ASSESSING THE ROLE OF ORGANISATIONAL CULTURE ON WORKFORCE CREATIVITY; AN ASSESSMENT OF THE SUPPORT STAFF OF UNIVERSITY OF BAMENDA, CAMEROON

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Abstract:

Purpose: The purpose of this study was to investigate the extent to which organisational culture affects the creativity of the support staff of the University of Bamenda. **Methodology/Design/Approaches:** The study employed primary data collected through self-administered questionnaires made up of structured questionnaires and unstructured interview. A total of 109 questionnaires were administered to the four selected work functions namely Secretariat staffs, Finance staffs, Health unit staff and Computer unit/Records staffs of the University of Bamenda. A total of 100 questionnaires were recovered making a response rate of 91.7%. These questionnaires were quoted using the Likert scale and analysed with the aid of the SPSS software. **Findings:** The findings show that changes in people-oriented culture, team culture, stable culture, and innovative culture are responsible for 54% changes in the creativity of support staff in The University of Bamenda with $r^2 = 0.54$. The descriptive research design was used and the Ordinary Least Squares regression technique employed to test the hypotheses. The results indicated that there was a significant effect of organisational culture on the creativity of support staff in The University of Bamenda. That is people-oriented culture, teamwork, stable culture, and innovative culture significantly contributed to employee's creativity at the University of Bamenda. **Research Limitations:** This work is limited to the University of Bamenda, located in Bambili which is an Anglo-Saxon University there by ignoring other university staffs of the French culture. **Practical implications:** Based on the findings, the study recommended that the University should encourage teamwork, delegation of responsibility and work innovations at the job site by practicing management by objectives (MBO). If implemented, the university will experience a more

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creative workforce among its support staff. **Originality/Value:** This study's research questions and methods are new to the line of Assessing the role of Organisational Culture on Workforce Creativity among University of Bamenda support staffs.

Keywords: workforce creativity, ordinary least squares, organisational culture, support staff, University of Bamenda

1. Introduction

Creativity is a crucial factor of innovative capacity, competitiveness and increasing performance of businesses and organisations. The importance of creativity lies primarily in its close link to innovation as well as the fact that it is perceived as a determinant of socio-economic development of enterprises, cities, regions and countries. Creativity, understood as coming up with fresh ideas for changing products, services, and processes so as to better achieve the organisation's goals, has been considered as a key to sustainable advantage (Amabile *et al.*, 2005). Creativity has helped to produce the most important innovations in human history and solve some of our most complex and compelling problems (Johnson, 2014). In simple terms, creativity is the production of novel, appropriate ideas in any realm of human activity, from science, to the arts, to education, to business, to everyday life stated by well known and respected author in the field of creativity Theresa M. Amabile. These ideas must be novel i.e., different from what was made before, but they cannot be only bizarre. The ideas must be appropriate to the problem or opportunity presented.

Creativity is the first step in innovation which is essential for long-term organisational success (Amabile, 1997) and it is a type of thinking that enables people to generate ideas, invent new ideas, improve old ideas, and recombine existing ideas in a novel fashion (Johnson, 2014). Creativity plays a major role in innovative companies regardless of their size or having an extensive Research & Development department. It fosters not only the opportunities for radical innovation but also those that constitute the majority. According to the concept of everyday creativity, creativity manifests itself in the small activities of daily life and is linked even to minor improvements made by man in the professional and non-professional life. Such an approach to creativity is represented by Fillis and Rentschler (2010) who defined the creativity as showing imagination and originality of thought in moving beyond everyday thinking.

Collective creativity creates more opportunities and possibilities for improvement as each problem can be seen from a different perspective in the group (Amabile and Khaire, 2008). Diversity is only a starting point. The group also requires an excitement of the goal they share and support one another during the process, as well as recognize each other's knowledge and take on the problem to get the most out of the process. Yet, it is common that manager form homogenous groups, they usually come up with solutions quickly and get along well. However, this method does not advance the workers perspective and allow the company to evolve (Amabile, 1998). The groups also benefit if

the size is rather small as interaction between each individual within group naturally is larger (Amabile, 1998).

1.1 Statement of the Research Problem

The University of Bamenda (UBa) is an opened and dynamic institution of learning with a well defined four dimensions of culture namely people-oriented, team-oriented, stable and innovative. The University of Bamenda upholds that these four dimensions of culture can make a great difference between success and failure in a highly competitive business environment. That is why in the light of people-oriented culture; The University of Bamenda has so much put emphasis on the financial and social wellbeing of its support staff.

Despite the implementation of the four dimensions of organisational culture and high consideration for creative and innovative ideas by the University of Bamenda, the problem that persists and widely seen among support staffs is that, there are still a good number of support staff who display a total lack of creativity in their job and sometimes resist to implement new creative ideas from other colleagues. Despite motivational policies in place, most support staffs prefer to be rather effective than efficient workforce. Most support staffs at the University of Bamenda are more complacent in their current achievements than work more creatively to benefit from the achievement and innovative packages put in place. This deficiency may be attributed to the culture implemented by the University of Bamenda or the way the support staff of the University of Bamenda perceive creativity in relation to their job. Therefore, the raison d'être of this study is to assess the extent to which organisational culture affects the creativity of support staff at the University of Bamenda and what can be done to enable the support of the University of Bamenda be more creative in their job sides. This will in fact raise the awareness of this institution on how its organisational culture dimensions relate to support staff creativity. To fully examine this problem, the following research questions will be used;

1.2 Research Questions
1) To what extent does people-oriented culture affect the creativity of support staff of the University of Bamenda?
2) How does team-oriented culture influence the creativity of support staff of the University of Bamenda?
3) What is the extent to which a stable culture affects the creativity of support staff of The University of Bamenda?
4) How does the innovative culture affect creativity of support staff of The University of Bamenda?

1.3 Research Objectives
The main objective of this study is to investigate the extent to which organisational culture affects the creativity of support staff of The University of Bamenda.

The specific objectives of this study are:

1) To investigate the extent to which people-oriented culture influences creativity of support staff of The University of Bamenda.
2) To analyse the influence of team-oriented culture the creativity of support staff of The University of Bamenda.
3) To measure the extent to which a stable culture impacts the creativity of support staff of The University of Bamenda.
4) To verify the extent to which innovative culture affects the creativity of support staff of The University of Bamenda.

1.4 Research Hypotheses

The hypotheses of this study are;

H1: People-oriented culture has a significant influence on the creativity of support staff of The University of Bamenda.

H2: Team-oriented culture positively influences the creativity of support staff of The University of Bamenda.

H3: Stable culture has a significant impact on the creativity of support staff of The University of Bamenda.

H4: Innovative culture has a significant effect on the creativity of support staff of The University of Bamenda.

2. Literature Review

2.1 Conceptual Literature Related to Research Variables
2.1.1 Organisational Culture

The simplest definition of culture according to Deal and Kennedy (1982) is the way we do things around here. It is a combination of values and beliefs, norms of behaviour that are acceptable or otherwise, written policies, pressures, and expectations coming down from the top, formal and informal systems, processes and procedures, and networks. Thus, the culture of an organisation is a product of history, a variety of external and internal influences, and priorities and values of key people in it. Culture in an organisation is reflected in the artifacts-rituals, design of space, furniture and ways of dealing with various phenomenon and people issues around the work environment. Hofstede (1991) defines culture as the collective programming of the mind which distinguishes the members of one group or category of people from another. He described the effects of a society's culture on the values of its members and on how these values relate to behaviour using a structured derived from factor analysis.

Malekifar (2014) defines organisational culture as a set of values, beliefs, and behavior patterns that form the core identity of organisations, and help shape the employees' behaviour. Organisational culture is communicated, taught and transferred to members; it helps organisation to adapt to environmental circumstances and integrate internally.

Denison (2000) also stated that organisational culture is the fundamental value, beliefs and moral principles that plays an important role in the organisational management system. Schein (1985) stated that organisational culture is a pattern of basic assumptions that raised and spread by a group of people in such a way that are consistent with the external environment and causes cohesion within the group.

2.1.1.1 People-oriented Culture
According to O'Reilly *et al.* (1991), people-oriented cultures value fairness, supportiveness, and respect for individual rights. These organisations truly believe that people are their greatest asset. These organisations also have fair procedures and management styles. In the place of work, there is an atmosphere of fun and employees do not feel required to choose between required to choose between work and other aspects of their lives. Emphasis is put on expectation of treating people with respect and dignity.

In a study carried out by Njugi and Nickson (2014) they identified that, employees in this organisation recognize an obligation beyond the simple exchange of labour for a salary. The relationship between the employee and organisation their contributions to each other may exceed any contractual agreements. Thus, the individual's long-term commitment to the organisation is exchanged for the organisation's long-term commitment to the individual. Individuals believe that the organisation will treat them fairly in terms of salary increases, promotions, and other forms of recognition. Consequently, they hold themselves accountable to the organisation for their actions. These factors act as a base for high creativity.

2.1.1.2 Team-oriented Culture
Companies with team-oriented cultures are collaborative and emphasize cooperation among employees. Here teams are being formed and work is being performed collectively rather than individually. The organisation facilitates a team-oriented culture by cross-training its employees so that they are capable of helping each other when needed. The company also places emphasis on training intact work teams.

Hansen *et al.* (1999) have stipulated that, in this culture type the personalization knowledge management strategy has a significant role in the evolvement of knowledge management in an organisation. Personalization strategy focuses mainly on the dialogue between individuals, thus at this approach knowledge is shared through networks of people, not only face to face communication, but also via electronic communication. This culture type has collaborative orientation and is fundamentally based on trust which encourages knowledge sharing and boost creativity on the job.

2.1.1.3 Stable Culture
Employees in a stable oriented company or institution know exactly who is in charge, who to report to, and what they are expected to accomplish. Stable cultures are predictable, rule-oriented, and bureaucratic. Westrum (2004) emphasised that these

organisations aimed at coordinating and aligning individual effort for greatest levels of efficiency. And when the environment is stable and certain, these cultures may help the organisation be effective by providing stable and constant levels of output.

Njugi and Nickson (2014) have asserted that long term concerns of stable or bureaucratic are predictability, efficiency, and stability. Behavioural norms in this type of culture support formality over informality. Managers view their roles as being good coordinators, organizers, and enforcers of certain rules and standards which employees are expected to abide by. Tasks, responsibilities, and authority for all employees are clearly defined. The organisation's many rules and processes are spelled out in thick manuals and employees believe that their duty is to do as they are assigned following strict processes and procedures.

2.1.1.4 Innovative Culture
In an innovative culture, employees are encouraged to be innovative. If the culture of the organisation is innovative then employees will be more encouraged towards their work. The employees must have the ability to adopt new things. When the organisation is successful, their employees will become more creative at the place of work. These companies not only encourage innovation but give employees time to work on their own projects.

Deshpande and Farley (1999) stipulate that, in the innovative culture, the emphasis was on innovation, risk taking, high level of dynamism, and creativity. Njugi and Nickson (2014) further stipulate that, there is a commitment to experimentation, innovation, and being on the leading edge. This culture doesn't just quickly react to changes in the environment, it creates change. Effectiveness means providing new and unique products and rapid growth. Individual initiative, flexibility, and freedom foster growth and are encouraged and well rewarded. This culture contributes to high profit margins for the organisation. In this culture employees stay motivated with the goal of optimal performance and achievement. This culture puts particular focus on creativity and new ideas, professional development opportunities are easy to justify.

2.1.2 Concept of Creativity
Creativity is a vital input into the success of a society, contributing in economic, social, and aesthetic dimensions. Creativity represents the ability to unite pre-existing elements in new combinations that are useful. That means, it implies a combination of existing things that should be and recognized in its utility by peers (Mumford, 2003). Raju (2017) defined creativity as the ability to bring something into existence and this is distinguished by novelty, originality and invention. Since creative ideas in general transform organisations in the long run, encouraging creativity in the work environment has become a major concern for gaining a competitive edge. Creativity is part of how individuals learn and adapt to their environments and organisations and it can be a key driver of organisational growth and performance. Creativity in the organisational context is often identified as the output of a collective effort and involves the adaptation of

existing ideas to develop new knowledge (Amabile *et al.*, 1996). The interactional perspective on creativity suggests that the effective translation of ideas into action will depend on a variety of individual and situational attributes such as motivation, skills, personality, and contextual features (Zhou *et al.*, 2009).

The concept of creativity is closely related to the idea of innovation, which is the successful implementation of creative ideas within an organisation (Amabile & Pratt, 2016). Wang & Holahan (2017) explained that all innovations depend on the creative work, which produces new and useful ideas, and motivating a creative workforce is an important corner for business organisations. In fact, creativity is the change and adaptation in intellectual capitals, learning, etc. in the context of changing environments and provides an appropriate background for the creative growth of the culture that has high levels of risk, dynamism, response to the environmental changes, change creation, flexibility and freedom in the organization (Valencia, Sanz and Jimennez, 2010). Creativity focuses on the structural and relational properties of creative teams that could improve innovation and increase performance (Shalley & Perry-Smith, 2006). Creativity of employees depends on individual characteristics, such as cognitive style, relevant knowledge and personality traits (Dul *et al.,* 2011).

Simonton (2004) described the features of creativity as follows:
- Creativity is a type of controlled imagination which directs some achievement
- Creativity is not a production but a process or ability.
- The ability of creation depends on the acquisition of recognized knowledge.
- The process of Creativity is goal-directed. It is beneficial for either the individual or the group or society.
- Creativity, whether oral or written, whether it is tangible or intangible, in any event is unprecedented for a man, it is a new and different directions of production.
- Creativity is a way of thinking.

There are four main differential approaches to creativity, namely:
- The person approach, which attempts to identify the major characteristics of creative individuals, looking primarily at the personality traits and ability levels of creative people. As such, it is comparable to the dispositional approach to personality (which focuses on the individual rather than the situation or context), although it also deals with the relationship between creativity and established ability constructs.
- The process approach to creativity, on the other hand, aims at conceptualizing the cognitive mechanisms underlying the process of creative thinking, for example, associative and divergent thinking. Unlike the person approach, process approaches to creativity are not aimed at distinguishing between creative and non-creative individuals but try to explain the general process of creative thinking in all individuals alike. They are thus concerned with actual creativity rather than creative individuals and draw heavily from cognitive psychology. In fact, the

process approach to creativity is best represented by the collabourative effort between cognitive and differential psychologists.
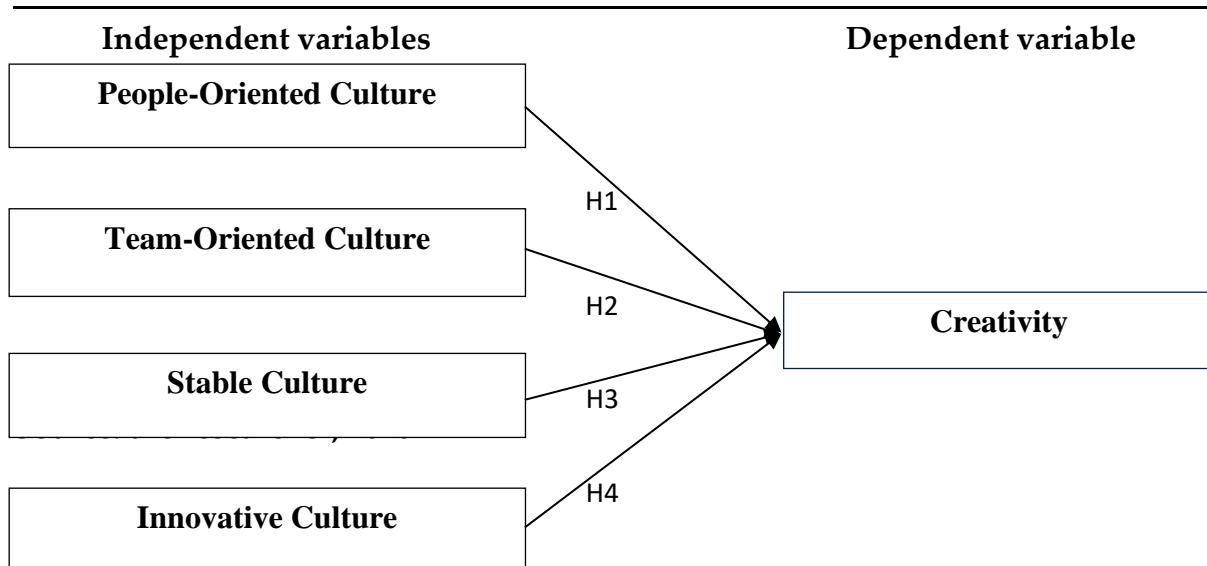
o   The product approach to creativity studies the characteristics of creative outcomes or products, such as art works (e.g., paintings, designs, sculptures) and scientific publications (e.g., theories, experiments, discoveries). The product approach is closely related to the study of aesthetics, which is a classic area of philosophy. Accordingly, it is largely concerned with productivity and achievement and focuses on individuals' creations rather than their personalities or the processes facilitating creative production (Simonton, 2004).

o   Finally, the press approach to creativity looks at the relationship between individuals as creators and their environments. It therefore deals with the contextual determinants of creativity, resembling the situational rather than dispositional approach to personality.

2.1.3 Linking Organisational Culture and Creativity

To increase the quality of organisational life, creativity plays an integral role in society. Therefore, the organisations should be creative to bring innovative products and services to meet customers' desire (McLean, 2005). However, the importance of creativity in organisations has not much emphasized in the area of organisational culture (Oldham & Cummings, 1996). In actual fact, organisations get successful as a result of organisational culture (Martins & Terblanche, 2003). Creativity is affected by shared values, beliefs, and behaviour expected of members of an organisation in two ways. Firstly, due to the process of socialisation in organisations, individuals know how to behave positively and functional activities effectively. According to shared norms, individuals will get creative behaviour that helps form the part of the way in which the organisation operates.

Secondly, the basic values, assumption and beliefs perform in established forms of behaviour and activity regarded as structure and policy practice, management practice and procedure. Creativity in the workplace is directly affected by this structure, which helps pursue the exploration of new ideas. In this way, individuals are aware of what are considered valuable and know how to behave or act well in their workplace.

In other words, today's organisations must be dynamic and should have innovative and creative managers and employees in order to comply with changes and respond to community needs. It could be said that innovation and creativity are as keys to the survival and success of organisations in the global economy and the existing increasing competition so that the lack of innovation and creativity is equal to the destruction of the organisations. An organisation without creativity and innovation cannot survive and disappears over time (Randall, 2008).

Independent variables   **Dependent variable**

| People-Oriented Culture |

| Team-Oriented Culture |

| Stable Culture |

| Innovative Culture |

| Creativity |

H1

H2

H3

H4

2.2 Theoretical Literature
2.2.1 Organisational Culture Model

According to Harrison (1993) in this descriptive model creates an awareness of the culture gap between the existing and preferred cultures in an organisation. This model maintains that organisational culture can be diagnosed in four cultural dimensions, namely power-oriented culture; role- oriented culture; achievement-oriented culture; and support-oriented culture. The four dimensions of culture orientation are measured within two modes of operation, which are formalisation and centralisation. Both modes of operation can be measured on a scale of low or high levels. Martins and Martins (2003) stipulate that, "*high formalisation in an organisation creates predictability, orderliness and consistency*". In other words, a strong culture can serve as a substitute for formalisation. This suggests that the organisation's formal rules and regulations which act to regulate its members' behaviour can be internalised by organisational members when they accept the organisation's culture.

In a support-oriented culture, the organisational climate is based on mutual trust between the individual and the organisation not just contractual. Therefore, the relationship exists to serve the needs of the members. In this type of culture there is minimum formal and central power that replaces management control with consensus decision making. Communication is often verbal or informal, and usually flows in all directions. Subsequently, decision-making occurs through informal communication networks. However, People may focus on relationships and neglect the work.
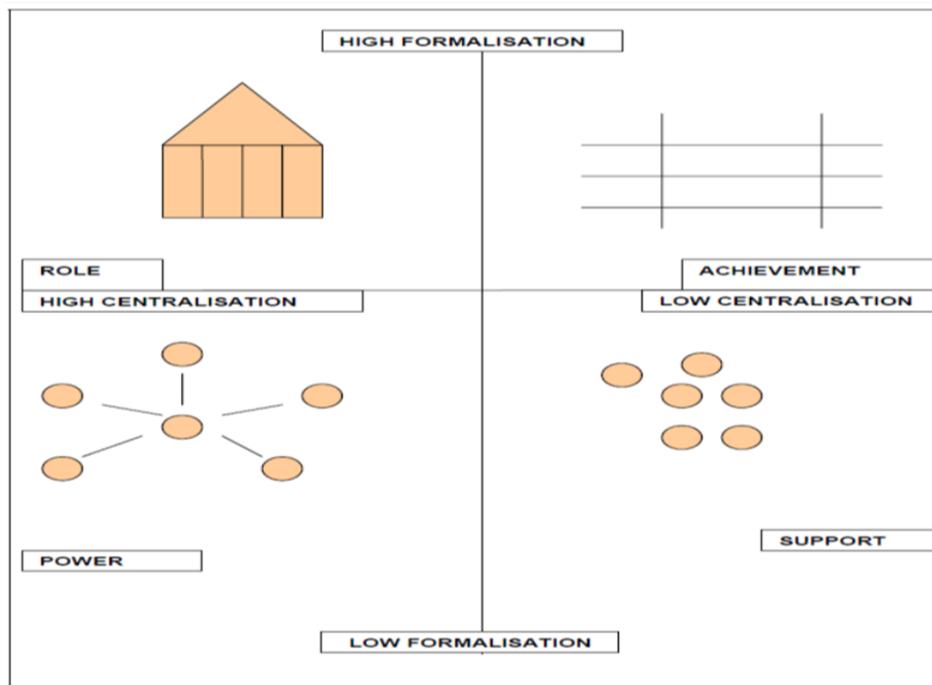
Figure 2: Organisational Culture Model by Harrison
(**Source:** Harrison, (1993))

2.2.2 The Theory of Organisational Culture Profile

O'Reilly, Chatman, and Caldwell (1991) proposed a theory of organisational culture profile (OCP). The theory assumes that employees should have the same basic cultural assumptions and values as the company for which they work. In this theory, seven dimensions have been proposed namely detail-oriented, innovative, stable, aggressive, outcome-oriented, people-oriented and team-oriented and the University of Bamenda had been noticed to focus on people -oriented culture, team-oriented culture, stable culture and innovative culture.

This framework also describes outcome-oriented culture as that which emphasizes achievements, results and action as important values. Recruited employees with productive qualities are still trained and mentored to sell companies products effectively. All the employees including the top management are all accountable for success and utilize systems that reward employees and group output. The workers receive rewards based on their output and not seniority and loyalty.

Detail-oriented culture put emphasis on precision and pays more attention to details. Companies having this type of culture draw road maps on how work needs to be done by the workers. They consider details as an effective way of keeping customers whereby increase profitability and loyalty.
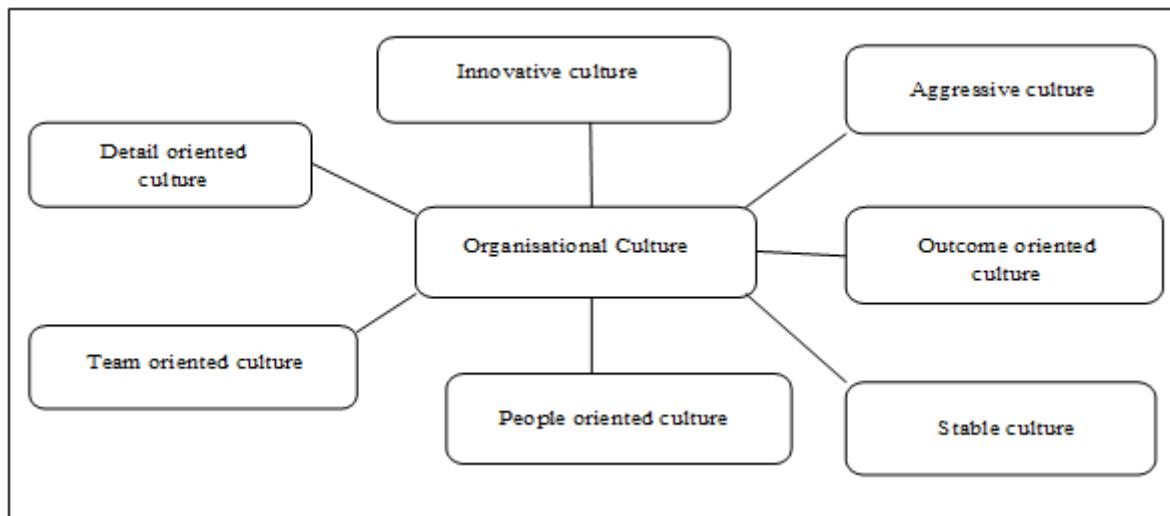
Figure 3: Dimensions of Organisational Culture Profile (OCP)
(**Source**: Adapted from O'Reilly *et al.* (1991))

2.2.4 The Systems Model of Creativity

The Systems of Model of Creativity developed by Csikszentmihalyi (2014) is a system approach to creativity that suggests that multiple elements must be present and active for creativity to occur. Csikszentmihalyi (2014) argued that creativity occurs as a result of the three-way interaction of a person with a domain of knowledge and a field that makes decision about that domain of knowledge. The three major components of this interactive system are labelled the field, the domain and the individual. Just as air, tinder and a spark are all vitally necessary to create fire the three components of the creative system, field, domain and person, are equally important in bringing about a creative product. It is suggested that the system has circular causality meaning that the act of instigating creativity does not reside solely with the individual. It instead can be generated by any one of the components in the system and by the system as a whole.

Csikszentmihalyi (2014) further suggested that there are some important ways, in general, the domain can contribute to the creative system which include its clarity of structure, that is how well organised it is a symbol of system, its centrality within the culture, that is, its place within the cultural hierarchies it has to compete with for funding and, its accessibility, that is, how readily it is able to be transmitted from one person, one cultural producer, to the next.
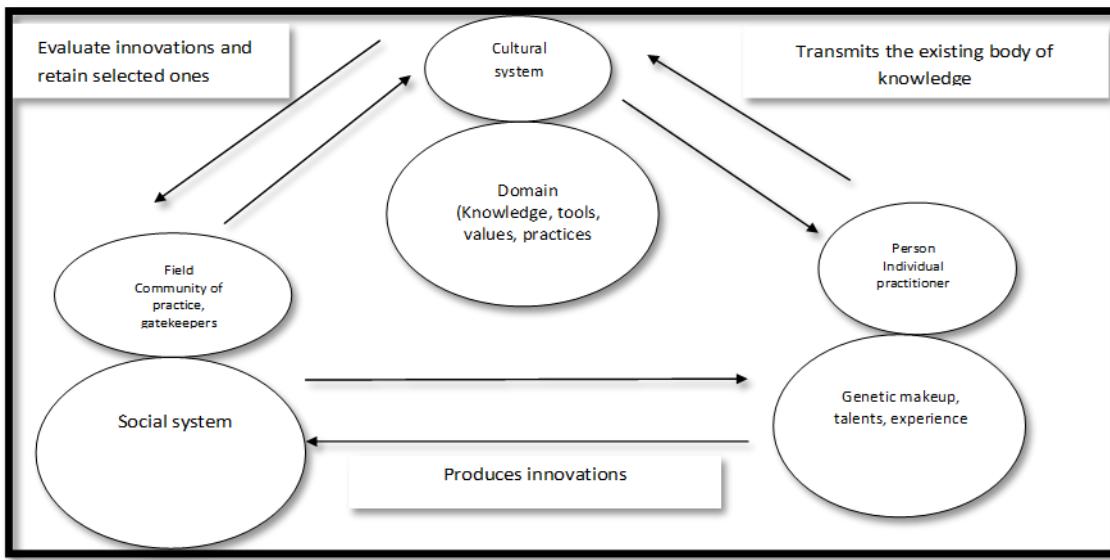
Figure 4: The Systems of Model of Creativity
(**Source:** Adapted from Fulton and Paton (2016))

2.3 Empirical Literature

Karamipour *et al.* (2015), in a study, showed that there exists a significant relationship between organisational culture and employees' creativity. They further found out that organisations can help the employees increase their creativity through agreement on the values and beliefs within the organisation, adaptation to changes, and coordination in work and alignment of individual and organisational objectives.

Ahmadi *et al.* (2011) stated in their investigation that there is a significant relationship between organisational culture and its dimensions, and employee's creativity. Generally, organisations can help the employees to increase their creativity through agreement on the values and beliefs within the organisation (organisational culture), adaptation to changes, and coordination in work and alignment of individual and organisational objectives, and planners cannot establish the basis and criteria of creativity development without considering organisational culture.

Dong *et al.* (2011) in a study came out with the fact that organisational culture as a key factor has an effective role in creating a creative and innovative atmosphere among the people in an organisation. Therefore, one should focus on the organisational culture in order to create a creative and innovative atmosphere among the employees and to take steps towards coordination of values and norms of the employees with those of the organisation.

Taha *et al.* (2016) in their study came out with the fact that creativity goes hand in hand with innovation; higher creativity leads to more innovation. They said developing organisational culture that stimulates and promotes creativity and innovation is an imperative for organisations seeking a competitive advantage. Their findings revealed that organisational creativity climate had positive significant impact on both individual employee creativity and workplace innovative orientation.

Ghosh (2015) in his study discovered that self-leadership impacts greatly employee creativity and workplace innovative orientation moderated by the creativity climate of the organisation. Tesluk *et al.* (1997) identified five dimensions of organizational climate that influence creativity, including goal emphasis, means emphasis, reward orientation, task support, and socio-emotional support. They discovered that when employees perceive that an organisation has their welfare and best interest in mind, when an environment of open debate and discussion is in place, and when trust exists among employees, especially with management, employees can feel more open to take risks and put forth creative ideas.

3. Methodology

3.1 Area of the Study
The study was conducted in the University of Bamenda located in Bambili. Bambili found in the Tubah Sub Division is a polity in the North West region of Cameroon situated some 15km to the town of Bamenda. The result of the 2005 population census shows that Bambili has an estimated population of 154448. She has witnessed a sharp increase in its population from 2010 to 2014 especially with the coming of the University of Bamenda.

3.2 Research Design
The research study was a descriptive survey type. This research design was used because it ensures a more accurate sample to gather targeted results in which to draw conclusions and make important decisions. Primary data were collected through the use of survey questionnaires. The use of questionnaires was adopted because it ensured that data collection was standardized such that each respondent got the same question and in the same format.

3.4 Sampling Technique and Population
3.4.1 Sampling Technique
Stratified random sampling techniques were used here. The researcher divided the population into different subgroups or strata and randomly selected final respondents from the different strata.

3.4.2 Study Population
The population of this study was exclusively the support staff of the University of Bamenda. The participants from the various departments who were both male and female, aged 20-50 and above were tabulated below:

Table 1: Population of this study

Departments	Number
Secretariat	83
Finance	33
Health unit	11
Computer unit/Records	23
Total	**150**

The sample size (n) was calculated based on the formula proposed by Yamane (1967)

$$n = \frac{N}{[1+N(e)^2]}$$

Where:

n = the sample size required for a definite population

N = Population

e = acceptable sampling error that can be tolerated (0.05)

Therefore, n= $\dfrac{150}{[1+150(0.05)^2]}$

n = 109

3.5 Nature and Sources of Data

3.5.1 Nature of data

For the originality of this study, the work was based on the collection of primary data. Primary data were taken from self-administered questionnaires. Closed and opened ended questions constituted the questionnaires that were made according to the Likert Scale of Measurement.

3.5.2 Instruments of Data Collection

The study adopted a questionnaire to collect data. Self-administered questionnaire is an efficient data collection mechanism which ensures the relevancy and consistency of the information gathered as the responses are objective, standardised and comparable (Zikmund *et al.* 2010). A total of 109 questionnaires were sent out, the questions were handed to employees in their various offices. The researcher conducted the survey herself in order to achieve its ultimate goal. The filled questionnaires were returned at the end and the identities of the respondents were not disclosed.

3.5.3 Questionnaire Design

The questionnaires were divided into two sections: Section A consists of basic demographic information regarding the respondent's age, gender, educational level, monthly income and department.

Section B constituted questions related to people-oriented culture, team-oriented culture, stable culture, innovative culture and creativity.

Section B presents closed ended questions written in a tabular form and used the 5-point Likert scale: strongly disagree, disagree, neutral, agree and strongly agree. The questions of sections B consists of closed ended questions using the nominal scale and divided into five parts. Part 1-4 of the questionnaires dwelt on the four dimensions of organisational culture found in the University of Bamenda (Independent Variables) and part 5 on the creativity of the support staff of the University of Bamenda (dependent Variable).

Part One: People-oriented culture

This work uses six indicators to measure people-oriented culture. These indicators namely reward, friendly atmosphere, recognition, respect of workers, workers' wellbeing and self-actualisation were modified from the indicators used by Black & La Venture (2017) in order to better capture and measure the people-oriented culture impact.

Part Two: Team oriented culture

For the Team oriented culture, 6 indicators were used to capture its impacts. These indicators adapted to this study were taken from the study conducted by Harrison and Stokes (1992). The indicators are namely mutual assistance on the job, team spirit, team work, mutual trust, understanding and communication.

Part Three: Stable culture

Six Indicators like policies, task planning, work distribution, meetings scheduling, respect of decisions and implementation of rules and regulations were used to capture the impact of the stable culture. These indicators were borrowed from the study conducted by Hendryadi *et al.* (2019).

Part Four: Innovative culture

Baird *et al.* (2007) used in his study the 6 indicators under innovative culture which were training, change of old ways, implementation of new ideas, rewarding new ideas and use of new ways to solve problems. These indicators capture best the influence of innovative culture.

Part Five: Creativity

This work used 8 indicators to measure creativity namely originality, spontaneity, results of problem-solving sessions, creativity in teams, creativity in individuals, idea management, search for alternatives and flexibility in work. These indicators were reframed from the study conducted by Mostert (2008).

3.6 Model Specification

Based on the literature reviewed, there is no unanimous conclusion as to which variable has the most significant and positive effect on creativity at work. Based on the specific objectives of this study, different cultural facets were hypothesized to affect creativity at work by The University of Bamenda support staff, the following model was employed linking organisational culture to creativity at work:

Creativity at Work = (Organisational Culture)   (3.1)

Substituting the different components of organisational culture and introducing the control variables, we obtain the linear relationship between the dependent and independent variables as thus:

$$CRT = f (POC, TOC, SC, IC, AGE, SAL, EL, SEX \qquad (3.2)$$

Where CRT is the dependent variable, which is creativity at work, POC is people-oriented culture, TOC, is team-oriented culture, SOC, is stable culture, IC is innovative culture. In another aspect, AGE is the age of the respondent, which is the proxy for experience, S is the salary of the respondents and EL, the educational level of the respondents.

Transforming the above equation into an estimation model gives equation 3.3 below.

$$CRT_i = \beta_0 + \beta_1 POC_i + \beta_2 TOC_i + \beta_3 SOC_i + \beta_4 IC_i + \beta_5 AGE_i + \beta_6 S_i + \beta_7 EL_i + e_i \qquad (3.3)$$

Where β_0 is the intercept and β_1 to β_7 are the coefficients to be determined, e is the error term. With $\beta0 < 0, \beta1 - \beta7 > 0, \beta7 < 0$.

3.7 Estimation Techniques

Data analysis consists of examining, categorizing, tabulating, or otherwise recombining the evidence to address the initial propositions of a study (Malhotra *et al.,* 2007). The data collected were edited, coded, tabulated, and presented for analysis. The study used descriptive statistics along with inferential analysis. In line with research objectives specifically percentages, mean scores and standard deviation were computed for describing the profile of respondents and scale item. Correlation and OLS techniques were used to examine the effect of independent variables (people-oriented culture, team oriented, stable culture, and innovative culture with set of control variables) on the dependent variable (creativity at work). The Ordinary Least Squares (OLS) technique was used to test hypotheses because of its BLUE properties, and it gives consistent and unbiased estimates of the variables.

3.8 Validation Techniques
3.8.1 Test of Convergent Validity

Convergent validity is a facet of construct validity which is established if two similar constructs correspond with one another. According to Campbell and Fiske (1959), the multitrait-multi-method matrix is used to assess the construct validity of a set of measures in a study. This means demonstrating both convergence and discrimination is needed. Hence convergent validity can be estimated using correlation coefficients. This means convergent validity will indicate how concepts are related. Hence a high value indicates high relationship while low value indicates a fear relationship. In this study, we are going to test the variables to determine how they are related to each other.

3.8.2 Heteroscedasticity Test

This test is carried out on the error term. The Lagrange Multiplier test-LM was used which is the same approach in the orthodox Breusch-Pagan test for heteroscedasticity in a linear model with normality.

3.8.3 Test of Multicollinearity

Referring to Gujarati & Poter (2009), multicollinearity occurs when there is a linear relationship or near linear relationship among the explanatory variables as it violets the Ordinary Least Squares (OLS) assumption in a regression function. It can be caused by misspecification of the model, the use of lag variables in the regression model since economic variables tend to move together hence multicollinearity. The Variance Inflation Factor test (VIF) was used. It stipulates that when VIF is less than 2.5, there is no multicollinearity among the variables and true if otherwise.

4. Presentation and Discussion of Findings

Table 2: Demographic Characteristics of the Respondents

Gender	Respondents	Percentage	Cumulative percentage
Female	71	71.0	71.00
Male	29	29.0	100.00
Total	**100**	**100.0**	
Age Distribution of the Respondents			
Elements (years)	**Respondents**	**Percentage**	**Cumulative percentage**
20 – 30	9	9.00	9.00
31 – 40	52	52.00	61.00
41 – 50	33	33.00	94.00
51 and above	6	6.00	100.00
Total	**100**	**100.00**	
Educational Attainment of the Respondents			
Elements	**Respondents**	**Percentages**	**Cumulative percentage**
O/L	16	16.00	16.00
A/L	38	38.00	54.00
First Degree	39	39.00	93.00
Post graduate	7	7.00	100.00
Total	**100**	**100.00**	
Distribution of Respondents by Departments			
Elements	**Respondents**	**Percentage**	**Cumulative percentage**
Finance	27	27.00	27.00
Secretaries	11	11.00	38.00
Computer units	57	57.00	95.00
Health unit	5	5.00	100.00
Total	**100**	**100.00**	
Distribution of Respondents by Salary			
Salary Range (FCFA)	**Respondents**	**Percentage**	
50,000 – 100,000	16	16.00	
101,000 – 150,000	38	38.00	

151,000 – 200,000	40	40.00
201,000 and above	6	6,00

Source: Author (2020).

Table 3: Summary Descriptive Statistics

Variable	Obs	Mean	Std. Dev.	Min	Max
Creativity at work (CRT)	100	-2.68e-09	2.446818	-8.497111	3.417532
People Oriented Culture (POC)	100	-6.26e-09	2.216348	-5.70731	2.07024
Team Oriented Culture (TOC)	100	6.56e-09	2.22341	-5.503742	2.56464
Stable culture (SC)	100	1.19e-09	2.234966	-5.272762	2.573672
Innovative Culture (IC)	100	-1.92e-08	2.250539	-4.232018	2.835926

Source: Author (2020).

Results presented on the table indicates that the number of sampled respondents were 100 support staff of The University of Bamenda. First and foremost, creativity at work (CRT) has a mean value of 2.68 in absolute terms with a standard deviation of 2.447 with a minimum value of -8.497 and maximum value of 3.418. Furthermore, people-oriented culture (POC) has a mean value of -6.26 with a standard deviation of 2.216 and a minimum and maximum values of -5.707 and 2.070 respectively.

In another aspect, Team-Oriented Culture (TOC) has a mean value of 6.56 and minimum value of -5.504 and maximum value of 2.565. Stable culture (SC) used by The University of Bamenda support staff has a mean value of 1.19 with a standard deviation of 2.235. Also, SC has a minimum value of -5.272 and maximum value of 2.574. Also, Innovative Culture (IC) has a mean value of -1.92 with a standard deviation of 2.251 and minimum and maximum values of -4.232 and 2.836 respectively.

4.1 Presentation of the Empirical Results
4.1.1 Correlation Matrix

Table 4: Correlation Matrix

	POC	TOC	SC	IC	AGE	SAL	EL	SEX
POC	**1.0000**							
TOC	0.4741	**1.0000**						
SC	0.4908	0.4784	**1.0000**					
IC	0.4766	0.4813	0.4863	**1.0000**				
AGE	0.4100	0.4168	0.4223	0.4247	**1.0000**			
SAL	0.4483	0.4522	0.4514	0.4462	0.4448	**1.0000**		
EL	0.4465	0.4517	0.4509	0.4464	0.4427	0.4965	**1.0000**	
SEX	0.3000	0.3304	0.3371	0.3538	0.3716	0.3305	0.3345	**1.0000**

Source: Author (2020).

From the correlation matrix, all the correlation coefficients along the diagonal are unitary indicating that each variable has a perfect positive correlation with itself. The table reveals that many of the independent variables are positively correlated and has a low value. Hence, there is no strong correlation between the variables. Therefore, it can be

concluded that there is no strong relationship between the variables and hence the variables can be subjected to other empirical testing.

4.2 OLS Regression Results

Table 5: Ordinary Least Squares Results

Creativity at Work (CRT)	Coef.	Std. Err.	t	P>t
People Oriented Culture (POC)	1.031695	.1702671	6.06	0.000
Team Oriented Culture (TOC)	-0.4222825	0.1166689	-3.62	0.000
Stable Culture (SC)	0.660187	0.2003991	3.29	0.001
Innovative Culture (IC)	-0.3652555	0.1427613	-2.56	0.012
Age of the Respondents (AGE)	1.507565	0.2113298	7.13	0.000
Salary of respondents (SAL)	-1.649208	0.6631667	-2.49	0.015
Educational Level (EL)	0.8699168	0.6345934	1.37	0.174
Sex of respondents (SEX)	-0.3693545	0.2384389	-1.55	0.125
_cons	-1.620312	0.4891454	-3.31	0.001
Number of observations	100			
F(8, 91)	181.69			
Prob > F	0.0000			
R-squared	0.5411			
Adj R-squared	0.5359			

Source: Author (2020).

Considering the results presented on Table 5 representing the OLS regression results, the findings portrays that there is a positive effect of people-oriented culture on creativity at work by the support staff of The University of Bamenda. That is a unit increase in peoples-oriented culture by the support staff will increase creativity at work by 1.0317 units which is significant at 1%. This implies that an increase in the practice of people-oriented culture will increase creativity of the support staff.

From the second objective of this study which was to investigate the effect of team-oriented culture on creativity at workplace in The University of Bamenda by the support staff, the results indicate a negative effect of team-oriented culture on creativity at workplace by the University of Bamenda support staff. That is a unit increase in the use in the use of team work organisational culture will reduce creativity at work place by 0.4223 units which is significant at 1%. Hence, team work culture is surprising seen as reducing creativity at work against the apriori expectations.

In another aspect, stable culture used by the support staff has a positive effect on creativity at work. That is as the support staff adopts the stable culture, creativity at their job site will increase. More specifically, a unit increase in the use of stable culture will increases creativity at work place by 0.6602 units. This indicates that employing a stable culture will increase the creativity which is statistically significant at 1% level of significant.

From the fourth objective of this study which was to investigate the influence of innovative culture on creativity at work place by The University of Bamenda support staff, the findings surprisingly also indicate that innovative culture used by support staff

of The University of Bamenda has a negative effect on creativity at workplace. That is a unit increase in the use of innovative culture by the support staff will reduce creativity at the work place by 0.3653 units. This implies that any innovative culture reduces creativity which is explained by the fact that the university has its policies and working guides that must be followed by the support staff. These findings are significant at 5%.

Age of the support staff as one of the demographic variables indicates that it has a positive effect on creativity at work place by The University of Bamenda support staff. The results indicate that a unit increase in the age of the worker increases the creativity at work place by 1.5076 units and it is statistically significant at 1%. Furthermore, salary of the support staff equally influences creativity at the workplace. That is a unit increase in salary will decrease creativity at work place by 1.649 units.

In addition, the educational level of the employee in The University of Bamenda has positive effect on creativity at work place in The University of Bamenda. That is a unit increase in the level of education of the support staff in The University of Bamenda will increase creativity at work by 0.8699 units.

The adjusted R^2 shows the degree of variation in creativity at work place that can be explained by variation in organisational culture. Inferring from the adjusted R^2 (Coefficient of multiple determination), 54.6% of variations in creativity at work by support staff of The University of Bamenda is accounted for or explained by variations in organisational culture. Also, 45.4% of variations in creativity at work is accounted for by variations in other variables different from facets of creativity at work place This is known as the coefficient of non-determination.

The Fisher's F test is used to determine the risk of rejecting the null hypothesis when it is true. Given the fact that the probability corresponding to the F value is 0.0000, it means that we would be taking a 0.01% risk in assuming that the null hypothesis (organisational culture do not have a significant effect on creativity at work by the support staff of The University of Bamenda) is wrong. Therefore, we can conclude with confidence that people-oriented culture, team-oriented culture, stable culture, innovative culture and a host of other control variables as facets of organizational culture do bring a significant effect on creativity at work place by The University of Bamenda support staff. The alternative hypothesis of the study is therefore retained which states that organisational culture has a statistically significant effect on creativity at work by The University of Bamenda support staff. The risk to reject the null hypothesis while it is true is 0.01%. Hence, after testing hypotheses all the hypotheses, we can give solid answers to our specific research questions that indeed, people-oriented culture, team-oriented culture, stable culture, and innovative culture greatly creativity at work place by The University of Bamenda support staff. Therefore, all the objectives of this study have been fully achieved.

4.4 Post Test Results

To ascertain and confirm our regression results, the post test was conducted in this study. This includes the multicollinearity test using the Variance Inflation Factor (VIF) test and

the Breusch-Pagan / Cook-Weisberg test for heteroskedasticity. The results of these findings are presented on table 6 and 7.

4.4.1 Test of Multicollinearity, VIF Test

Table 6: VIF Test

Variable	VIF	1/VIF
Salary of the Respondent (SAL)	3.83	0.261097
Educational Level (EL)	2.73	0.366300
Stable Culture (SC)	2.71	0.369004
People Oriented Culture (POC)	1.74	0.574713
Innovative Culture (IC)	1.63	0.613497
Team Oriented Culture (TOC)	1.36	0.735294
Age of respondents (AGE)	1.17	0.854701
Sex of respondents (SEX)	1.05	0.952381
Mean VIF	2.03	

Source: Author (2020).

The VIF results presented above reveals a mean VIF of 2.03 which is slightly below the benchmark VIF of greater than or equals to 2.5 which means that our analyses are void of multicollinearity which validates the findings of this study.

Table 7: Breusch-Pagan / Cook-Weisberg Test for Heteroskedasticity

Breusch-Pagan / Cook-Weisberg test for heteroskedasticity
Ho: Constant variance
Variables: fitted values of Creativity at Work (CRT)
chi2(1) = 2.24
Prob > chi2 = 0.1947

Source: Author (2020).

Table 7 harbours the results of heteroskedasticity. The Chi-square coefficient is 2.24 and the P-value of 0.1947 which is greater than 0.10 revealing that the test is insignificant and thus we accept the null of constant variance. Hence, this implies that the findings of this study are void of heteroscedasticity which further validate the results for policy suggestions.

4.5 Discussion of the Results

The results of this study will be discussed per the specific objectives. The study has four specific objectives as will be integrated in the discussion below.

The first objective was to investigate the extent to which people-oriented culture influences the creativity of support staff of The University of Bamenda. The findings portrayed that there is a positive effect of people-oriented culture on creativity at work by the support staff of The University of Bamenda. That is a unit increase in peoples-oriented culture by the support staff will increase creativity at work by 1.0317 units which is significant at 1%. This implies that an increase in the practice of people-oriented culture

will increase creativity of the support staff. This implies that when the support staff employs people-oriented culture, which is based on working following the environment, creativity will increase. The English culture is adopted in the University of Bamenda and it is spelled out in the rules and regulations of the University. Hence, the use of this culture enhances creativity at work place. These findings are in line with the works of Karamipour *et al.* (2015), who in a study showed that there exists a significant relationship between organisational culture and employees' creativity. They further found out that organisations can help the employees increase their creativity through agreement on the values and beliefs within the organisation (people-oriented culture), adaptation to changes, and coordination in work and alignment of individual and organisational objectives.

The second objective was to analyse the influence of team-oriented culture the creativity of support staff of The University of Bamenda. The results indicate a negative effect of team-oriented culture on creativity at workplace by the University of Bamenda support staff. That is a unit increase in the use in the use of team work organisational culture will reduce creativity at work place by 0.4223 units which is significant at 1%. Hence, team work culture is surprising seen as reducing creativity at work against the apriori expectations. This implies that each department has its own lay down objectives and principles; as such team-oriented culture from one department to another instead reduces the creativity at work place by the support staff of The University of Bamenda. These findings are contrary to the works of Ghosh (2015) in his study discovered that team-oriented culture impacts greatly employee creativity and workplace innovative orientation moderated by the creativity climate of the organisation. However, the findings agree with that of Tesluk *et al.* (1997) identified five dimensions of organisational climate that influence creativity, including team-oriented culture, means emphasis, reward orientation, task support, and socio-emotional support. They discovered that when employees perceive that an organisation has their welfare and best interest in mind, when an environment of open debate and discussion is in place, and when trust exists among employees, especially with management, employees can feel more open to take risks and put forth creative ideas.

The third objective was to measure the extent to which a stable culture impacts the creativity of support staff of The University of Bamenda. The results indicated that stable culture used by the support staff has a positive effect on creativity at work. That is as the support staff adopts the stable culture, creativity at their job site will increase. More specifically, a unit increase in the use of stable culture will increases creativity at work place by 0.6602 units. This indicates that employing a stable culture will increase the creativity which is statistically significant at 1% level of significant. This means a stable culture promotes focus on objectives of the organisation for a long period. Therefore, when the organisation uses stable culture, her long objectives will be attained. Hence these findings are in line with the works of Dong *et al.* (2011) in a study came out with the fact that organisational culture as a key factor has an effective role in creating a creative and innovative atmosphere among the people in an organisation. Therefore, one

should focus on the organisational culture in order to create a creative and innovative atmosphere among the employees and to take steps towards coordination of values and norms of the employees with those of the organisation.

Lastly, this study aimed at investigating the extent to which innovative culture affects the creativity at work of support staff of The University of Bamenda. The findings surprisingly also indicate that innovative culture used by support staff of The University of Bamenda has a negative effect on creativity at workplace. That is a unit increase in the use of innovative culture by the support staff will reduce creativity at the work place by 0.3653 units. This implies that any innovative culture reduces creativity which is explained by the fact that the university has its policies and working guides that must be followed by the support staff. These findings are significant at 5%. These findings disagree with those of Ahmadi *et al*. (2011) who stated in their investigation that there is a significant relationship between organisational culture and its dimensions, and employee's creativity. Generally, organisations can help the employees to increase their creativity through agreement on the values and beliefs within the organisation (organisational culture), adaptation to changes, and coordination in work and alignment of individual and organisational objectives, and planners cannot establish the basis and criteria of creativity development without considering organisational culture.

5. Conclusions and Recommendations

After investigating the extent to which The University of Bamenda's culture affect the creativity of its support staff, we observed that the world is full of complexities that confront organisations that face with numerous problems in the context of development and promotion. Managers as planners, organisers and leaders face numerous challenges in promoting creativity at job site. This issue is more obvious in our society because of specific problems and limitations. Our current economy demonstrates the low ability of organisations in dealing with the organisational issues and problems. In the meantime, the role of creativity and organisational culture as important factors affecting productivity and efficiency are prominent and have impact on the organisational development. That is why increasing the quality of products and services, being successful in competition, increasing the employee's motivation, job satisfaction, reducing costs, the scrap and waste of resources, and the variety of productions, and are being encouraged as pragmatism in most organisations especially higher education institutions.

The findings showed that there is a significant and positive relationship between the organisational culture and the employee's creativity in the University of Bamenda and among the dimensions of organisational culture, involvement had the highest correlation with the support staff creativity. It means focuses on empowering, team making and capabilities development can increase the employee's creativity in The University of Bamenda. Organisational culture can lead to responsibility taking of the employees through the employee's empowerment (that means to make the employees to

feel responsible with giving freedom, initiative and ability to handle their work) and this leads the employees to make decisions on the matters concerning them and have more freedom in solving problems creatively. Since having knowledge with respect to issues is one of the tools in the employee's creativity, organisations can develop their employee's capabilities in order to stay in the competition. Organisations can also lead the employees to creativity by forming work teams, because team working is a way to creativity and the employees can be creative in their concerning works using techniques of fostering creativity such as brainstorming.

5.1 Suggestions for Future Research Endeavours

Considering the findings of this study, future endeavours should concentrate on the effect of specific organisational culture variables on the performance of the organisation. For instance, the effect of innovative culture, teamwork on organisational performance. Furthermore, studies should investigate the impact of teamwork, conflict management, and job retentions on employee's productivity in some selected enterprises as they are contemporary issues affecting most organisations.

Conflict of Interest Statement

The authors whose names are listed immediately below certify that they have NO affiliation with or involvement in any organization or entity with any financial interest (such as honoraria; educational grants; participation in speakers' bureaus; membership, employment, consultancy, stock ownership, or other equity interest; and expert testimony or patent-licensing arrangement), or non-financial interest (such as personal or professional relationships, affiliations, knowledge or beliefs) in the subject matter or materials discussed in this manuscript.

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