qualitative research** was chosen. According to Kardelis, a quantitative approach aims at proving a hypothesis, whereas in case of a qualitative approach explanations arising from case studies are more acceptable (Kardelis 2016:330). Therefore, a qualitative research was chosen due to the following reasons:

1. The research area has not been studied. Value creation for an art product in artist-in- residencies has not been fully studied yet.
2. It is necessary to study in detail how the capital (physical, psychological, social, knowledge, symbolic) employed is used in order to create art product value in artist-in- residencies.
3. Qualitative research was chosen due to its flexibility and independence on hypotheses (Kardelis 2016:330).
4. The aim goal is to study art product value creation in artist-in-residencies in order to understand research phenomena and provide their interpretation.
5. According to Kardelis, the qualitative approach focuses on the attempt to understand how individuals perceive and explain the world, and how individually created meanings determine their behaviour (Kardelis 2016:328). This research aims at finding out how respondents understand value creation and by means of which capital they create art product value.

This research aims at finding out how art product value is created in artist-in-residencies; therefore, the **strategy of case study** was chosen. According to Bitinas, the main advantage of a case study in comparison with other strategies is the researcher's analysis of human and institutional behaviour peculiarities, analysis of complex relationships, expression of the influence of unexpected factors – peculiarities of the object (Bitinas 2008:139). Since the research focused on figuring out the peculiarities of artist-in-residence behaviour and understanding how product value was created in artist-in-residencies, **single case study** was employed. Artist-in-residencies are included in this research as one case. A single case study as an independent form of research differs from others not because of methods, but because of its focus on an individual, separate case (Kardelis 2016:349).

Two data collection methods were used, namely interview and data analysis.

Questionnaire was chosen as the data collection instrument; it included questions that revealed the following:

1. General information about an artist-in-residence such as its type, orientation towards the product, incoming artists;
2. Information about art product creation, i.e., product idea, available physical capital and human resources;
3. Information about value creation, i.e., how psychological, social, knowledge and Symbolic capital create product value;
4. Information about art product value, i.e., economic, social and cultural value.

Document content analysis was firstly used in order to select suitable respondents. Information on the type of artist-in-residence, duration of activities and orientation towards the product was collected. Secondly, document content analysis was used in order to collect information about art products created by selected artists in artist-in-residencies, where they were exhibited and what exhibits/events were organised. Internet material was the most suitable for such data, i.e., pages of the artist-in-residencies since they published information about residents, their products, exhibits and events. Since these are official web pages of the artist-in- residencies, the information is reliable.

IV. ANALYSIS AND INTREPRETATION

General information about artist-in-residence

The first set of interview questions "General information about artist -in-residence" aimed at finding out the type of the artist-in-residence, orientation towards the product, field of incoming artists, their arrival and selection.

Artist-in-residences do not limit themselves to artists from one field, and residences are visited by artists from various fields, i.e., both **performing artists** and **visual artists**. Even though the focus is on visual artists, recently there have been an increasing number of performing artists who do live performances – the so-called art services.

In order to get into an artist-in-residence, artists must undergo a selection process during which they are **assessed in terms of their potential, creative portfolio ,motivation, suggestions for implementation of a certain project** that the artist-in-residence would find suitable. An artist-in-residence can also invite artists if they see the artist's potential to give seminars, lectures, training for other artists and the community. Even though a goal is for professional artists to participate in artist-in-residence programmes, Respondent 1 claims that the line between professional art and popular art is very narrow.

Even though all the artist-in-residencies involved in this research are **focused on product creation, this, however, is optional**. An artist-in-residence encourages creation of the final product; however, this is often impossible due to the short period of the artist -in-residence.

Even though an art product is not necessarily created after each artist -in-residence, the **residence creates a strong foundation that enables to finish the product started in the residence after it**.

Summing up, it can be said that artists who have potential, motivation and an idea for what they want to create can come to an artist-in-residence. Although artist-in-residencies are focused on product creation, this is not always what happens. Therefore, longer residencies are that would allow creating a quality product that would have value are recommended.

Product creation

The second set of interview questions "Product creation" consisted of questions about product creation, ideas, necessary physical capital and human resources provided in the artist -in-residence.

Ideas

Before coming to an artist-in-residence, artists **have their idea** about what product or project they want to create because they are required to describe this in an application form for the residence. However, **having arrived, this idea may sometimes change**, and the artist-in-residence helps to develop and improve it by introducing the artist to the locality, Lithuania, its people. Also, **an artist-in-residence helps to improve the idea to a point of its implementation**. When an artist provides an application, s/he presents his/her product idea; if the artist is ends up being invited for the residence, improvement of the idea begins. Since improvement of the idea may take time, this is often carried out before the artist comes to the artist-in-residence.

Therefore, generation of the idea begins before the residence itself. Improvement of the idea occurs on the basis of collaborations with an artist -in-residence that attempts to introduce artists to the artistic context within the residence, local residents, country, its history and environment.

Physical capital

In order to create a product, it is insufficient to have an idea; **certain physical capital such as premises, workshops, materials, funding is also necessary.**

An artist-in-residence can provide an artist with a physical capital such as residence, workshops/study, and library/reading room, materials necessary to create a product, tools and special equipment such as metalworking tools or 3D printers. An artist -in-residence may also provide financial aid by offering grants (Table 1),

TABLE 1

Physical capital provided by artist-in-residencies

	Residence	Workshop/ studio	Library / reading room	Material	Tools	Special equipment	Internet	Grant
1 artist-in-residence	Yes	Yes	Yes	Yes	Yes but not their own	Yes	Yes	For Scandinavian artists
2 artist-in-residence	Yes	Yes	Yes	Yes	Yes	Yes	Yes	For some artists
3 artist-in-residence	Yes	Common workshop	No	Yes	Yes	Yes	Low	For some artists

Necessary tools, special machines, materials for the product creation. If they are not available, an artist-in-residence tries to find who can provide them. An artist -in-residence provides an artist with living space and a studio/workshop that can be separate or shared by all the artists. Not all artist-in-residencies have a library/reading room although it can be very helpful for artists who create a product related to scientific research. An artist -in-residence can offer artists grants that depend on partnering funds. Even though the Internet seems like a part of the 21st century daily life, Artist-in-residence 3 has very poor Internet connection, which can raise problems for the product creation process. If an artist's potential is visible, the artist -in- residence cooperates with him/her more intensively and provides him/her with financial capital.

Thus, an artist-in-residence encourages to create and art product and provides all the necessary physical capital. If the artist-in-residence does not have necessary equipment or materials, it tries to find these means thus helping the artist to create an art product. Artists with the biggest potential have an opportunity to receive grants.

Human resources

Art product creation needs human resources. According to Varbanova, human resources comprise the basis for every arts organisation, and these are the most important resources in order to create a new product (Varbanova 2013:15). Therefore, human resources is an important part of product creation in artist-in-residences as well.

Coordinators and curators in artist-in-residences introduce artists to what they thing would help their practice and try to help artists to create networks that would be beneficial for product creation. Moreover, curators can **provide feedback on a product created by artists** and help them to improve it by introducing them to the local community, environment, its history, partners that could help to implement their idea.

Human resources is an important part of product creation because curators and coordinators of an artist-in-residence help to get information, further help, knowledge and partners.

Creation of value

The third set of interview questions aimed at finding out how artist-in-residence understands art product value and its creation. Since product value is created when psychological, social, knowledge and symbolic capital are ensured, these questions focused on how an artist-in-residence ensures it.

Psychological capital and social capital

In order to create psychological and social capital, the same action that creates different results is necessary. Therefore, the questions of the social and psychological capital category questionnaire are the same. In order to find out the psychological and social capitals, the following aspects were researched: where art products were presented, whether the community was included in the product creation, whether created art products created new jobs, whether they stimulated profit of businesses of other members of the community, whether foreign artists participated and whether they cooperated with the local community; whether artists cooperated with one another and created common projects.

An artist-in-residence tries to show the created products for the community; art products are not created to be taken to the artist's home country and it is also shown to the community. Every once in a while artists open the doors of their open studios and invite other artists and the local community to see their products. Exhibits in the artist-in-residence itself and elsewhere – in other cities or even countries – are organised as well. There is an opportunity for communities of smaller towns to participate in the artistic activities because an exhibit can be mobile. Presentations of products created by artists are organised as well, and local communities are invited to them. For instance, cinema nights, live performances, exhibits, events, concerts, workshops where the community can add to product creation. It is important to emphasise that an artist-in-residence not only invites people to product presentations, but also encourages their communication by organising discussions and conversations. This way tangible and intangible products merge because a tangible product promotes creation of intangible project (book presentations, exhibits, etc.).

Local community is strongly involved in the product value creation because it is the main audience for the created art products. Community is also included in product creation in order to solve certain social problems. For instance, Artist-in-residence 1 carries out projects with special social care homes, whereas Artist-in-residence 2 works with a day-care centre next to it. A resident of the Artist-in-residence 3 organised a mutual project with children from an orphanage thus promoting employment and building bridges between these centres and global art tendencies.

By organising exhibitions, concerts, seminars, etc., an artist-in-residence encourages business profit of other members of the community because art services require other services that a residence cannot provide. For instance, cafés and restaurants provide catering services. Creating tangible art products often requires materials that are purchased from other members of the community.

All art products that involve participation of the community, whether it is a book of photographs about a town's residents, a game for a community, etc., create psychological and social capital since they encourage people to communicate. Artist -in-residencies also create social and psychological capital when they join local events. Therefore, artist-in-residencies add to creation of psychological and social capital when they organise exhibitions, concerts, events, live performances, lectures, discussions, etc. Such products that would encourage the community to come to one place. Adding to these event and inclusion of groups of people who have certain social problems is an important part of psychological and social capital creation.

Knowledge capital

Knowledge capital is created when interaction of a person with arts encourages improvement of personal and organisational skills, knowledge, finding one's talent. Art also encourages teamwork and characteristics of leadership.

In artist-in-residencies, this can include lectures, seminars, workshops, training that would involve the local community. By organising training, artists introduce the local community to current art, art funds, project drafting, mobility possibilities, the role of art in health care, etc. Aforementioned film reviews can create not only psychological or social capital, but also knowledge capital because films are created about the most recent art tendencies or historical events. Also, any art product can create knowledge capital if it teaches something or shows something new not known to a person before. For example, all seminars/lectures/training in Artist-in-residence 3 are easily accessible for the local community.

Summing up, artist-in-residencies organise seminars/lectures/training that are accessible for the local community; the art products may teach something and create knowledge capital, which creases higher art product value.

Symbolic capital

Symbolic capital is created when art products provide an understanding about human activities, justice, weaknesses and other social topics. Also, it is created when a product portrays the past or presents a vision of the future.

Art products created in artist-in-residences are often related to a place where a residence is. Attempts are made to use resources from the surrounding environment. This proves that products created in artist-in-residences create relations where they have not existed. Created art products may reflect local motives and nature. They can especially be seen in paintings and books.

Art products are also related to the local history and past experiences. One of the examples is a video project that shows the Jewish community of World War II. The artist carried out a research in various genocide memorial places and an interview with a woman who fled the Vilna Ghetto one day before its liquidation.

Symbolic capital is created when it relates to not only history, but also the future. Artists create art products with utopian ideas, future visions, how the locality may look in the future.

Artists try to get to now the locality they are visiting, understand local residents, history, future prospects. This helps them to create art products that create symbolic capital. This is why the local community may feel pride in the ability to live there.

Summing up the social, psychological, knowledge and symbolic capital in artist-in-residencies, it is important to understand that intangible art products such as events, concerts, lectures, training and other products that assemble the community in one place create social and psychological capital. However, it is important to understand that the type of other capital they create depends on their topic and nature. If it is an exhibition of art products related to local nature, history, vision of the future, then this creates symbolic capital as well. And if a person acquires knowledge in this exhibition, it also creates knowledge capital. Therefore, it can be said that an art product can create several capitals at once.

Value of art products

When speaking of the value of art, the first thing that comes to mind is its value for oneself, how art enriches one's personal life and improves emotions. However, it is often forgotten that art has impact on people's social well-being, the educational system and even economy. An individual person acquires value from art and culture by participating in the artistic process as a participant, spectator or creator. Meanwhile the community acquires value from art and culture when its interest, creativity, imagination, knowledge and skills are stimulated. A country acquires value when culture and art adds to a better life and tourism, and has impact on the country's economic and social growth.

Therefore, the fourth set of interview questions aimed at finding out how art products created by artists in artist-in-residencies create economic, social and cultural value.

Social value is created when the community is included in the art product creation and encouraged to cooperate with other residents or artists. Exhibitions, cinema nights, concerts, events and lectures organised in artist-in-residencies invite the local community with similar interests thus encouraging them to meet each other and feel a part of the community. The fact that artists also come from abroad also encourages the community's tolerance and understanding of other cultures.

Cultural and social values are created when the community is introduced to professional art and acquires certain knowledge, which encourages people to communicate with other members of the community.

Artist-in-residencies are those institutions that add to the creation of a country's cultural value:

"We are one of several or more stronger institutions that create high cultural value because we invite qualified young, perspective artists or artists who have already organised exhibitions in large galleries or large museums" (Respondent 1).

Visiting artists who have high potential create art products involving the local community, local history, the future, the city.

Even though the theoretical model of art product value creation in artist-in-residencies did not distinguish the political value of art products, the studies have shown **indirect political value creation**. An artist gave a lecture-discussion on studied cases of folk song festivals organised in Lithuania when people can be united by means of a music event for a

short period of time, which can become a political argument. Because there is no protest culture in Lithuania, an art product can promote its emergence.

Therefore the value of art products created in artist-in-residencies is social because it encourages members of the community to cooperate and be tolerant. Art products also provide new knowledge to the community and introduces professional art to it thu s creating cultural value as well. Economic value is created because business profit of other members of the community is promoted as well as attraction of visitors and tourists to the place where an artist-in-residence is.

Model of art product value creation in artist-in-residencies

The empirical research showed that art product value creation began before creation of the art product. Artists participate in the selection process and provide applications where they describe their ideas that they are planning to implement in artist-in-residencies. However, the idea can often change once in an artist -in-residence; therefore, the idea is improved with the help of curators and coordinators. Since an artist already has an idea upon arrival to an artist-in-residence, the artist-in-residence adds to creation of ideas indirectly. Curators and coordinators of an artist-in-residence introduce the local community, its history, environment, and provide feedback about art products created by artists. An artist -in-residence provides living space, a studio/workshop, materials and equipment for product creation and can as well have a library/reading room. Also, certain artists receive grants, and their travelling and product creation costs are covered.

An artist-in-residence ensures creation of psychological and social capital by organising exhibitions, events, cinema evenings, concerts, opening doors to open studios for the community and other visitors where artists can present their art products. An artist -in-residence provides artists with an opportunity to cooperate with the local community, include them in product creation thus decreasing social isolation because artists have an opportunity to work with people who feel socially isolated. An artist -in-residence not only includes the community into its activities, but also adds to events in the city.

Knowledge capital is created when artists organise easily accessible art services such as seminars, lectures, workshops and other art products during which the local community and other visitors gain new knowledge.

An artist-in-residence starts to create symbolic capital when it introduces artists to local history, environment and local social problems thus helping them to create art products that would be related to the environment where the artist-in-residence is, its traditions, history and future.

As an artist-in-residence ensures creation of capital, various art product values are created. The theoretical model of art product value creation presented three art product values, namely social, cultural and economic. The empirical research confirmed these values because art products encourage members of a community to cooperate, provide them with new knowledge, introduce them to professional art, promote business profit of other members of the community, attract visitors and tourists to the locality where the artist -in-residence is. The research revealed an indirect creation of political value because created art products can impact a change within the political system. Therefore, the theoretical model of art product value creation in artist-in-residencies (Fig. 1) is complemented by indirect political value of art products.

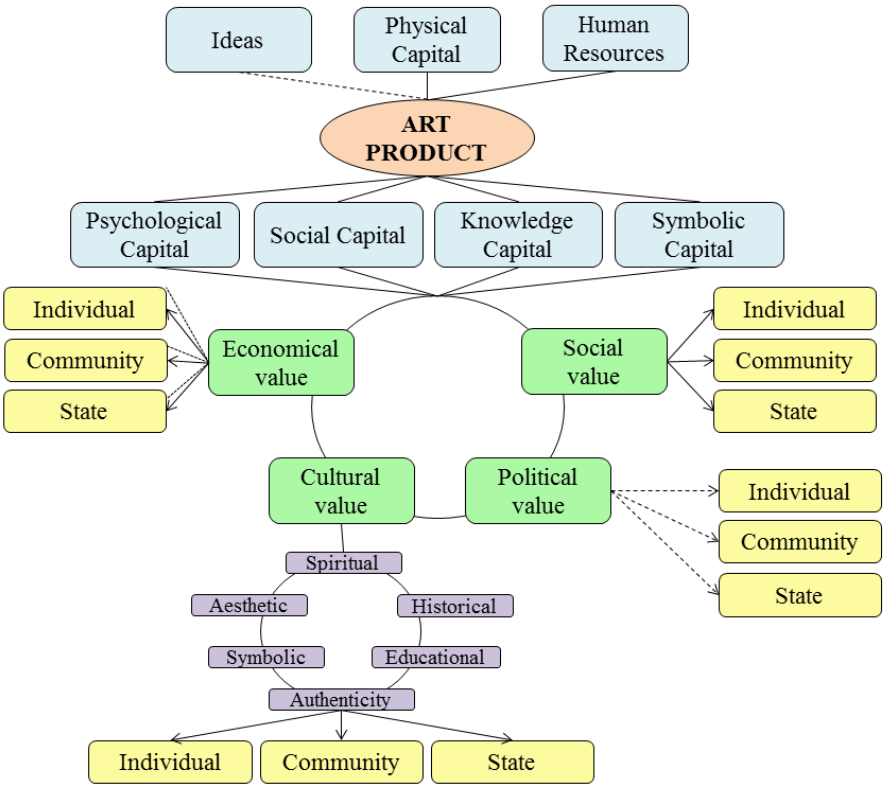

Fig. 1 Model of art product value creation

Therefore, by providing artists with physical capital, human resources, helping them to improve the idea for the art product, artist-in-residencies help the artists to create the art product. Because the empirical research showed that an artist -in-residence did not help with creation of the idea for an art product but rather its improvement, it can be said that it also indirectly added to the art product creation. Ensuring creation of psychological, social, knowledge and symbolic capital creation helps create social, cultural, economic values and indirect political value that the research revealed for the individual, the community and the country. The art product value creation model was complemented with the political value, and the contribution of an artist-in-residence to the creation of the idea for the art product was decreased.

V. CONCLUSION

This research helped to reveal that artist-in-residences contributed to improvement of the idea for an art product rather than its creation; therefore, contribution to the creation of the idea is indirect. An artist-in-residence ensures necessary physical capital and human resources. Artist-in-residencies create psychological, social, knowledge and symbolic capitals by organising exhibitions, events, lectures, seminars, cooperating with the local community, providing artists with an opportunity to know local residents, the environment and its history. When an art product creates certain capital, economic, cultural and social values emerge. The research also revealed that art products created an indirect political value that was added to the theoretical model of art product value creation in artist-in-residences.

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CORRELATION BETWEEN EMPLOYEE TRAINING PROGRAMMES ON EMPLOYEE PERFORMANCE WITH SPECIAL REFERENCE TO BRANDIX COMPANY

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Abstract

Employee training is important to employees who work in any organization in any sector including apparel sector and garment factory. Previous studies have been conducted in different countries and in different contexts. This difference gave a research gap to researchers to carry out a research study on employee training and employee performance. This study attempts to determine the correlation between Employee Training Programmes and Employee Performance. Review of Literature is based on training, performance and Employee Training & Employees Performance which led to draw the conceptual model and hypotheses. A sample size of 100 respondents who work in Brandix Apparel Solution in Sri Lanka was selected in this study using random selection method and convenienœ sampling procedure. The data for this study were collected from both primary as well as the secondary data sources. Data Presentation & Analysis and Hypothesis Test are based on the overall analysis. Results of the correlation have revealed that there is correlation between Employee Training Programmes and Employee Performance in Brandix company. It can be concluded as employee training has proved a positive correlation with employee performance in this company.

Keywords: *Employee Performance, Brandix Company.*

I. Introduction

Becker says that "the basic resource in any company is the people. The most successful companies and the most successful countries will be those that manage human capital in the most effective and efficient manner". People are employees. Employee training is important to employees who work in any organization in any sector. Therefore, garment sector in Sri Lanka can also attain this economic success if the needed attention is given to the training and development of human resource. Training can be defined as a "systematic process of acquiring knowledge, skills, abilities, and the right attitudes and behaviors to meet job requirements" (Gomez-Mejia, et. al., 2007). Training has helped employees to do their current jobs or help meet current performance requirements, by focusing on specific skills required for the current need. Training programmes are related with any relevant subject areas. Most training programmes are related to the subject areas such as finance management, human resource & administration, Information Technology, marketing, law, credit management &valuation, employee motivation and productivity. It is often argued that training programme can enhance the employee performance.

Since training programme enhances the employee performance the relationship between training programmes and employee performance needs to be studied time to time. On this basis, this research is conducted to find relationship between training programs and employee performance. In order to carry out this study, Brandix Company is taken into

consideration. Brandix essential solutions (Pvt.) Ltd. was commenced in 1st of October in 2010.This Garment factory was located in Industrial park of Koggala in Golle. Bernard Botheju (Pvt.) Ltd. was named before managing Brandix. After the acquisitionin2010, factory management was managed by Bradix. There are 700 employeesin this plant who come from Habaraduwa, Kathaluwa, Thalpe, Nakanda, Midigama, Dikkubura, Tangalle, matara, golle, Nonagama, Ambalantota, waligama, Ahangama and Unawatuna.

Statement of the Problem and Research Gap

Previous empirical studies have disclosed various different findings with respect to employee training and employee performance. Nickels (2009)opined that 'the effects of training on employee's performance can often encourage growth within the worker and t he organisation itself. In this study, most respondents agreed that training plays an important role in the development of organizations, improving performance and training helps people to grow within the organisation in order to meet the future needs for employees'. Devins, et al. (2012) found that 'trained employees often work better as teams because everyone is aware of the expectations and can achieve them together smoothly. Trained employees are also more confident in their performance and decision-making skills. In addition, employees who receive regular training are more likely to accept change and come up with new ideas'. Employees who learn new skills through training make good candidates for promotions because they have shown their ability to learn, retain and use information. Reliable and skilled employees can also be empowered to train other employees which reduce pressure for the management team. Collen (2000) found that there is a significant relationship between frequent on-the-job training and employees' performance. It has been mentioned that when employees are frequently trained they make fewer mistakes, work more in a given time period and less time on supervision of employees (Emmanuel Erastus Yamoah 2014). Most of the previous studies provide the evidence that there is a strong positive relationship between human resource management practices and organizational performance' (Purcell et al., 2003). Guest (1997) mentioned that training and development programs is one of the vital human resource management practice and positively affects the quality of the workers' knowledge, skills and capability and thus results in higher employee performance on job. This relation ultimately contributes to supreme organizational performance. These previous studies have been conducted in different countries and in different contexts. This difference gave a research gap to researchers to carry out a research study on employee training and employee performance.

Research Question and Research Objective

Research Question and Research Objective are tabulated in Table

1. Table 1: Research Question and Research Objective

Research Question	Research Objective
Is there correlation between Employee Training Programmes and Employee Performance?	To determine the correlation between Employee Training Programmes and Employee Performance

II. Review of Literature

Review of Literature is based on training, performance and Employee Training & Employees Performance.

Training and Performance

According to Armstrong (2006), training is the use of systematic and planned instruction activities to promote learning. It involves the use of formal processes to get knowledge and help people to acquire the skills necessary for them to perform their jobs satisfactorily, Alice KasauSila (2014). Cole (2002) has mentioned that 'training is a learning activity directed towards the acquisition of specific knowledge and skills for the purpose of an occupation or task'. David Ackah(2014) indicated that 'The focus of training is the job or task for exampl e, the need to have efficiency and safety in the operation of particular machines or equipment, or the need for an effective sales force to mention but a few.'Gordon (1992) has explained 'the training is the planned and systematic modification of behavior through learning events, activities and programs which results in the participants achieving the levels of knowledge, skills, competencies and abilities to carry out their work effectively'. Pheesey (1971) defined that 'training as the systematic process of altering the behavior and or attitudes of employees in a direction to increase the achievement of organizational goals (David Ackah 2014).This means that if any organization wants to succeed in achieving the objectives of its training programmes, the design and implementation must be planned and systematic, tailored towards enhancing performance and productivity. Rivai (2004) has denoted that 'Performance is the overall outcome or success of a person during certain periods of duty compared to the standard of the work, the targets or criteria that have been determined in advance and have been agreed'.

Employee Training and Employees Performance

Abay (2008) reported that significant relationship was found between the employees training and their resultant performance in accomplishing different tasks. It was found that those employees who have taken trainings were more capable in performing different task & vice versa. Training has direct relationship with the employees' job performance'. Komba (2012) stated that 'while training is a factor in job performance, it is the combination of factors such as working environment, employee skills and knowledge, motivation and rewards, communication flow and organizational culture that significantly improve employees' performance' (Emmanuel Erastus Yamoah 2014).

Training is a key element for improved performance because it can increase the level of individual and organizational competency. Supangco (2011) argued that "training helps to reconcile the gap between what should happen and what is happening between desired targets or standards and actual levels of work performance". According to most studies, successful training and education programme would create more favorable employee attitudes and loyalty, and help employees in their personal development and advancement'(Neyestani and Behnam 2014).

Training is important and an imperative tool for the organization to revamp the performance of all the personnel for organizational growth and success. It is beneficial to both employers and employees of an organization. An employee will become more efficient and productive if he is trained well.

Firms can develop and enhance the quality of the current employees by providing comprehensive training and development. Training is essential not only to increase productivity but also to motivate and inspire workers by letting them know how important their jobs are and giving them all the information they need to perform those jobs. The training and development of the employees has direct contributions in the high achievements of organization which shows better performance.Training increased the organizational performance which predicted by many researches. Performance of an organization is defined as how effective and efficient managers use organizational resources to satisfy customers and achieve organizational goals and objectives. Ideally, the more employees are trained and are satisfied with their work and environmental conditions, the more they can help enhance their organizations' performance.

Amir Elnaga and Amen Imran (2013) mentioned that training programmes is the stimulant that workers require to improve their performance and capabilities, which consequently increase organizational productivity. Therefore, training should be designed on the basis of firm specific needs and objectives. Effective training is the thoughtful intervention designed at attaining the learning necessary for upgraded employee performance'. Further, this research affirmed the proposition that training has a positive impact on employee performance. According to Wehnam Peter Dabale (2014), it was affirmed that there was a positive relationship between training and employee performance. Training generates benefits for the employee knowledge, skills, ability, competencies and behavior. It was also observed that training alters behaviour of employees in a direction that will achieve organizational goals and help to reconcile the gap between what should happen and what is happening to increase the level of performance. Similarly, Muhammad Imran (2015) suggested strong positive relationship.Most of the previous studies provide the evidence that there is a strong positive relationship between human resource management practices and organizational performance.

According to Asfaw, Argawand Bayissa (2015) stated that training and development have a positive correlation on the outputs of employee's performance and effectiveness. This relationship was tested for causality using linear regression statistical model and found out employee effectiveness has a direct cause and effect relationship with employee performance, and training and development. Similarly, Quartey (2012) found a moderately strong relationship between employee training and organizational performance. T his is in line with Ahmad and Din (2009) suggestion on the intention of providing training was to enhance the performance of employees through learning process. And it is believed to have an opportunity in the acquirement of knowledge, improvement of skill s, concepts, rules, changes of attitudes and behaviors in the organizational settings. Huselid (1995) affirm that providing formal and informal training for new employees have an influence on employee's development.

Conceptual Model

Previous empirical studies have given researchers to draw the following conceptual model as depicted in Figure 1.

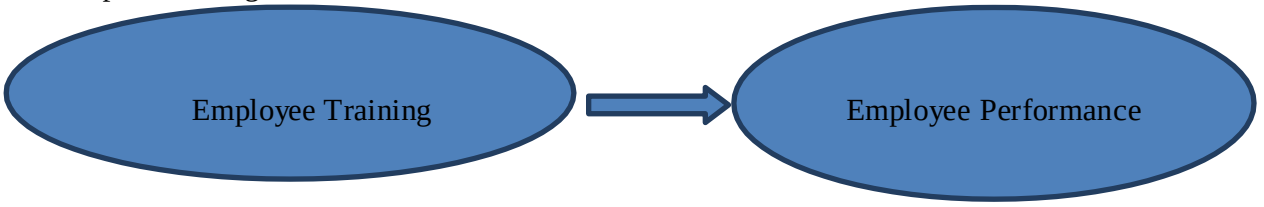

Figure 1: Conceptual model between employee training and employee performance

Hypotheses Development

In this study, a set of null and alternative hypotheses are developed by researcher.

Null hypothesis: Employee training is not related to employee performance

Alternative hypothesis: Employee training is related to employee performance

Operationalisation of variables

In this study, two main variables are utilized to investigate the relationship between employee performance and training programmes. To measure training programs, (1) job related requirement;(2)employee competencies;(3)employee stress;(4)employee career development; (5) training suppliers (building new relationship), (6) effectiveness of training duration and (7) employee wage level are considered. To measure the level of employee performance,(1)employee satisfaction;(2)employee productivity; (3) employee commitment to company; (4)customer satisfaction and (5)reducing turnover are considered. Each and every variable was measured by using questions.

III. Methodology

Target Population

The target population in this study can be named as the employees who are working in Brandix Apparel Solution - Koggala in Sri Lanka.

Sampling element

An individual who is working in Apparel industry in Sri Lanka can be determined as the sampling element of this research. Sampling element should be a male or female who are working at Brandix Apparel Solution in Sri Lanka.

Sampling Technique

The sample was chosen from a random selection method from Brandix Apparel Solution. In addition, convenience sampling procedure was used to select a subset of individuals from the large population.

Sample size

A sample size of 100 respondents was selected in this study.

Data collection

The data for this study were collected from both primary as well as the secondary data sources.

Primary sources of information

The researcher had some previous conversations with company management at the time of choosing the company for collecting few information about the company history and background.

A face to face interview was conducted with the head of the Human resource department. Primary data which is the most valuable part of the study was collected via a structured questionnaire using a survey of 100 respondent.

Secondary sources of information

Books about the human resource and Journal articles about the human resource training and employee performance were used in this study.

Data Analysis Technique

Simple correlation is used to know the relationship between employee training and employee performance. Correlation can be utilized to investigate whether there is a relationship between two variables. Correlation reveals the direction of the relationship and the strength of the relationship. The correlation coefficient is vary between " -1" and "+1. Whereas, "-1 indicates perfectly negative direction of the relationship and "+1" indicates perfectly positive direction of the relationship and if the correlation coefficient is closer to "0" the relationship is weak.

IV. Data Presentation &Analysis and Hypothesis Test

Data Presentation & Analysis and Hypothesis Test are based on the overall analysis. Output of the data analysis is tabulated in table 2.

Table 2: Correlation between Employee training and Employee performance

		Employee training	Employee performance
Employee Training	Pearson Correlation	1	0.815**
	Sig. (2-tailed)		0.000
	N	100	100
Employee Performance	Pearson Correlation	0.815**	1
	Sig. (2-tailed)	0.000	
	N	100	100

The correlation coefficient for the relationship between overall training programme and employee performance is 0.815. This value represents a positive relationship between the two variables. This means that the changes in the training programmes have a high level of impact on the employee performance at Brandix garment factory. Level of the significance is lower than 0.05. Changes of the training programmes will influence on the employee performance.

In case of hypothesis test, alternative hypothesis is, H_1- There is positive relationship between training programmes and employee performance. According to the research findings, there is a positive relationship between training programmes and employee performance. Therefore, H_1 is proved. The significant value or the P value is 0.000 therefore, this means that the data are statistically significant and there is a higher probability of achieving the expected results when a change is done.

V. Conclusion

"To determine the correlation between Employee Training Programmes and Employee Performance" was set as the objective in this study. In order to test this objective, simple correlation analysis was carried out by researchers. Results of the correlation have revealed that there is correlation between Employee Training Programmes and Employee Performance in Brandix company. Employee training hasproved a positive correlation with employee performance in this company too. Like previously done researches in many countries and in many context, this study also has given a positive correlation. This study has proved external validity.

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APPLICATION OF A BUSINESS DEVELOPMENT MODEL IN A CREATIVE COLLABORATION HUB

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Abstract

Creative collaboration hubs are rapidly being established in various countries. England is considered their centre; however, more and more creative collaboration hubs are being established in other countries including Lithuania. Creative collaboration hubs not only assemble creative people, but also are one of the ways that promote development of creative industries and improve the development of a countries creative economy. Hubs actively expand their network and impress with a variety of different structures; however, it is important for a creative collaboration hub to have a suitable business development model for it to be sustainable. Analysis of Lithuanian and foreign literature did not reveal any existing business development model that would be fully adapted to a creative collaboration hub. Therefore, this article aims at providing and testing the applicability and peculiarities of a theoretical business development model in a creative collaboration hub. Moreover, the article describes the scope of creative collaboration hubs in Europe, analysis peculiarities of creative collaboration hubs and presents corrections of the business development model.

Keywords: creative collaboration hub, business development model, creative hub, creative industries

I. INTRODUCTION

In today's society, creative industries are one of the most rapidly growing areas that is characteristic of constant improvement, creativity, generated added value and intellectual property. With creativity these industries encompass a very wide spectrum of companies that may at first glance look uncreative and may even merge sectors that would not normally work together (Cunningham 2005). Moreover, creative industries have been acknowledged a s one of the most important aspects in creative economics that have a perspective to be a source of growth and well-being creation and are included into national economic strategy plans.

The concept of creative industries is related to innovations, risk, new business and start-ups, intangible assets and creative expressions of new technologies (Flew 2005). Also, institutions that create products of creative industries are important in creative industry development; they include creative collaboration hubs.

Creative collaboration hubs are platforms or workplaces for all creative subjects – from artists and musicians, designers and film-makers to businessmen; it can be an open place for collaboration with creative industries and for the wider creative sector. These hubs can also be part of large organisations or universities (British Council 2015).

All of them are unique, they can be static or Internet, create jobs and not only be intended for artistic activities and artists, but also adapted to business development. Hubs can have completely different structures, their own labs and incubators (ECHN 2017).

In order to create a sustainable creative collaboration hub, it is important to have a respective business development model adapted to the hub. There are various hubs created for business organisations such as creative organisations; however, the creative collaboration hub does not have an effective business development model that would encompass all parts of an organisation and its interested parties. Therefore, the **aim of this research** is to test a business development model in a creative collaboration hub.

II. Concept of creative collaboration hub

Creative collaboration hubs are rapidly expanding and becoming a global phenomenon; however, it is also a new way to present innovations of creative economics and their development. These hubs may have especially extensive structures and be of various types; however, they are irreplaceable for creative people. They need this space for thinking and access to the network where they can communicate and share ideas with colleagues (Howkins 2010). Moreover, creative environment provides people with time to experiment, make mistakes, try again; it allows asking questions, creating, playing, finding out relations between different elements (Robinson 2005).

The origin of the concept of the collaboration hub lies in the conception of the cluster but they are different because of certain important main elements. Furthermore, the word "hub" is often used as a synonym for "incubator"; however, they may not carry out the same functions. A collaboration hub provides its members with an access to information about specific businesses, the area of industries and culture, and market opportunities. Speaking of the direct definition of the collaboration hub, its main area of activity is establishment of business, and many companies become independent thanks to the support and help from the collaboration hub (Zurlo at al. 2014). An incubator, on the other hand, is an institution that allows integrating new companies into their structure by decreasing a company's costs and trying to encourage these companies to enter the market, helping them to achieve economic autonomy by developing a support network (De Luca, 2005 cited from Zurlo at al. 2014). A hub must also have a service portfolio that is able to adapt to changes and must be open to new sectors of creative companies, culture and heritage (Zurlo at al. 2014).

Collaboration hubs allow communities to establish as well as develop a structured coincidence that allows people to join in ways that they did not have before, and inspires new related disciplines to collaborate, communities to merge and new projects to appear (British Council 2016). Even though the definition of the creative collaboration hub is changing and the future may show clear differences between creative industries, this article deals with the creative collaboration hub as various institutions of creative industries.

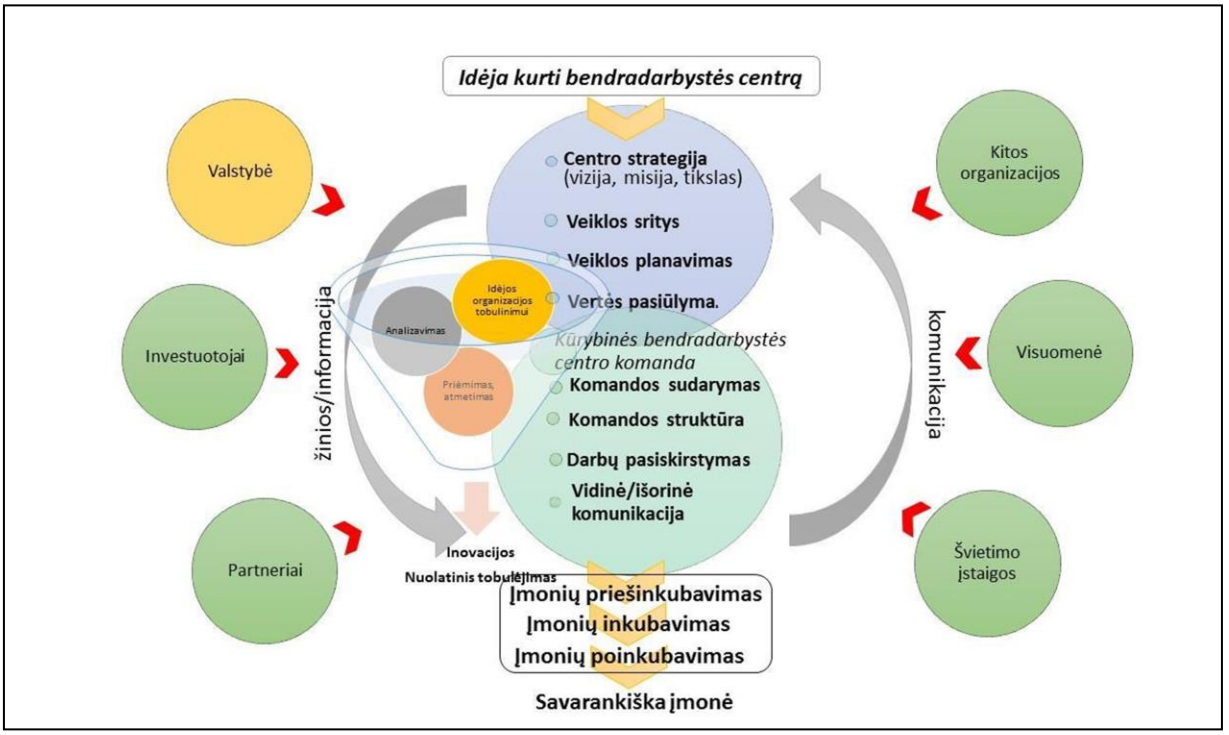
Business development model of the creative collaboration hub

To achieve the best result, various companies and organisations want to be leaders and expand within the market; this is why they need a sustainable business development model, which becomes and important task for not only business, but also cultural or creative organisations (Schiuma at al. 2015).

Development of a model for the creative collaboration hub was based on the following three business models: Canvas, creative business development model and continuous improvement system model for creative business companies.

Applying the Canvas model to companies allows them to focus on separate parts of the model and understand the activities of an organisation. It also encourages collaboration among interested parties and promotes innovations (Caetano,A.et al. 2017). A creative business development model is important for creative industries because incubation processes allow easier establishment within the market and stand for decreased potential risks. The goal of the continuous improvement system model for creative business companies is to continuously improve processes of a company. Continuous improvement is very important because its efficiency determines the efficiency of related processes and the results of the activities of a company (Strazdas at al. 2014:83). Companies that use improvement systems become more competitive thus improving its activity results (Strazdas at al. 2014). Figure 1 present a creative collaboration hub model created by the author. This model focuses not only on the activities on the organisation itself, but also on separate elements that may or do have impact on the creative collaboration hub; this model is also adapted to hubs that have incubated companies.

Fig. 1 Business development model of the creative collaboration hub



Firstly, an idea to establish a creative collaboration hub requires figuring out what strategy of the organisation, its areas of activity, its activity planning could be, and what value offer the hub could provide to its consumer. All of these constituents influence one another and are one of the important parts of the model. The model has inseparable elements related to the team of the creative collaboration hub. A very important element here is internal and external communication related to not only the team and the hub, but also external outgoing communication that is spread beyond the organisation.

Making the internal aspects of the organisation clear makes it possible to start incubation of other companies or development of projects. In order to carry out this in an appropriate way, the following three steps are necessary: pre-incubation of companies, incubation of companies and post-incubation of companies.

Pre-incubation of companies may include various auditions and courses that companies have to go through either compulsorily or depending on a company's activities and level of establishment within the market. Having selected a company, its incubation process begins during which the creative collaboration hub can provide the *company* with various types of help, namely a mentor, training, looking for investors, funds the company can apply to; the hub often provides legal, financial help, bookkeeping services, etc. *This is usually carried out over a three-year period.* During the first year, incubated companies get the highest amount of support and are encouraged to carry out various studies and analyses in order to decrease establishment risks and figure out what products or services the company is to offer for consumers; during the second year, a lower amount of help is provided, and during the third year, the amount of help is the lowest. This way an attempt for the company to become more independent and establish in the market is made. After the three years, post - incubation period during which the company should be able to independently enter the market starts.

If the company is fully ready, it can independently enter the market and become independent from the creative collaboration hub during any stage of its incubation. Communication and transfer of knowledge during the incubation stages are also especially important because of establishment f relations and support, opportunity to exchange ideas and opportunity to discover something new, innovative, which allows finding solutions to complex questions.

Communication, knowledge and information are the three most important elements in this model. They are presented as going in a circle and encompassing the main constituents of the model, namely, the creative collaboration hub, its team and company incubation stages. Continuous communication between all the constituents and continuous exchange of knowledge and information helps carrying out a more fluent management of the hub, which may result in new ideas on how to improve organisational development. Ideas that aim at improving an organisation are included in the funnel presented in the model. This is where they are generated, analysed, and decisions on whether they should be accepted or rejected are made. In any case, information about this enters the continuous communication, knowledge/information circle. This way the creative collaboration hub development is carried out, it continuously improves and becomes more innovative.

The external factors in the model (state, investors, partners, educational institutions, other organisations, society) make a varying degree of impact to the hub. The ***state*** is exceptional because it has direct impact on not only the creative collaboration hub, but also other nearby interested parties. All interested parties (in green circles) can also have a varying degree of impact on the hub. ***Investors*** may not be directly as important for the hub if it does not look for investors; however, they are very important for incubated companies because they always look for investors.

Partners of a creative collaboration hub may vary and they can be project-related, long-term, short-term, etc. ***Educational institutions*** are important for a hub when the highest amount of attention is paid to universities that can influence the hub, or a hub may even be established with the help of a university that becomes the establisher of the creative collaboration hub. The attitude of the ***society*** towards the creative collaboration hub is also important. It is important to mention ***other organisations*** that can contribute to the activities of a creative collaboration hub in various ways and can help start-ups. A hub can apply to them by inviting them to join or looking for local craft organisations.

All the aforementioned external factors and elements have impact on an organisation; however, they do not influence exchange of knowledge/information or communication. A creative collaboration hub must collect information of all these external factors and share it. It is also important for a hub to communicate a suitable message for interested parties, namely the state, investors, partners, educational institutions, other organisations and the society.

Suitable internal and external communication not only strengthens the internal relations within an organisation, but also creates closer relations with incubated companies and deepens their relations.

III. RESEARCH METHODOLOGY

Speaking of the scope of the development of creative industries and establishing various creative industry institutions, it is important to find out how representatives of different creative organisations – science parks (with creative companies) and creative industry hubs – understand the sector of creative industries, how they develop activities and what they focus on the most. A goal is also to find out how the representatives understand the concept and peculiarities of the creative collaboration hub.

Qualitative research will be carried out with regards to the aim. Qualitative research was selected because it encompasses a long-term object research whose aim is to understand the object, its behaviour and senses in the broad sense as well as the impact of the social and psychological environment on it (Kardelis 2016:327).

The research involved the strategy of case study because a single object – a creative collaboration hub – was analysed in detail; the advantage of this strategy is the fact that the researcher analyses the peculiarities of human and institutional behaviour and activities as well as the analysis of complex relations and expression of the impact of unexpected factors (Bitinas 2008). This is difficult to understand using other strategies. This research aims at analysing the opinion of interested parties about a creative collaboration hub as a single case, and the business development model is adapted to the creative collaboration hub.

In order to figure out the peculiarities of the creative collaboration hub, two following data collection methods were chosen: interview and analysis of publicly accessible documents.

In order to carry out the deep interview, a semi-structured questionnaire was compiled that involved questions divided into the following three sets: questions about creative industries, questions about the organisation and questions about the creative collaboration hub.

Document analysis was chosen to collect information about European creative collaboration hubs. Web pages of creative collaboration hubs and definitions provided there were analysed. It is important to figure out in which country a hub is, how it presents it officially – whether as a creative collaboration hub, an incubator, a creative industry hub or a creative collaboration space.

IV. ANALYSIS OF RESEARCH RESULTS

Scope of creative collaboration hubs in Europe

Since various institutions can be creative collaboration hubs, it is difficult to analyse their exact scope, and their network is very wide. It can encompass various areas of activity, have different goals; however, a hub usually has to develop a network not only with the incubated companies in the hub, but also with external interested parties. The network currently includes 47 hubs, and this network is growing rapidly. It includes 16 collaboration spaces, 14 creative industry hubs, 8 incubators, 8 creative collaboration spaces and one collaboration platform.

Information on creative industries in Lithuania and creative collaboration hubs

According to respondents, the creative industry sector is developing in Lithuania; however, the attitude of the society and the government is not very positive, and creative people cannot sustain themselves because they are often offered a form of barter trade or for an advertisement. Their job is not valued, and the state does not invest into this sector. It is also difficult to implement various initiatives of creative industries that require a lot of time and effort. Projects are often forgotten and shelved. In order to change and promote the sector of creative industries in Lithuania, it is necessary to prepare strong creative employees; moreover, the state should also understand the benefit of creative industries and pay more attention to this. There needs to be a change in the society's attitude towards creative industry hubs and encouragement of investors to want to come and invest into the sector of creative industries.

Summing up the information of creative collaboration hubs, it can be said that creative industry hubs and parks aim at promoting the development of creative industries and point this out in their goals and missions. It can also be noticed that parks carry out their activities much more widely, there is more detailed information about them, and they have exceptional experience. Teams of creative industry hubs are very small and lack additional employees in order to carry out quality activities and expand. All hubs have at least several creative employees.

Management structure of creative collaboration hubs

Management structure in parks is clearly planned. They carry out plans every ear, call team meetings during which they foresee more detailed activities in advance every month. The team solves problems by communicating, and in case of a more serious problem individual cases are solved by communicating with an employee and trying to analyse the problem. General problems are solved during weekly meetings.

Detailed work takes precedence in creative industry hubs because there are very few employees and it is necessary to carefully and thoroughly plan activities in order to implement the plans. Hubs have clear plans and schedules for activity implementation. If problems arise in a hub, people try to solve them by communicating. Communication with the team in hubs is horizontal, and in parks – vertical. Vertical communication is carried out with the companies established in a hub.

Aid granting institutions

The help that is provided to hubs by interested parties slightly differs in all cases. Parks communicate and have a deeper contact with universities. Moreover, they have investors with incubated companies, whereas creative industry hubs do not have that. All of them have different partners; however, the closest relation with them is created by carrying out various project activities. It is important to emphasise that all hubs carry out their activities from project activities, they do not have private investors; and they get additional income for premises from services provided for companies and clients.

Acceptance of incubated companies to creative collaboration hubs

The main goal of parks is to grow strong companies that would have gone through the entire incubation process and would feel strong in the market, carry out sustainable development and would not close in a year or several years. One of the parks has three fully implemented stages of incubation, namely pre-incubation, incubation and post-incubation. All of these stages are implemented in 3 years. First of all, a company or a project provides an application to participate in the incubation programme, and the team of the park makes a decision whether the company can proceed to the next stage based on respective criteria. The most regarded aspects are the idea of the company and whether its team have skills to implement it. When the audition process it successfully carried out, selected companies participate in the programme during which various training programmes and consultations are carried out, and professionals from various fields prepare new companies, new projects for their presentation. After that, companies prepare a public presentation and invite specialists of various fields as well as potential investors, angel investors and sponsors. The third stage is the post-incubation stage when a company is asked to either leave the incubator or stay in it.

Another park employs a 3-year discount system for incubated companies – 60% discount is provided for the first year of rent, 40% for the second year and 20% for the third year. Moreover, companies are provided with 100 hours of consultations a year that they can use to achieve their goal. The consultations are related to establishment, management, development of a company, etc. Also, companies have mentors who supervise them and follow their activities.

In this hub, company selection is carried out after providing the application to join the park and according to respective criteria.

After three years, expanded companies leave but the park includes mostly those companies that have carried out incubation yet are established in the park.

Creative industry hubs do not include a complex selection process; one of them does not carry out a selection process if there are vacancies for companies already. Another hub invites companies that want to establish in the hub for an interview during which they try to figure out whether the companies are suitable for the creative industry hub activities, whether they aim at collaboration opportunities and want to communicate with other companies; however, all companies in creative industry hubs are incubated, and become fully independent once they leave the hub. Moreover, the hubs organise artist -in-residencies, provide various premises for organisations and organise consultations on relevant issues.

Therefore, all the hubs have incubated companies yet parks provide them with not only premises for lease, but also additional services that promote and help their activities. Among their companies, parks also have companies incoming from abroad whose activities are supervised more carefully because companies in creative industry hubs work fully independently. Only one hub does not carry out selection of companies wanting to enter it. Parks carry out this process in several stages and, what is important, they supervise whether a company really wants to collaborate. Company incubation periods differ – three years in one of them, and five years in all the other hubs. Therefore, the park that has a 3-year incubation period promotes faster rotation of companies and their rapid exit into the market as independent companies.

Future plans of creative collaboration hubs

Plans of parks are very big, i.e. one of them aims at more communication with the city and its community and to attract and merge with local businesses. Another goal is to attract more artists, even though this is complex because creators find it difficult to trust that business can be carried out from what artists do without exclusion of creativity. Parks aim at expanding and opening another building that would be intended for those companies who have already left, thus maintaining contact and promoting company development. Parks actively look for new collaboration, partnership opportunities with foreign countries. Also, they try to deepen and expand relations with the university and look at what the park desires to do, where to go, how to become professional.

Creative industry hubs also aim at expansion and successful implementation of their activities by looking for investors and new collaboration opportunities. Another aim is to develop creative industries by exchanging knowledge, inviting various lecturers from abroad. Moreover, they aim at raising the artistic and cultural level as well as the number of employees. The main future plan of all hubs is to continue to promote the development of the creative industry sector; parks want to expand by purchasing real estate for hub activities, and creative industry hubs aim at carrying out inner development and looking for new investment opportunities.

Attitude of interested parties towards the creative collaboration hub

Having carried out all interviews and trying to figure out the attitude of interested parties towards the creative industry hub revealed difficulties because only two respondents out of all Lithuanian respondents had heard of the term of creative collaboration hub.

Even though it was mentioned that such hubs are beneficial because it is possible to show the society that the field of culture and art exists, creators are very unanimous and active in creating. It is also a great space for creators because they are provided with an opportunity to become a strong and competitive team in Lithuania.

Therefore, summing up the answers of the Lithuanian respondents, they are not specific, informative, yet they show understanding of the benefit of the hubs for the society.

One of the respondents had great knowledge of the term of creative collaboration. The respondent named its peculiarities, main and exclusive characteristics. The respondent distinguished one characteristic as the basis of a hub that must be and is very important for a creative collaboration hub, i.e. the hub must develop and expand its network and not limit itself to the activities of the hub; it must collaborate and encourage collaboration with local industries within its own and other sectors and promote activities of creative industries.

Corrections of the business development model of the creative collaboration hub

Research-related activities of creative collaboration hubs revealed only one hub that included all the parts of the model; the hub collaborates and carries out mutual communication with interested parties, has a sustainable network and carries out teamwork. Other hubs revealed separate parts of the model, even though interviews revealed that all the details of the model were important and necessary for the hubs. Hubs would like stronger collaboration with interested parties, and maintain and encourage the internal collaboration network of hubs. Therefore, corrections of the model as presented in Figure 2 were carried out.

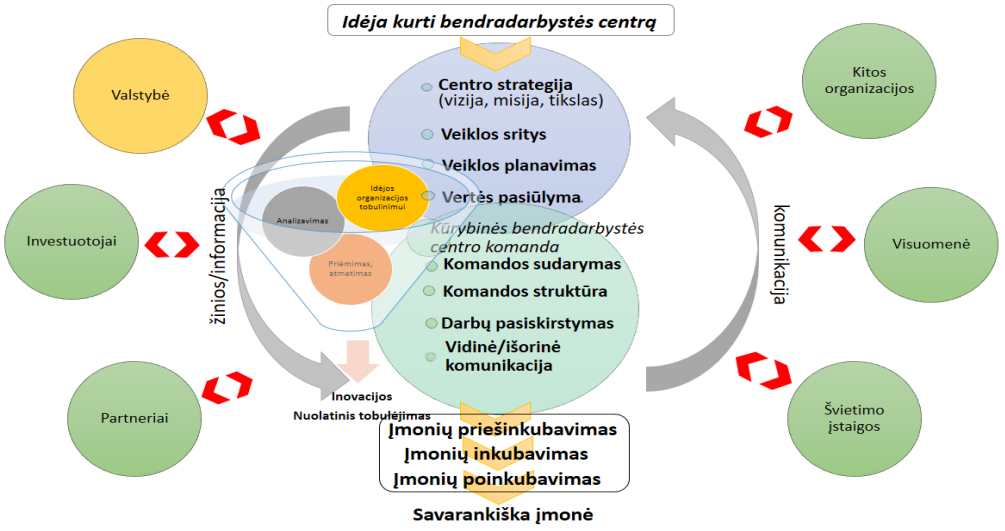


Fig. 2 Business development model in a creative collaboration hub

Vertimas:
Burbulai kairėj: State, Investors, Partners; ***Burbulai dešinėj***: Other organisations, Society, Educational institutions

Kairė rodyklė: knowledge/information; ***kairės rodyklės galas***: innovations, continuous improvement

Dešinė rodyklė: communication

Piltuvėlis: Ideas for organisational improvement, Analysing, Accepting, Rejection

Viršus: Idea for collaboration hub

Mėlynas burbulas: Hub strategy (vision, mission, goal); Areas of activities; Planning of Activities; Value offer

Žalias burbulas: Team of creative collaboration hub; Establishment of team; Structure of team; Distribution of tasks; Internal/External communication

Stačiakampis: Pre-incubation of companies; Incubation of companies; Post-incubation of companies

Apačia: Independent company

Therefore, the research revealed that the model lacked mutual relation with interested parties because the spread of information should reach them as well. Moreover, not only interested parties can help the hub, but also the hub can provide help for interested parties. Due to this reason, the model includes additional arrows directed towards not only the creative collaboration hub, but also the outside towards each interested party. And this is the only corrected aspect in the model. All the other constituents proved to be suitable. Knowledge/information and communication circle goes around in a specific way. However, in order for a hub to develop, it needs to expand its list of partners, collaboration companies/persons and constantly focus on improvement.

V. CONCLUSION

Continuous expansion of creative industry sector and growth of creative economics encourage youth entrepreneurship, and more and more attention is paid to creative collaboration hubs that are unique for their undefined various opportunities. In the theoretical business development model created by the author that focuses on creative collaboration hubs that have incubated companies, what is important is not only the organisation, but also the interested parties on the outside. However, the rotating circle of communication and knowledge/information is the most important in the model because suitable communication in a hub creates a relation with incubated companies and effectively spreads information.The empirical research revealed that the number of creative collaboration hubs is growing rapidly throughout Europe, and hubs are actively joining the network that allows getting to know various collaboration hubs. Testing the theoretical model revealed that a hub requires a mutual relation with interested parties. This allows spreading information and creates stronger mutual relations thus being more beneficial for the hub because it can offer products or services provided by its incubated companies to the interested parties as well.

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Modelling of Critical Success Factors in International Cultural Project

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Abstract

In the world where globalization is becoming increasingly important, successful international cultural project is a useful tool to keep an organization still competitive in market. According to D.J.Kealey et al. (2005) international projects encounter more difficulties in seeking for project success. R. Muller and R. Turner (2007) state that using critical success factors in a project can increase a possibility to gain the success but in every project factors are different. J. Binder(2009) thinks that projects do not reach success because tools "are not adapted to global multi-cultural environment" (Binder 2009:1). One of the biggest challenges for project organizations is to define if their project was successful and to prove it for their stakeholders why it was or was not. Unfortunately, there are plenty of models to evaluate success of construction or information technology projects but there is still no critical success factors model to evaluate international cultural project success. For this purpose, ***the aim of this study*** *is to analyze critical success factors in international cultural project.*

Keywords: **critical success factors, international cultural project, project success**

I. INTRODUCTION

Over the past decades the use of international projects in organizations has been steadily increasing. As a global phenomena are accelerating, various cultural institutionsaredeveloping international or cross-cultural projects in order to remain competitive in the market and to stand out among their competitors. International projects face greater challenges to reach success which means that even with a multicultural work team they fail more often than national projects (Kealey et al. 2005:289,293). A variety of discussions, workshops and practically used criteria are carried out in international cultural project management and success evaluation topic. Varbanova (2013) is analyzing cultural project management, however there are no scientific empirical publications about international cultural project success evaluation.

Project Management Institute in Project Management Body of Knowledge (PMBOK Guide) defines project as "temporary endeavor undertaken to create a unique product or service" (PMI 2004:4-5). Most of the authors agree with these characteristic for a project as unique, temporary in time and personnel, though project success definition and evaluation is understood differently (Frame 2003:2, Young 2007, Andersen, Grude, Haug 2004:10). There are written many articles about project success by scientists like Alias (2014), Atkinson (1999), Baccarini, Collins (2004), Chan, Scott, Chan (2004), Ika (2009, 2012), Joslin, Muller (2015), Judgev, Muller (2005) etc. which still gets a lot of discussions.

International cultural project is defined as unique and temporary activity that includes at least one form of art that shares ideas, values and views of different countries in the same social environment. For this investigation of international cultural project success evaluation it is chosen to use critical success factors.

Critical success factors – are "elements of a project that can be influenced to increase the likelihood of success; these are independent variables that make success more likely" (Muller, Turner 2007:299).

Critical success factors must be identified in the preparation phase before the project implementation but have to be checked throughout the project (Beleiu, Crisan, Nistor 2015:71). Understanding and determining the critical success factors of the project and their impact on the project success makes it easier to create a long-term, durable project, identify problems and priorities. This article provides analysis of project success evaluation models from different sectors to form a model for international cultural project success.

The aim of this study is to analyze critical success factors in international cultural

II. PROJECT CRITICAL SUCCESS FACTORS

In order to analyze and choose correct critical success factors for international and cultural project, firstly, it needs a literature review about project success, international cultural project features and critical success factors. The use of technology has changed the attitude of accessibility to other countries in the world: they became more accessible, so business enterprises are seeking to expand their awareness and create innovations by using international projects (Steffey, Anantatmula 2011:1), thi s is the reason why bigger or smaller organizations have a high demand for international projects (Binder, Gardiner, Ritchie 2010:4). **International projects** – are projects which are managed from different countries, they "involve team members from various cultures and organizations, spread in locations across countries and time zones, and speaking different native language"(Binder 2009:1). Compared to national projects, international projects are more complex because they must include international sponsors and cultural differences (Kiznytė, Ciutiene, Dechange 2015:1). They are usually attended by members from several countries, time zones and speaking in different national languages (Ciutiene, Meiliene 2015:1507, Binder 2009:1).

There is no one unified definition of international cultural project but it has features of a project, an international project and some culture aspects. International project could be understood as intercultural projects, often called strategic alliances which take place in intercultural environment (Kealey et al. 2006:291). Culture always includes art forms, values, attitudes, so cultural project should also include art forms and creativity. International cultural project is defined as unique and temporary activity within a defined period, involving at least one form of art form that shares ideas, values and attitudes of different countries in the same social environment. **International cultural project** is characterized by implementation in consortium with one project coordinator, clearly defined responsibilities, high motivation and ambitions, funding from national and international sources, possibilities to reach bigger audience and obligations to consider cultural differences (Varbanova 2013:50-52).

Project takes time and mostly international cultural projects are longer than others, so it is even more important to understand project life cycles. **Project life cycles** define what actions need to be undertaken in the project and who must participate and be involved in each cycle (PMI 2000:11-12). "The life cycle of a project is the period from the moment of the project's (idea's birth) to its completion" (Neverauskas et al 2010:13). The project lifecycle can also be considered as a product or project concept, starting with the start-up phase,

followed by the construction phase, maturity phase and termination phase (Meredith, Mantel 2009: 22).

Several authors distinguish these phases of the project life cycle: (1) conceptual phase - the objectives are formulated, the technical and economical implementation of the project is justified; (2) phase of development of the project - the work is determined and the structure of the executives, the calendar of work, the project budget, contracts with contractors and suppliers, project-estimate documentation; (3) project implementation phase - realization of project work; (4) project completion phase - transmission of project documents to the customer, acceptance and testing, commissioning of the project (Neverauskas et al 2010:13). However, all these project life cycles could be divided in smaller life cycles and to be adapted to different types of project and its duration.

Project success has been perceived differently in different publications for many years and there was no single common interpretation of " what is project success?". Over the years it interpretations has changed from It is understood that a project is successful when it is completed at the scheduled time or before the end time, when it meets the user's conditions and the estimated budget (Anastasia 2007:26, Badewi 2015:767). Later discussions started that project success is achieved when a it meets certain participant's (owner, customer, executor or sponsor) expectations that differ for each participant in the project (Alias et al. 2014:61). There is also presented a different perception of the project success which is limited to time, scope, cost and its products provide operational and business value (Judgev, Muller 2005:19).

In scientific literature, the project success and its achievement are based on various indicators, of which **critical success factors** are often addressed in various sectors: construction (Alias 2004, Atkinson 1999, Banihashemi et al., 2017, Belassi, Tukel 1996, Yang et al., 2009, Chan et al. 2004), information technologies (Eberlein 2008), security (Rodriguez-Segura et al., 2016). It is determined that not all critical success factors have the same effect on the project success and it is recommended to analyze critical success factors in different types of projects and create new models for them (Rodriguez-Segura et al 2016:5424).

One of the key methods for assessing the project success which many authors refer to is the "Iron Triangle". Its essence is to evaluate time, cost and quality and successfully fulfill the two chosen factors. One way to achieve and measure the project success is to follow and use the project's critical success factors and success criteria. It is important to distinguish the project critical success factors from the success criteria, because the criteria are used to measure success and factors are used to succeed during all project life cycles (Baccarini,

Collins 2004:213). Project critical success factors are " elements of the project that can be influenced to increase the likelihood of success; these are independent variable s that make success more likely" (Muller, Turner 2007:299). They are used when the project manager wants to increase the probability of the project's successful results and they are oriented towards the organization environment, not to the results (Westerveld 2003:412).

Critical success factors must be set in the pre-project phase but checked throughout the project (Beleiu, Crisan, Nistor 2015:71). In terms of cultural management critical success factors are qualities, conditions or variables that can have a significant impact on the success of a project when it is managed smoothly (Patanakul, Milosevic 2005: 118-119).

Understanding and determining the critical success factors of the project and their impact on the project success makes it easier to create a long-term, durable project, identify problems and priorities. Critical success factors from 2005 were classified by date (Table 1).

Table 1. List of critical success factors from 2005

Author	Year	Critical success factors
Judgev, Muller	2005	Effective communication with stakeholders and sponsors
Kealey et al.	2005	Intercultural skills and sensitivity, understanding of other cultures, harmonious interpersonal relationships among managers, defined management structures, government support, adherence to project phases, project objective setting , understanding, support of polices and stakeholders, identification of cultural distance challenges, environment management techniques
Binder, Gardiner, Ritchie	2010	Intercultural cooperation and negotiation, international communication techniques, international teamwork and teamwork, workflow management system
Ika, Diallo, Thuillier	2012	Control, coordination, design, training, institutional environment
Davis	2014	Collaboration, communication, time calculation, objective setting and approval, stakeholder satisfaction, acceptance and use of end products, cost / budget aspects, strategic benefits, project manager competencies, core manager support
Beleiu, Crisan, Nistor	2015	Compliance of to the planned budget, time definition and performance criteria, clearly defined directions and objectives, competent project members, clearly defined duties and responsibilities, consultation and communication between stakeholders
Joslin ir Muller	2015	Methodology of project management
Ozguler	2016	Project management, business harmonization, understanding of decision makers and affiliates, group work, stakeholder management, team building, interpersonal skills, human resource planning, communication
Montequin et al.	2016	Clear project vision and goals, frequent and smooth communication between stakeholders, commitment of the project manager, clear, correct and complete project requirements specifications, appropriate planning of project and phases, acceptance of changes, timetable compliance control, customer steady involvement, minimal bureaucracy, managerial support, preparation of contingency plans

In the late 1990s project management researchers switched to a people-centered perspective. As a result, success is measured by the interpersonal and behavioral skills of project teams, client and stakeholder satisfaction (Judgev, Muller 2012). Judgev and Muller singled out success evaluation periods: 1960s-1980s project execution and transfer, 1980s-1990s lists of critical success factors, 1990s-2000 critical success factor models, 21st century strategic project management in which projects were evaluated in the project life cycles (Judgev, Muller 2012:23-38).

Clarke (1999) criticized other authors for practical suggestions on how to use proposed success ideas (Clarke 1999:140-141). Kealey et al. (2005) divided the critical success factors of the international project into three groups: individual, organizational and

environmental (Kealey et al 2005:293,308). Binder, Gardiner, Ritchie (2010) divided all the success factors of international project into 28 groups, of which 3 groups were created following their analysis and for their novelty they are discovered only 5% in literature. These were intercultural negotiation, international teamwork and relationship and workflow management systems. 14 groups were found in more than 10% of literature in different countries (Binder, Gardiner, Ritchie 2010:7).

Mostly mentioned critical success factors of the international project are: cross-cultural cooperation (43%) and international communication techniques (30%) (Binder, Gardiner, Ritchie 2010:7). After analyzing the project success and the critical success factors, it can be stated that over a decade there is no single agreement on defining the success of a project and measuring its success, it depends on different areas, periods and type of the project. Similarly, stakeholders' different perceptions to the project and different expectations lead to the ability to accurately determine the project success, as one stakeholder may be concerned about the financial part and the exact observance of time frames, and the other takes care about project awareness and durability achieved by the project activities or other areas.

Critical success factors for international projects by Lientz and Rea: each stakeholder must win with a project, joint effort, measurements and even more measurements. Eberlein has raised the challenges of managing international projects that it is important for the international project team to remain united and to ignore the difference of distance, to manage cultural differences between participants, to overcome language barriers, to properly and clearly divide responsibilities and understand project activities (Eberlein 2008:34 -36). He also highlighted that the methodological approach to project management is one of the critical success factors for international project management (Eberlein 2008:37). Therefore, we can say that the distribution of responsibilities, proper management of cultural differences, language skills or interoperability, methodological approach to project management and communication can be critical success factors in the management of international projects.

During analysis of critical success factors in different sectors it was found that they differ between each other and in every sector there are other the most important critical success factors for the project success.

The main criteria in construction projects are highlighted as time, cost and quality that most authors point out (Alias 2004, Chan et al 2004, Belassi, Tukel 1996, Atkinson 1999). In the construction industry security is very important which is why it is identified as another factor in the project, success but a factor as the satisfaction level of participants in construction is considered too subjective and a “soft” factor (Chan 2001:5).

Yang et al. identified 15 critical success factors related to stakeholders and identified the links between them. The ranking of these critical success factors has established that “stakeholder governance with social responsibility (economic, legal, environmental and ethical)” is a key factor and two other important ones: to identify stakeholders' needs and limitations in a project, communicate, properly and consistently promote stakeholder engagement (Yang et al. 2009).

There is no chance to measure the success of a project with just one critical success factor, as the project has many complex activities which require a combination of critical success factors (Belassi, Tukel 1996:142). Each project is unique, and critical success factors are different in each project (Muller, Turner 2007). In this case it is better to highlight critical success factors of different industries/areas. Earliest project management and the use of

critical success factors have begun in construction, aviation and defence projects, as well as in the field of computer systems, banking, insurance and pharmaceutics (Frame 2003).

A model of critical success factors must be identified for each project in a different area which means that not for all projects in a different sector all critical success factors are applicable due to the different activities performed and their type. It is not possible to accurately measure the success of the project with i individual critical success factors, because the success of the project is complex as a result, project success models are used.

III. METHODOLOGY

Project success evaluation requires a model with critical success factors that are diverse in different industries and tare created or transformed by different authors. **The aim** is to form a framework for international cultural project success assessment. The occurrence investigated in the case analysis – critical success factors from project success evaluation models.

For document analysis will be chosen scientific articles and books including a project success evaluation model with critical success factors from different sectors. Scientific articles and books will be chosen by their quality and popularity (used quotes) in other publications. Thereafter critical success factors will be collected, analyzed, compared and inappropriate critical success factors for international cultural project will be rejected. Taking into account the features of international cultural project, collected and chosen critical success factors are going to be used to form a model of international cultural project success evaluation.

Project success criteria will not be used for a new model formation because it is used for different purpose and just in the final stage of project life cycle. It could be added just in case if it is really important and takes an important role on project success. All selected critical success factors will be arranged in categories by type. Categories will b e defined after critical success factors' selection and grouping.

IV. RESULTS

There were selected 11 project success evaluation models from different sectors. Most of them were adapted for construction sector (Chan 2001, Chan, Scott, Chan 2004, Yang et al. 2009, Gudienė et al. 2013, Alias 2014). Other two were formed specially for international projects (Eberlein 2008, Binder, Gardiner, Ritchie 2010). Mostly critical success factors in all analyzed frameworks were distinguished to communication, project -related factors, project manager-related factors and external environment factor groups.

Alias et al. (2014) conceptual framework is still not finished and should be updated but he defined variables and classified them to five categories: project management actions, project procedure, human-related factors, project related factors and external environment. Project management variable is focused on "communication system, planning effort, developing an appropriate organizationstructure, implementing an effective safety programme, an effective quality assurance programme, managing and control of subcontractors' works". Project procedures include tendering and procurement strategies and methods. Human-related factors focus on client and its features like: organization size, nature, emphasis on low cost, high quality or quick construction, defining roles, ability to fast make decision, contribution to construction and design. Project -related factors involve project size, type and complexity. Finally, external environment includes issues from social, economic, political, physical and technology environments (Alias et al. 2014:66-67).

Chan (2001) presented a project success model in construction with quality (from the technical side) cost, time, safety, satisfaction of participants, consumer expectations and satisfaction, environmental performance, commercial and profitable value criteria (Chan 2001:8). In this model there are critical success factors which could be evaluated objectively and subjectively. Mathematical formula is used to measure the objective critical success factors as time, value, environmental performance, cost, safety. Other group of factors is made of subjective opinions and personal judgement: participants, expectation/satisfaction, quality, functionality (Chan 2001:9).

Belassi and Tukel (1996) categorized the critical success factors into groups related to the project manager and members, directly to the project, organization and the external environment (Belassi, Tukel 1996:144). All the groups are interrelated which means that they can influence each other and a combination of some factors could bring project failure. Authors state that any critical success factor from literature review or even a new factor should belong to at least one group. Relations between groups and grouping of critical success factors could help managers to understand links between factors in different groups which could cause effect on project and more accurately to manage their project (Belassi, Tukel 1996:143). Some critical success factors could not affect project outcome but skipping it in the implementation project life cycle could cause new obstacles which can bring project to failure. After analysis, W. Belassi and O. Tukel added other six factors: top management support, preliminary estimates, client consultation, project managers' performance, availability of resources (Belassi, Tukel 1996:145).

Chan, Scott, Chan (2004) provided a model for determining the success of a construction project with critical success factors. They categorized factors into five main categories: "human-related factors, project management actions, project-related factors, project procedures and external environment" (Chan, Scott, Chan 2004:153). Success is determined by the factors in these categories (Chan, Scott, Chan 2004:153 -155). The same as in the previous Belassi and Tukel (1996) project success model variables are interrelated. Project success could be easier to reach if the project complexity is low, duration is short, it is funded by private sector, team members and client are competent, managerial actions are effective and if the project is executed in a stable environment (Chan, Scott, Chan 2004:155).

Yang et al. (2009) have developed a stakeholder governance model for construction projects which presents five critical success factor groups: precondition and other components (information inputs, stakeholder estimation, decision making, sustainable support) (Yang et al. 2009:345). All critical success factors identified in the literature review have been checked by 6 industrial experts during interviews, pilot study and questionnaire survey (Yang et al. 2009:340). It was found that the most important critical success factors were managing stakeholders with social responsibilities, exploring the stakeholders' needs and communicating with stakeholders frequently and properly (Yang et al. 2009:345).

Westerveld (2003) has developed a project excellence model that uses critical success factors, identifies organizational groups and success criteria (Westerveld 2003:411 -418). This model can be used to evaluate a project upon its completion or just before beginning to develop and manage it (Westerveld 2003:414-415). Author states that in order to reach project success, project manager should focus on two fields: result areas (with project success criteria) and organisational area (critical success factors). Model consists of 12 areas which are key role for managing a project. Leadership and team focuses on project manager skills to divide responsibilities, co-operate with project team and handle tasks. Policy and strategy represents project goals, interest of stakeholders and implementation of goals.

Stakeholder management includes interaction with stakeholders and co-operation with external parties.

Resources should be used in an effective and efficient way to get maximum benefit. Contracting includes tasks and competencies of contracting parties. Project management area represents operational control of the project (Westerveld 2003:414-415). Project success criteria differ in every project because it depends on project issues, complexity and size. But in this case E. Westerveld choose to use project criteria of Iron Triangle and appreciation of client, project personnel etc. (Westerveld 2003:412-41).

Wit (1988) has developed a success model by evaluating success criteria and project goals from a customer perspective in a commercial oil field company. A triangle reflects a client organization with three management levels and it is based on the lifecycle of the project. Circle separates project and client's organization from external environment. The model also shows how the objectives of the project vary from one to another project cycle phase and that the project cannot be absolutely successful or unsuccessful but comes complete with some successes and declines (Wit 1988:168). In this model project success evaluation involves evaluation of how project objectives were achieved (Wit 1988:168).

Gudiene et al. have developed a project success evaluation model for a construction project, which contains seven groups of critical success factors: external factors (social, economic, political, technological, legal, ecological, physical and cultural), institutional factors (certificate of product and service, construction permits, construction rules, standards that have a very significant impact on construction projects) related to the project factors, related to the project manager factors, related to project management/team members factors, related to the contractor factors, customer-related factors (Gudiene et al. 2013:394-395).

Anastasios (2007) created a new project success model that is mostly adapted for information technology projects. First of all, combination of the Iron triangle (time, cost, quality) and satisfaction of key stakeholders (users, customer, personnel) factors and criteria could bring to the project success (Anastasia 2007:67). She presented four perspectives: financial, customer and product user, internal process, human resources with recommendations where attention should be and project success criteria from the combination mentioned before (Anastasia 2007:69-75).

Eberlein (2008) has developed an international project management model in which is important for all cultures and people from different countries to work as a team, for this reason culture and communication are the main success factors in this model. The model presents project management methodologies, organization systems, infrastructure and processes, the external environment and stakeholder management by different teams (Eberlein 2008:38-39). Differently than in other presented models, this model is adapted for international project as you can find new critical success factors involving different cultures, communication challenges and behavioral patterns (Eberlein 2008:38). The main challenge in international project is to connect and make one big project team from many different cultures, virtual teams in one communication without misunderstandings.

J. Binder, P. D. Gardiner, J. M. Ritchie (2010) defined 14 categories which were validated success factors and appeared in more than 10% of the studies and got three new categories of success factors: cross-cultural negotiation, global teamwork and team cohension, workflow management systems (Binder, Gardiner, Ritchie 2010:7). Validated success factors were presented as cross-cultural collaboration, global communication techniques, global team leadership, conflict resolution, global communication strategy and

global project structures (Binder, Gardiner, Ritchie 2010:7). They have created a critical success factor model to evaluate the success of an international project that it could be applied to projects in various sectors.

They recommended to choose critical success factors that would be appropriate to evaluate the project in terms of its nature, processes and needs. In this model also as in Eberlein international project success model were included factors with cross-cultural aspect and global teamwork.

Critical success factors from presented frameworks, their groups and features of international cultural project were used for international cultural project success evaluation model (Fig. 1):

- **Project related factors: type of project, value, size of project, clear goals, project-related factors**: project type, value, size, clear goals, complexity and uniqueness, real timetable, planning, innovation, sequence of activities, profitability, design, sponsorship and funding types, sponsorship and funding conditions, distribution of resources. All of these factors define the essence of the project and its implementation opportunities, therefore projects from any sector must be evaluated by these factors. Support and funding factors are included in this group as cultural projects are sponsored through projects or private sponsors.
- **Project coordinator related factors**: organizing skills, coordinating skills, leadership skills, motivating skills, flexibility/adaptability, effective conflict solving, distribution of responsibilities, creation of structure, trust, contract management, cross-cultural competence, control, experience and tolerance. Many authors (Pinto et al., 1987, 1990, Chan 2004, Westerveld 2003, Kealey, Protheroe, MacDonald and Vulpe 2005, Davis 2014, Montequin et al., 2016) highlighted the importance of the main project manager/coordinator for the project success since it is heavily dependent on it conceptual, developmental and implementation phase of the project.
- **Used art forms related factors**: form type, communication channels, placement selection, price setting, use of technology (visual arts, performing arts, literature, dance, music, cinema, fashion). These factors are distinguished by cultural project features, therefore, the model adapts the knowledge about cultural projects and identifies new factors that are suitable for cultural projects.

- **International team factors**: cross-cultural collaboration, cross-cultural negotiation, international team leadership, international team work and team cohesion, coaching, trust building, conflict resolution. Proper team selection and management have a great influence on the project, especially when it is international and team members are not in the same country and from the same culture.

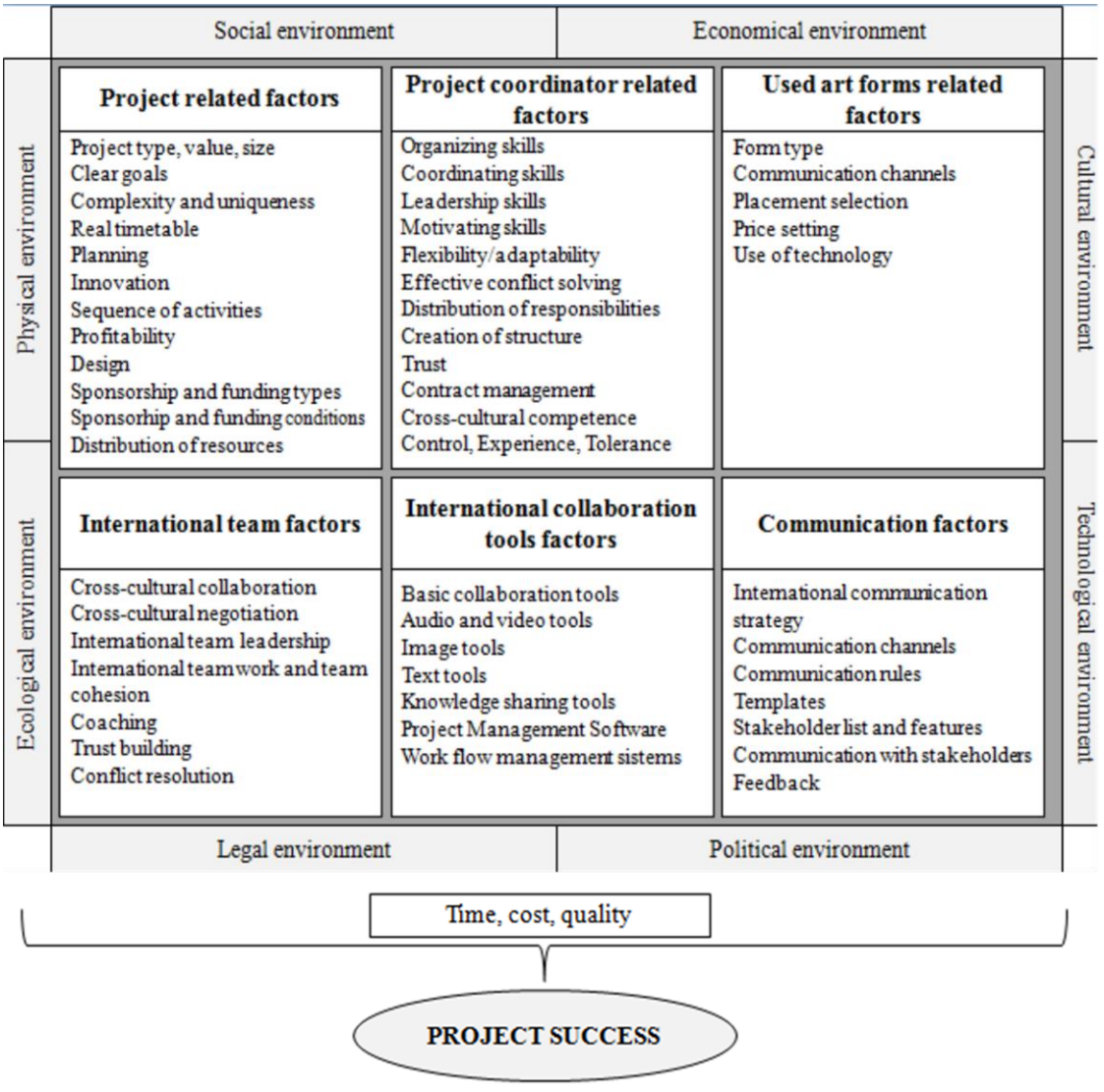
- **International collaboration tools factors**: basic collaboration tools, audio and video tools, image tools, text tools, knowledge sharing tools, project management software, workflow management systems. These tools are used throughout all project, especially during online meetings, to improve communication and understanding about developing ideas, sharing information about the current situation or already finished work tasks. The use of collaborative tools reduces the possibility of miscommunication and misunderstandings (Binder 2009:7).

- **Communication factors**: international communication strategy, communication channels, communication rules, templates, stakeholder list and features,

communication with stakeholders, feedback. It is important in the international project to ensure smooth communication between team members and stakeholders, to provide common forms of communication for different cultures, since communication has an impact on the workflow and the project success. Team members must set rules and templates for how information is transmitted to the media and operational documentation.

- **External factors**: social environment (social conditions how people live and work, demographic indicators, acceptance of ethnic minorities, social and religious values), economical environment (taxes, inflation, competition, interest rate), political and legal environment (changes to laws, restrictions), technological environment (factors such as new inventions, software systems, communication tools), ecological environment (recycling, energy), physical environment (air, pollution, natural disasters, noise, location) and cultural environment (values, behavioral norms, attitudes) factors and the potential risks and their management. These all external macro environment factors are present throughout whole project and can be in any phase of the project life. These factors do not depend on the management of the organization, but can influence the success or survival of the project (Gudiene et al. 2013:394).

Figure 1. International cultural project success evaluation model



This model proposes to evaluate all the critical success factors with the "Iron Triangle" (used in the success rates of all sectors projects from the earliest evaluations (Morris, Hough 1987, Parsanejad, Matsukawa, Teimoury 2013: 8 -10) on the basis of time, quality and cost required for implementation of factor. By selecting two priority criteria from time, quality and costs that are related to the objectives, checking out characteristics of the critical success factors and if they are properly implemented and focused on at least one of the two selected "Iron Triangle" criteria.

V. CONCLUSIONS AND DISCUSSION

To achieve and evaluate the international cultural project success, it is suggested that an international cultural project success evaluation model should be put into practice in order to achieve the goals, expected results and desired effects of the public or other interested parties in the control and successful implementation of all international cultural project areas.

The international cultural project, like all other projects, features uniqueness, clarity and outlined in time, and distinguishes itself from other projects by an international team, cross-cultural cooperation, a more complex structure and the use of at least one art form that shares cultural values and ideas. Such a project is mobile, receiving funding from national and international sources, involving members from different countries and having the opportunity to reach a larger audience.

Critical success factors are used to evaluate the project success in the fields of construction, information technology, defence, but they are presented in different areas and at different times. The most commonly used critical success factors are time, quality, cost/budget, communication, stakeholders, cross-cultural cooperation, planning, project objectives, management, competencies and the external environment. The project success requires a model with critical success factors as the success of the project is complex. However, there is no single agreement or framework for measuring the project success.

The model for assessing the success of an international cultural project consists of a project related, project coordinator related, used art forms, international team, international cooperation tools, communication, external environment factor groups and three criteria: time, quality and cost. It is necessary to use success criteria because "Iron Triangle" is used in many projects for many years and it is practically very useful. The model is based on the distinctive features of the international and cultural project and the critical success factors that are mostly used in the previous literature and suitable for the international cultural project.

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UTILISING ANALYTICAL APPROACH TO BUILD A MODEL FOCUSED ON FOOD WASTAGE PREDICTION

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Abstract

Food wastages have taken up epidemic proportions in cafeterias spread across the cities. The paradoxical situation is that when millions of people are suffering from famine and starvation. This trend will unleash a catastrophe for the country as a section of the population will become disgruntled. This has called for a need to analyze food wastage scenarios and analyze prevailing infrastructure in order to identify shortcomings by applying suitable predictive system. The aim of this paper is to effectively propose a conceptual model which will help in the reduction of food wastage. The data patterns across various locations in Chennai will be utilized for historical data interpretations. The growth of food wastage can be curbed utilizing the predictions. The factors included in the data interpretation are customer strength, weather data, age factor, economic condition and seasonal events like festivals and fares. The best-fit model will be proposed post analysis for predictive analytics. The model will be built using r algorithm for interpretation and forecast of data. The data visualization will be done via rMap and QlikView reports. Predictive food wastage management in Tamil Nadu cafeterias will help leverage on data predictions to plan and execute; need base use of food items, conduct public awareness programs, technical or infrastructure upgrades, and implementing knowledge enhancement and training program for the food vendors.

Keywords: Predictive policing, rMap, QlikView reporting, data interpretation, r algorithm, data analytics.

I. Introduction

A report published in the CSR journal (Slath, A et al., (2016) projects that the amount of food wasted in India is equivalent to the food quantity consumed in the United Kingdom. Ankit Karvatra, the founder of feeding India, has pointed out that six grains get wasted out of the ten grains produced in India. Forty percent of the food grains cultivated in India get ruined even before it reaches our plate but the unfortunate scenario is that even the sixty percent of the remaining quantity of food which reaches our plates is wasted in massive proportions. A study (Agrawal, V. S et al., (2013) conducted by the professors from the University of Agricultural Sciences, Bangalore highlighted that 943 tons of edible food were wasted in 75 marriage halls. The study also brought to the light that the wasted food could have been utilized to feed 2.6 crore people.

The cafeterias in India have been experiencing the food wastage phenomenon for a very long time. At the manufacturing plant of Hyundai in Chennai, 30,000 meals are served daily across its four canteens. The amount of food to be prepared is determined by the daily attendance record and swipe-in details of the employees.

Despite these statistics, the kitchens hold a surplus of around 200 meals per day for breakfast and lunch (source: Criminal waste, The Businessline, Apr 24, 2017).

Food services firm like Sodexo, which works with 800 corporate cafeterias across India, experiences food wastage right from the production level to the point of service. It has also been reported that Sodexo is one of the key contributors to the problem of landfills in India. Vineeta Tikekar, the Marketing Director of Sodexo Asia Pacific, has stated that the chefs and crews of Sodexo are trained to plan the right serving and the correct amount of food. Further, the Sodexo employees work based on the insights which they developed based on their previous experiences. Sodexo also places up signboards in every cafeteria on the volume of food wasted the preceding day (source: Tackling food wastage, the IT way, Times of India, May 26, 2017). There are also few cases wherein the companies have come forward to educate its vendor on the food wastage management. Infosys and TCS have demanded its vendors to curb the food wastage.

The food wasted by the MNC's is generally taken care of by the following methods listed below:

- Curbside organic collection services
- Anaerobic digestion
- Donated to NGO's like Foodbank network or Feeding India
- The landfills
- Wastage is converted into the slurry and used as fertilizers.

Need for the Model

The future emerging trends have to be focused at for food wastage prediction. The use of technology can be helpful in forecasting the amount of food wastage. The forecast can be used for mapping the amount of food saved to the hunger spot. Previously the other model's proposed for predictions did not assign much importance to factors influencing food wastage. The impact of the external factor in food wastage prediction will assist in preventing food wastage.

Literature Review

Balaji et al. (2016) in their study identified a set of 16 variables as the set of fundamental factors of food wastage which can stand for all other causes contained by them. It is found that the less involvement of systematic method in harvesting and a large number of intermediaries are the main reasons for the food losses.

Chamberlain et al. (2007) used a model to simulate the input and outcome of waste material from marine confine. Three factors were considered for this model i) the effect of uncertainty related to waste feed, carbon concentration of feed and fecal material and effect of resuspension on model outputs; ii) prediction of predicted carbon flux distribution based on the relative involvement of waste feed and fecal matter and iii) the relationships between outputs derived from the model with regards to high-resolution field survey data gathered at the location.

Fitzpatrick et al. (2005) developed a real-time buffer manager system that was utilized for predicting the best possible food buffer levels. The scenario of both the completed products and product components were considered based on real-time scenarios received from the

restaurant consumers throughout a restaurant's possessions and the estimated time for them to reach a food place.

Hall et al., (2009) used a mathematical model of metabolism for estimating and validating the relationship between body weights to the amount of food eaten. Lovelace et al., (2014) proposes the ways of utilizing R algorithm efficiently for analyzing the s data. Further, the guidance on the methods to use the R program for plotting graphs, data manipulation and data visualization with tmap and leaflet is also provided.Parfitt et al. (2010) discuss the various definitions of food waste related to the food supply chains. The findings proposed to indicate that for wealthy or prosperous economies, post-consumer food squanders account for the maximum on the whole losses.

Model

To summarize, we can say that the corporate have used a lot of manual inputs to curb its food wastage. The only solution that the food industry could come up with is the manual placement of systems placed in the place to check the food wastage engages a lot of manual inputs. However, no scientific method has been proposed so far to curb this bottleneck. This paper will highlight these gaps. The model will consume four years of historical data. (e.g.) if data prediction for the year 2017 is to be projected then the historical data from the year 2013 to 2016 will be considered for data pattern analysis. Dataset derived from the source will be cleansed and transformed. Post-transformation the data will be fed to data models built using r algorithm. The regression and decision tree algorithms will be applied and the best fit model will be proposed. The clustering and k-fold methods will be used for data validation. The history data visualization will be projected on rMap and predicted results will be shown on QlikView reports.

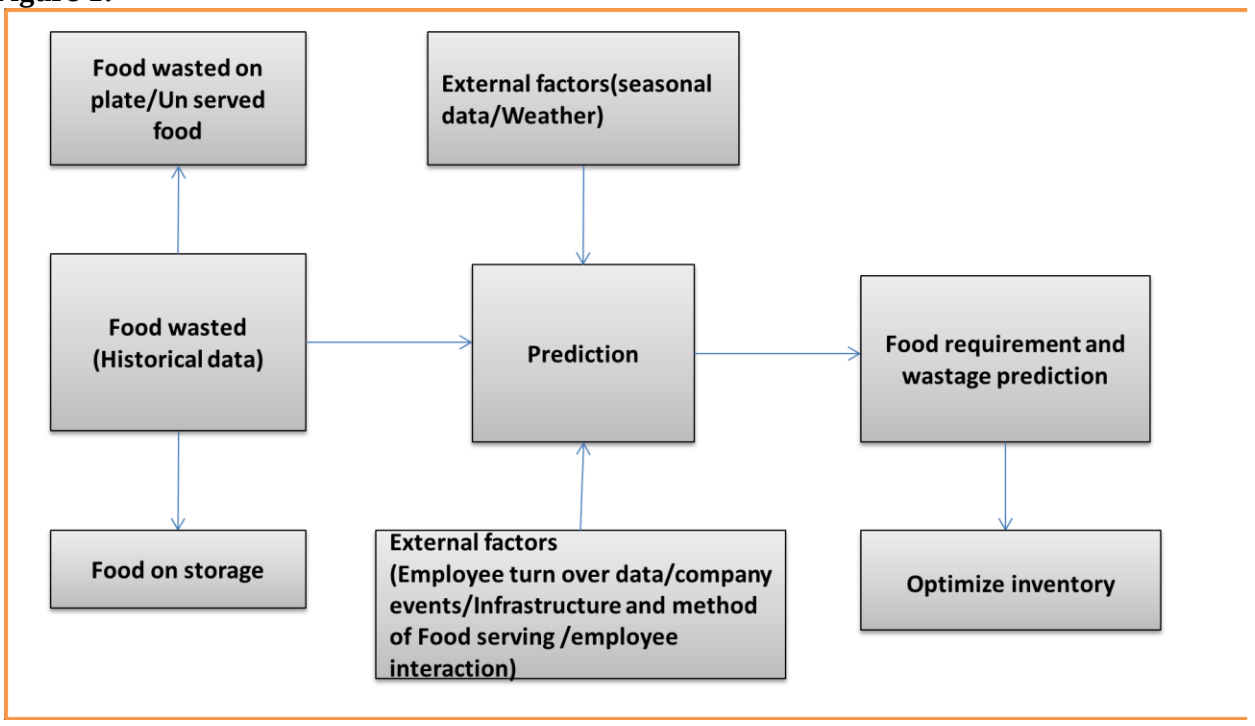
Model Overview

The primary intention of this proposal is to suggest a demand-based forecast system. The retail giant, Wal-Mart utilizes predictive analytics for optimization of inventory and wastage. The mediocre players in the food industry avoid investing in analytics solutions considering the cost associated with the implementation of the system. This proposal aims to suggest a system which can work efficiently at a very optimal cost. The proposed system will make use of historical data as well as the current data to offer predictions in order to handle food wastage efficiently. The external factors influencing the food wastage will also be considered here (ref Fig 1). The current system will be studied to understand the modus operandi, based on which the findings and the suggestions will be put forth.

Fusion food and catering services clientele include leading IT and industrial houses. With in- house kitchens at client locations, the fusion catering services are delivering over 35,000 meals and 55,000 beverages per day. On an average, if 20 percent of the food is assumed to be wasted on a daily basis then 7000 meals goes wasted. If a predictive system is in place, the inventory cost associated with this wastage can be brought down, and the wasted food can be routed in a proper channel leading to zero food wastage.

Predictive Model

Figure 1:



Raw data set

The raw data set will comprise of the below details:

- The data related to employee turnover, company events, infrastructure of the cafeterias, method of food served and the communication between the employees and the food vendors.
- The weather data and the seasonal data will also be a part of raw data.
- The amount of food wasted on plates.
- The food storage capacity of the cafeterias will also be considered.

Descriptive data analysis or mining

Data mining is the concept used for predicting the patterns from the a vailable historical data. The raw input data set will hold the data for the last four years the patterns and trends will be deciphered using the mining techniques. The data patterns can be analyzed by using r algorithms. Ex: A cafeteria may having higher food wastage can be identified using the analysis of historical data.

Data transformation and preparation

Key contributor for any predictive model is an effective data preparation. The data has to be cleansed and transformed in a way such that it still holds its significance.
If the highest food wastage point is assigned numeric value 1, moderate food wastage point is assigned value 2 and Lowest is assigned value 3. Post-transformation data will be depicted as shown in Table 3. The raw data is represented by Table 2.

Table 2: Raw data

Dataset -Meta data	Values
Food_wastage_indicator	Highest
Food_wastage_indicator	Moderate
Food_wastage_indicator	Lowest

Table 3: Transformed data

Dataset -Meta data	Values
Food_wastage_indicator	1
Food_wastage_indicator	2
Food_wastage_indicator	3

Predictive Model, Inferences and validation

Strickland, (2015) provides guidance with regards to the usage of r algorithm. The regression and decision tree models will be considered for the predictive model building. The best -suited model will be identified post analysis; this can be achieved by building a data model and applying it to the input data. The data interpretation and validation can be done by using the cluster analysis and K-fold validation. The inference and validation are the key contributors for predicting the efficiency of the model.

Data Visualization and Reporting

On a daily basis, the wastage of food witnessed will be recorded. The mode of operation will be analyzed, and the infrastructure will be observed. The information sharing on employee turnover tracking system with the cafeteria outlets will be observed. Interaction with employees visiting the cafeteria for studying their perception about the food served. Suggestions will be put forth based on the findings, and a suitable predictive system will be recommended. The rMap and QlikView are the proposed tools for data visualization and reporting. The forecasted data can be projected using the QlikView reports. The data output from all the models will be analyzed.

Conclusion

In all of the below-listed scenarios, the predictive model will give a better insight into food wastage reduction. During rainy days and festive occasions, the employee turnover ratio will be low leading to a potential amount of food wastage. Team events, potluck and birthdays also play a significant role in food wastage at IT canteens. The cases of seasonal disease outbreak like fever, flu, and pneumonia can also lead to food wastage. The inventory planning can be efficiently done leading to increased profits. Menu customization can also be considered leading to a better profitability and win-win situation for both fusion catering services and its clients. For instance, hot rasam or soup served during an outbreak of flu will give better profitability for both the vendor and the consumer. The portion served can also be optimized based on wastage of food experienced. Global trends show that in the recent years, food wastage scenario has become a big threat to economy . The intervention of analytics in food wastage prediction will help in achieving a well -balanced environment. This will further aid the country to be prepared to face any eventualities in the future. The emerging trends and growing technology will aid the prediction of food wastage across the state. Predictive analytics is the need of the hour for food wastage prediction. The proposed modelcan be used for cafeterias or places with high food wastage rates, low food wastage rates or moderate food wastage rates. If a particular type of pattern is expected to grow then awareness programs can be conducted to bring down the food wastage

rates based on the predictions. Tan et al., (2016) emphasizes the importance of quality with regards to data analytics. The algorithm and models proposed will be aimed at proposing quality food wastage data management system. Cities in the western countries have already shifted their focus towards food wastage prediction systems. In the future, the empirical model can be built using r algorithm and the best fit model can be proposed for food wastage data prediction. The prescriptive and cognitive approach will be further considered along with the predictive method to yield the best food wastage management system. The traditional wa y of food wastage reduction will not be suitable for an environment which is evolving at a greater pace.

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DESCRIPTIVE STATISTICS OF EMPLOYEE PERFORMANCE IN BRANDIX COMPANY

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Abstract

Various studies have been carried out in different periods in different countries. This proposed study is carried out in Sri Lanka in 2018. This study has adopted a different but simple descriptive analysis. Objective of this study is to apply Descriptive Statistics of Employee Performance in Brandix Company. Literature review is partitioned into 2 parts such as concept of performance and review of employee performance. Researchers selected a sample size of 100 respondents. Random sampling method and convenience sampling procedure were used to select sample. Researchers used both primary data and secondary data collection method. In order to analyse the research objective, researchers have used descriptive statistics. As per both individual and overall results of this study, employee performance is high. Conclusion of this study reveals that it is possible to apply Descriptive Statistics of Employee Performance in Brandix Company.

Keywords: Employee Performance, Brandix Company.

I. Introduction

Performance is an important concept in today's business World. Without performance of employees, any organization cannot run or survive. Various explanations have been made for performance. 'Performance is the overall outcome or success of a person during certain periods of duty compared to the standard of the work, the targets or criteria that have been determined in advance and have been agreed' (Rivai, 2004). If employee performance is good organization can better perform further or vice versa. In apparel sector, more employees and their effort are treated as asset. On this ground, analyzing employee performance in Garment factory is of vital importance. Brandix was established in 1991 as LMC apparel to manufacture intimate apparel in Sri Lanka. Brandix group has wi dely spread in India and Sri Lanka. Today, Brandix group have 35 world class manufacturing plants with a joining workforce of more than 45000 motivated and dedicated employees. Brandix essential is the one of the active factory of Brandix cluster. Seven essentials plants were established in Sri Lanka and In India.

Statement of the problem

Various studies have been carried out in different periods in different countries. Berrone, Cruz and Gomez-Mejia (2007 & 2012) studied about socio-emotional Wealth in Family Firms using Theoretical Dimensions, Assessment Approaches, and Agenda for Future Research. Lacetera, Pope and Sydnor (2012) studied about heuristic thinking and limited attention in the Car Market. Devins,Johnson and Sutherland(2012) studied about employee training benefits to small businesses. Yamoah (2014) studied about the link between human resource capacity building and job performance.

Purcell,Kinnie,Hutchinson,Raytonand Swart(2003) studied about understanding the people and performance link. Sila (2014) studied about relationship between training and performance which was a case study of Kenya women finance trust, Eastern Nyanza Region in Kenya. Ackah,Adu and Takyi(2014) studied about on the demand dynamics of electricity in Ghana. Gordon and DiTomaso (1992) studied about predicting corporate performance from organizational culture. Ackah (2014) studied about the effects of training and development on employee performance in the public sector ofGhana.Abay(2008) studied about the HRM agenda of process focused organizations. Yamoah (2014) studied about the link between human resource capacity building and job performance. Supangco(2011) studied about review of strategic HR practices in some organizations in the Philippines. Behnam (2014) studied about the impact of training on employee's performance and productivity in construction industry. Dabale, Jagero and Nyauchi (2014) studied about the relationship between training and employee performance which was the case of Mutare City Council in Zimbabwe. Imran (2015) studied about the impact of training &development on employees' performance in Banks of Pakistan. Asfaw, Argawand Bayissa(2015) studied about the impact of training and development on employee performance and effectiveness. Quartey(2012) studied about the effect of employee training on the perceived organizational performance which was a case study of the Print- Media industry in Ghana.Ahmad and Din(2009) studied about the evaluating training and development. Huselid(1995) studied about the impact of human resource management practices on turnover, productivity and corporate financial performance. These studies have applied various methodologies and analyses.Notably writing, recently, Suharno Pawirosu marto, Purwanto Katijan Sarjana and MuzaffarMuchtar (2017) studied about the Employee Performance concept in Indonesia. Tahir Ahmad, Fai zaFarrukh and Sana Nazir (2015) investigated the factors that enhance employee's performance at workplace using quantitative method. This proposed study is carried out in Sri Lanka in 2018. This study has adopted a different but simple descriptive analysis.

Research question and Research objective

Research era raise "is it possible to apply Descriptive Statistics of Employee Performance in Brandix Company" as research question. This research question is translated into research objective as "to apply Descriptive Statistics of Employee Performance in Brandix Company".

II. Literature Review

Literature review is partitioned into 2 parts such as concept of performance and review of employee performance. First, concept of performance is reviewed in this section.

Concept of Performance

Performance refers to those behaviors that have been evaluated or measured as to their contribution to organizational goals' (Cook and Hunsaker, 2001). In this definition, it can be understood that performance is described in relation to organizational goals. 'Employee performance is basically outcomes achieved and accomplishments made at work. Performance refers to keeping up plans while aiming for the results.Cardy (2004) indicated that although performance evaluation is the heart of performance management the performance of an individual or an organization depends heavily on all organizational policies, practices, and design features of an organization. Delery and Doty (1996) indicated that this integrative perspective represents a configurational approach to strategic human resources management which argues that patterns of HR activities are necessary to achieve organizational objectives. This concept of performance highlights about performance of employees in relation to task, objectives, and so on.

Employee Performance

Few literatures have studied employee performance alone. Tahir Ahmad, FaizaFarrukh and Sana Nazir (2015) investigated the factors thatenhance employee's performance at workplace. Quantitative research approach was used in this study. Middle level employees of banking industry were selected for analyzing this concept. Reliability and validly of 45 items were ensured and SPSS version 20 was used for model testing by multiple regression analysis technique and the Research outcomes depict that supervisory support and OSCD development does not impact significantly on employees performance of banking sector, whereas capacity building of an individual employee leads to enhance his/her performance.

Whereas, few other literatures have studied employee performance with some other constructs. Suharno Pawirosumarto, Purwanto Katijan Sarjana and MuzaffarMuchtar(2017) studied about the concept of the employee performance. This study aimed at examining, analyzing and explaining the influence of leadership style, motivation and discipline to employee performance simultaneously and partially at PT. Kiyokuni Indonesia. In order to study this research, the primary data were used. Questionnaires were issued to the respondents for knowing motivation, discipline, leadership style and employee performance. From 451 people as the population, 82 respondents who met the criteria as a sample were chosen by using the Slovin formula. The analytical method used is multiple linear regression analy sis using SPSS Version 22. The results of this study indicated that there is a positive and significant influence simultaneously between leadership style, employee motivation and discipline on employee performance. The results also show that there is a positive and significant influence partially between leadership style, employee motivation and discipline on employee performance. Discipline is the variable of the most powerful influence on employee performance, so it needs special attention.

Ivan T. Robertson, Alex Jansen Birch and Cary L. Cooper (2012)aimed at testing the hypothesis that employee productivity levels will be better predicted by a combination of positive job and work attitudes (employee engagement) and psychological well -being than by positive job and work attitudes alone. Survey data using psychometrically sound measures of the key constructs were used to collect data from a sample of over 9,000 people across 12 organizations. Findings revealed that multiple regression analyses reveal that psychological well-being has incremental value over and above that of positive job and work attitudes in predicting self-reported levels of performance.

Determinants of Employee Performance

Review of literature supported to get the indicators/ determinant s of employee performance. Determinants of employee performance are those competencies or factors that are used to measure the effectiveness and level of individual performance. These are the indicators of workforce performance in any organization. The indicators of performance as given by Aguinis (2006) are; procedural knowledge, declarative knowledge, and motivation. These are the constituents of performance and their product is equal to performing well (AimanTanvee, 2015). The following factors that affect Employee Performance are derived from review of literature.

According to some researchers and practitioners, there are certain factors individually and collectively effect on the performance of employees in a positive or negative way (Le Tran ThachThao and Chiou-shu J. Hwang). As per Le Tran ThachThao and Chiou-shu J. Hwang, Factors that affect Employee Performance is listed below.

Leadership: Leadership is a process whereby an individual influences a group of individuals to achieve common goals. Leadership style is the combination of attitude and behavior of a leader, which leads to certain patterns in dealing with the followers.

Coaching: Coaching has become an important technique to improve performance. It is not a one way communication and proves to be a two way communications where coaches identify what can be improved and how it can be improved. Further coaching addresses the belief and behaviors that hinder performance. It can be further seen that coaching is all about helping someone else to improve performance.

Empowerment: Empowerment had significant positive correlations with both performance and satisfaction and specifically empowerment was more strongly correlated with the in -role performance of followers than with satisfaction with the leader.

Participation: The overall impact of participation is increased employee job performance and low turn-over. In addition, organizations can act to increase or decrease the levels of these mediator variables within their personals and potentially strengthen the positive performance effects of employee participation.

Organizational Culture : Organizational Culture is common values and behaviors of the people that considered as a tool leads to the successful achievement of organization goals. Organizational culture is the mindset of people that distinguishes them from each other, within the organization of outside the organization.

Variables of Employee Performance

To measure the level of employee performance, the following five sub variables were selected for the study. They are; (1) Increasing employee satisfaction; (2) Increasing employee productivity; (3) Increasing employee commitment to company; (4) Increase customer satisfaction and (5) Reducing turnover. Each and every variable was measured by using questions. From here, these variables have been measured by using mean value and standard deviation.

III.Methodology

Sample

It is difficult to observe all employees who are working in Garment Industry. Therefore, researchers have decided to select only one Garment factory. Researchers selected a sample size of 100 respondents.

Sample Technique

Since researchers are unable to observe all employees who are working in selected organization they applied random sampling method. In addition to this method, convenience sampling procedure was used to select a subset of individuals from the large population.

Data collection

Researchers used both primary data and secondary data collection method. As primary data, researchers have used structured questionnaire. Secondary data were collected from previous research articles related to the research topic, books and magazines.

Data Analysis

For analyzing data, researchers have applied descriptive statistics with the help of SPSS software.

IV.Results and Discussion of Findings

In order to analyse the research objective, researchers have used descriptive statistics. Results are presented in tables.

Table 1: Mean value and Standard Deviation value for Employee performance

Variables	Minimum	Maximum	Mean	Standard Deviation
Employee satisfaction	3.00	5.00	3.9700	.41600
Increasing employee productivity	3.00	5.00	3.9800	.39017
Increasing employee commitment to company	2.67	4.67	3.8567	.38272
Increasing customer satisfaction	2.50	5.00	3.4550	.55183
Reducing turnover	2.50	5.00	3.8750	.74324

According to the data above, employee performance is at a higher level. The mean value for the employee productivity and employee satisfaction is 3.9800 and 3.9700 with dispersions of 0.39017 and 0.41600 respectively. From employee's perspective, employee productivity and employee satisfaction are at higher level. The mean values for the reducing turnover and the ideas regarding to their commitment to the company are 3.8750 and 3.8567. It shows satisfactory situation. Due to these influences, employees are trying to retain the organization. It is evident that these employees are having favorable ideas for reducing employee turnover.

Table 2: Overall Mean Value of Employee performance

Variables	Minimum	Maximum	Mean	Standard Deviation
Overall employee performance	3.23	4.54	3.9138	.30541

The mean value for the overall employee performance is 3.9138. This value is nearing 4and indicates a considerably higher level of employee performance. The standard deviation is 0.30541 & it indicates that there is no more fluctuation among the ideas. Therefore, the Performances of all employees are high.

V.Conclusion

In this study, researchers set an objective of "applying Descriptive Statistics of Employee Performance in Brandix Company". In this study, descriptive statistics are calculated separately for each variable and overall results. As per both individual and overall results of this study, employee performance is high. Conclusion of this study reveals that it is possible to apply Descriptive Statistics of Employee Performance in Brandix Company.

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