The Impact of Organisational Culture on Fostering Creative Behaviour: Evidence from Jordan

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This research aims to determine how organisational culture influences the fostering of creative behaviour. Specifically, this study focuses on examining empirically the cause-effect of the culture-creative behaviour fostering interrelationship. In order to administrate analysis and hypotheses testing, this study uses a pretested questionnaire as a tool to survey opinions of a sample of 191 employees from the working staff in four Jordanian Private Universities (JPU). The research results confirm the existence of a cause-effect impact relationship between JPU's organisational culture and the fostering of creative behaviour. However, differences in the impact degree were shown between the four dimensions of JPUs culture. Results also reveal that some employees' demographics differences play a significant moderating role in the culture-creative behaviour fostering interrelationship. Two learned lessons are gained from this research's findings, the first is that organisations who succeed in transforming their culture up to being creativity-oriented are more able to act effectively with the current rapid environmental changes. The second is that the building of a sustainable creativity-oriented culture represent by itself, a competitive advantage hard to be imitated.

Keywords: *Culture, Creative Behaviour Fostering, JPU.*

JEL Classification: M14

Introduction

Building and sustaining an organisation's human capital creative behaviour represents one of the main and vital tasks of today's organisational culture. Operating in global driven markets characterised by a rapidly changing environment, the need for creativity and innovation is expanding and forms one of the 21st century's greatest challenges. Organisations, therefore, must seek all means to improve their performance so as to effectively cope with the growing

pressure of forces such as rapid technological changes, political instability, socio-economic changes and weather changes.

From a strategic view, Panda and his colleague argued that organisational culture functions as an adaptive regularity mechanism that unites members into the social system within the organisation. It acts as a critical lever or key by which strategic managers can influence and direct the course of their organisations (Panda and Gupta 2001, p4). For Gupta, organisational creativity and innovation are considered to be important elements of an organisations' success in today's business environment. Organisations need to grapple with several forces such as accelerated product and technological change, global competition, deregulation, political instability, demographic changes and trends towards a service society and information age (Gupta, 2011, p429). For Yun, the vital contribution of organisational culture should be translated into positive outcomes creating personal and professional observable behaviour in the form of commitment, positive discipline, cooperation, innovation,and creativity. This fact, perhaps explains why many researchers attempted to describe organisational culture as a predictive factor indicating the success of an organisation. (Yun, 2007).

According to Martins and his colleagues, creativity, innovation and inventiveness are crucial for the survival and success of today's knowledge-based organisations. Basic elements of organisational culture, which include shared values, assumptions and beliefs "become enacted in established forms of behaviors and activity and are reflected as structures, policy, and practices" that "impact directly creativity in the workplace (Martins and Terblanche, 2003).

Vlaicu and his colleagues share Martins and Terblanche's ideas, adding that the culture of an organisation inevitably evolves and changes over time as result of changes generated by various influences. Therefore, changes in the organisational culture should be sought deliberately and purposefully, especially if the existing culture negatively influences the organisation (Vlaicu et al, 2019, p 16).

For business firms operating in the middle of the 21st-century challenges, creativity plays a critical role and cannot be only a way to create new products and services, but also a method to consider consumers' desires and expectations and provides a nonstop attempting to fulfil them, which also contributes in creating new jobs opportunities and meets the needs of the community. Consequently, this is the what and how of improving the quality of life.

Kamau and Wanyoike believe that organisations should not only put more emphasis on organisational culture that improves organisational performance, but also a culture that supports the overall wellbeing of employees, considering employees as key assets to the organisation and respecting that employees also have goals in terms of career growth besides

working to ensure the organisations attain desired objectives (Kamau and Wanyoike, 2019, p 15).

Although the topic of organisational culture and creativity have been widely studied in different environments worldwide, in regards to the 'culture-creative behaviour' relationships in the Jordanian environment, precisely Jordanian Private Universities, there is a research gap that need to be deeply studied. Examining the results of such a cause-effect relationship can contribute to an essential topic necessary for achieving organisational excellence. Accordingly, this study aims to provide answers for two questions: (i) 'Does the organisational culture of Jordanian Private Universities, with its four dimensions (values, beliefs, norms, and expectations) impact fostering creative behaviour?' (ii) 'Can demographic differences of employees at Jordanian Private Universities play a moderating role and explai the variance of the impact relationship degree between organisational culture and creative behaviour fostering?' A pretested questionnaire will serve as a research tool to examine empirically opinions of an observation unit of 191 employees working in four Jordanian Private Universities during the year 2019.

Literature Review

Organisational Culture

Helmreich and his colleague argued from a macro approach, that cultures represent the prevailing situation of societies that have been established over successive periods until they become the behaviour practiced by individuals within these societies. Therefore, each society has its own culture because it has emerged from its values, complexities, ideas and norms. This applies equally to the organisations and institutions that are part of the society in which they operate and this will inevitably lead to the diversity of organisational culture, its concept and all the requirements of those organisational cultures (Helmreich and Merritt 2016, p 1).

Alvesson and Sveningsson considered the need for creativity and innovation as adaptive tools, arguing that in the changing circumstances of the global market and the intense competition that companies and nations are forced to face, innovation is becoming an important tool to deal with the development of the new global environment. Whether it is individual organisations or national economies, innovation is the key to any competitive advantage and is a driving force for growth. In a new knowledge-based economy, creativity is increasingly important and innovative thinking is recognised as the basis of this innovation. A radical shift from commodity economics to ideas economics will take place (Alvesson and Sveningsson, 2008).

One of the modern trends of these organisations is a strong interest in organisational culture. Organisational culture is one of the most important features of modern management and is an

important component in the formation of business organisations, which play a vital role in the embodiment and development of creative thinking (Daher, 2016).

Organisational culture can be defined as something unique in each organisation or as a complex integration of values, behaviours and norms that are developed by the managers and employees within an organisation (Von der Ohe and Martins, 2003).

For Driskill, culture is the nucleus that stems from individual or collective behaviours in all aspects of life or practice. Whenever this culture is instilled in the early stages of any individual, it is easy in the future to deal with it and implement it on the ground because it has become part of his behaviour and cannot be separated from him. This is what some advanced and civilised societies are doing in our time to achieve what these societies want now and in the future (Driskill, 2018).

Organisational Culture's Main Dimensions (Elements)

For Martins and his colleague, the basic elements of organisational culture, which include shared values, assumptions and beliefs, "become enacted in established forms of behaviours and activity and are reflected as structures, policy and practices" that "impact directly creativity in the workplace (Martins and Terblanche, 2003).

Mazur and Sulkowski argued that the key to understanding organisational culture are models and types of cultural elements that are interpreted differently, suggesting taking, for the course of his analysis, the functional elements of organisational culture such as values, basic assumptions, norms, and artefacts (Sulkowski, 2012, p 64). In this study, the authors adopt Sulkowski's approach in choosing the functional elements of organisational culture, but through considering them as organisation culture dimensions representing the independent variable in our conceptual research framework as it will appear later in this paper. Thus, at the heart of an organisations culture are commonly shared values. None are right or wrong, but organisations need to decide which values they will emphasise. These common values include : Outcomes orientation, a people orientation, team orientation and aggressiveness stimulating a fiercely competitive spirit. (SHRM, 2018).

According to Barrett, "when we work in an organisation whose culture aligns with our values, we feel liberated". An organisational set of shared values can unleash creativity (Barrett, 2010).

Norms exist in any community and govern how members think, behave, make judgments and perceive the world. The shared norms are a sort of identity that define a culture or subculture. For Ronald and his colleagues, a subculture may be a team that knows how to work effectively together, and their norms include a solution to their organisational problems.

Norms can be represented in all kinds of signs, whether in documents, oral communication or behaviour, to preserve, to spread and to follow them. However, one cannot always put one's hands conveniently on a norm, as one might grasp a document that carries information through an organisation. Thus, a norm is like a field of force that makes the members of the community tend to behave or think in a certain way (Ronald et al, 2000).

Accordingly, organisational values and norms formulate the span to which freedom is allowed to decision-makers and the span of personal expression allowed to every employee within the corporation.

In relation to beliefs, one of the organisational culture's main dimensions, Domenech and her colleague argued that beliefs are often considered as convictions (religious, scientific or philosophic) and if a stimulus is received, it may be interpreted through the belief system leading the recipient to rationalise and characterise (*personal commitment, cognitive, concepts, propositions, rules*). Domenech and her colleague, continue arguing that beliefs, reason and experience, are based upon each other. And implicitly or explicitly, the belief system defines what is good or valuable. Ideal values tend to be abstract summaries of the behavioural attributes which social system rewards, formulated after the fact (Doninech and Nescolarde-Selva, 2019). Thus, beliefs and values, within the organisational culture can contribute effectively when they are widely shared and firmly upheld.

For Schein, an organisational culture's basic assumptions or expectations, can be considered as an unspoken interpersonal psychological contract. Generally, organisational culture theory posits that organisational culture exerts its influence through shaping the behaviour of organisational members (Schein, 2004). Each organisation's culture is distinguished from the other, including values, beliefs, perceptions, assumptions, symbols and language (Karyotakis & Moustakis, 2016). Accordingly, because each organisational culture's basic assumptions/or expectations are not identical, they must be studied and analysed respecting their different impacts on the creative behaviour building process in particular.

Creative Behaviour

Creativity is the ability to discover new things, which are useful for a certain amount of time (Van Woerkum and Aarts, 2007). Castiglione defined creativity as one's ability to produce new thoughts, visions and effective acts in which they have a high social, economic and scientific function (Castiglione, 2008).

For Makel and his colleague, creativity is the interaction between talent, process and the environment, which produces an understandable product that is both novel and useful and defined as a social context (Makel and Plucker, 2008).

Chang and his colleagues considered behaviour as the act that precedes creativity and therefore does not necessarily result from innovative new results or services but remains the dominant and desired trend of existence in every organisation seeking innovation and excellence. This act begins from the moment the individual perceives the situation of creativity and modernisation, and then directly pays attention to it, gathers information around it and evaluates the solutions or alternatives available to choose the appropriate alternative and thus put it into practice in the field (Chang et al, 2018).

Accordingly, creative behaviour can be considered as the initiative of the individual to be able to get rid of the ordinary context of thinking and follow a new type of thinking or feature, namely: fluency, flexibility and originality, or the emergence of everything that would lead to the production of something new. Thus, behaving creatively can be considered as the successful use of ideas, methods, ways and programs to be the result of decisions taken within the organisation.

Creative behaviour includes inventing means and methods that have not been used before while executing different operations and tasks within the organisation to reach all that is new in any aspect of work executed by individuals, teams or the organisation as a hall, adding value to the achievements of the organisation.

Previous Empirical Relevant Studies

Reviewing 10 empirical previous relevant attempts in deferent countries shows that 9 out of 10 of the reviewed previous studies have used questionnaires as research tool, with only one exception being that of Auernhammer and Hazel (2013) where interviews were administrated as research tool. Yet, regardless of the diversity of the approaches of the different authors, and the nature of examined variables in these researches, the main observation is that they have a meeting point concerning how and why organisational culture and climate can play a vital role, contributing in building creativity and creative behaviour. See Table (1).

Table 1: Summary of reviewed relevant empirical studies

Author/ Authors	year	Research Focus by Subject and by title	Place/ Country	Tool	Observation Unit
Rastgoo	2017	The impact of organizational culture on creativity: the mediating role of knowledge management.	Bushehr/ Iran	Questionnaire	170 Employees in medical science and health services University
TEKİN and ÇİDEM	2017	The Relationship between Creativity Processes and Organizational Culture in Five-Star Hotel Cuisines.	Antalya/ Turkey	Questionnaire	275 kitchen employees from 17 five-star hotels
Taha et al	2016	The impact of organizational culture on creativity and innovation.	Slovak	Questionnaire	184 manager from 184 industrial companies of different sizes
ElMelegy et al	2016	Fostering Creativity in Creative Environment: An Empirical Study of Saudi Architectural Firms.	Saudi Arabia	Questionnaire	210 professionals from five architectural firms
Naranjo-Valencia et al	2016	Studying the links between organizational culture, innovation, and performance in Spanish companies.	Spain	Questionnaire	446 CEOs, from a sample of 1600 companies
Zeqiri and Alija	2016	The organizational culture dimensions – The case of an independent private university in Macedonia.	Macedonia	Questionnaire	52 Respondents from Academic and Administrative staff.
Hahn et al	2015	Network structure, organizational learning culture, and employee creativity in system integration companies: The mediating effects of exploitation and exploration.	South Korea	Questionnaire	137 Individual members of 25 recently organized reams in several integration companies operating in South Korea
Auernhammer and Hall	2013	Organizational Culture in Knowledge Creation, Creativity and Innovation: towards the *Freiraum* model.	Germany	The survey, focus group and interviews	Black-box Case study of a German Automotive manufacturing Firm between 2007 and 2011
Zakersalehi	2011	Organizational culture and its impact on creativity in Malaysian SMEs.	Malaysia	Questionnaire	207 employees and managers from 35 different sectors and industries in Malaysia
Stok et al	2010	Elements of organizational culture leading to business excellence.	Slovenia	Questionnaire	825 managers in medium- sized and large Slovenian enterprises

Accordingly, the authors in this study share the same concern in their attempt in seeking to discover more about the influence of organisational culture on creative behaviour. However,

what may distinguish this research attempt, other than administrating its examination in a different environment, is the combination of interrelationships of variables that are shown in this research's theoretical framework. Another distinguished point in this research perhaps is about seeking the potential role of the moderating variables represented by the employee's demographics differences.

Methodology

Research Theoretical Framework

The components of this research framework, as demonstrated in Figure 1, are distributed within three groups of empirically pretested variables: Group of independent variables that are designed to cover the four main dimensons of organisational culture (values, beliefs, norms and expectations/basic assumptions). They were inspired from Rastgoo (2017), Tekin and Çidem (2017), ElMelegy et al (2016), Naranjo-Valencia et al (2016), Zeqiri and Alija (2016), and Stok et al (2010). The second group of dependent variables (creative behaviour is measured by 10 indicators) was inspired by Rastgoo (2017), Hahn et al (2015), Zakersalehi (2011), Auernhammer and Hall (2013).

The third group of variables in this research includes: gender, age, employee statute (job position), experiences and organisation (university), and were chosen for their probable contributions in forming the responses' awareness in regard of the cause-effect of their organisational culture-creative behaviour fostering interrelationships. Thus accordingly, their demographics role will be examined in the form of moderating variables.

Figure 1. Research theoretical framework and hypotheses testing path
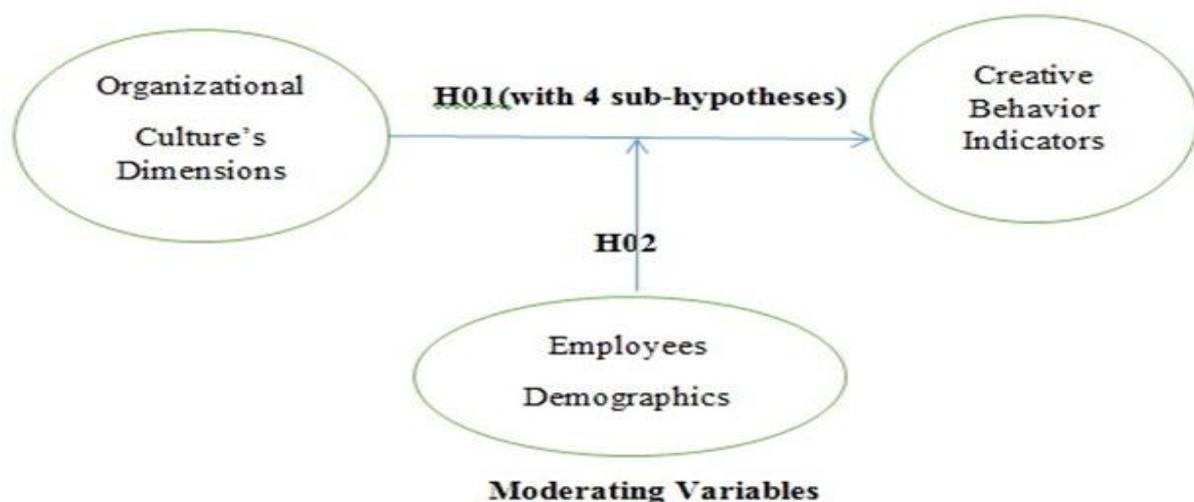
Research Population, Sample, and Observation Unit

In Jordan, twenty private universities have been operating since 1990, contributing effectively within the body of national higher education representing 66.66% of the total number of Jordanian national active universities that include another ten public universities. The number of the administrative working staff in the Jordanian private universities is 19876 employees representing 56.8% of the total national Jordanian administrative academic staff, compared with Jordanian public administrative working staff which represents 43.2% only (Annual Report of Jordanian Ministry of Higher Education and Scientific Research, 2017).

The research includes four Jordanian universities: *Al-Ahliyya Amman University*, *University of Petra*, *Isra University* and *Middle East University*, representing 20% of Jordanian private universities. The observation unit consists only of members of the administrative working staff including: lab supervisors, coordinators, administrative officers and academic departments' secretariat staff. Their representative percentage of the working staff of the four universities is 18.26 % (Annual Report of Jordanian Ministry of Higher Education and Scientific Research, 2017).

Research Hypothesis

To achieve these research objectives, and responding to its designed theoretical framework, two main hypotheses were formulated, with their four sub hypotheses to be tested by sequence following the testing path in Figure 1.

H01: There is no significant impact relationship of the organisational culture on fostering the creative behaviour of the Jordanian Private Universities (JPU) administrative staff.

H01 four sub hypotheses are:
H01.1: There is no significant impact relationship of the organisational culture's values dimension on fostering the creative behaviour of Jordanian Private Universities (JPU) administrative staff
H01.2: There is no significant impact relationship of the beliefs dimension on fostering the creative behaviour of Jordanian Private Universities (JPU) administrative staff
H01.3: There is no significant impact relationship of the norms dimension on fostering the creative behaviour of Jordanian Private Universities (JPU) administrative staff
H01.4: There is no significant impact relationship of the expectations/basic assumptions dimension on fostering the creative behaviour of Jordanian Private Universities (JPU) administrative staff.

H02: There is no significant moderating role of staff demographic characteristics differences in the effect relationship degree of the organisation culture on fostering the creative behaviour of Jordanian Private Universities (JPU) administrative staff.

Research Data Analysis Results

Demographics Profile of Respondents

The profile of respondents represented through their demographic shows that 50.8 % of this research sample are males and 49.2% are females. The largest age category of respondents is those between less than 30 and 40 years old, representing 61.8% of the research sample. The profile of respondents also shows that they occupy different positions as: lab supervisors, coordinators and administrative officers. The highest percentage was those occupying the second category 54.5%. As for respondents experiences, the highest category was for those having less than 10 years, representing 71.2% of the sample. Lastly, in regards to the distribution of respondents by work place, between the four JPUs (*Isra*, *Petra*, *AlAhliyya*, and the *Middle East University*) it was 14.7%, 13.1%, 54.5%, 17.8% respectively. See Table 2.

Table 2: Demographic profile of respondents

Variable	Category	Frequency	Percent %
Gender	Male	97	50.8
	Female	94	49.2
	Total/N	**191**	**100.0**
Age	less than 30	22	11.5
	30 – less than 40	118	61.8
	40 – less than 50	45	23.6
	50 and more	6	3.1
	Total/N	**191**	**100.0**
Job position	Lab. Supervisors	47	24.6
	Coordinators and administrative officers	104	54.5
	Academic departments secretariat staff	16	8.4
	Others	24	12.6
	Total/N	**191**	**100.0**
Experience	Less than 5 years	85	44.5
	5- Less than 10 years	51	26.7
	10 – Less than 15 years	29	15.2
	15 years and more	26	13.6
	Total/N	**191**	**100.0**
Employee's University	Isra University	28	14.7
	University of Petra	25	13.1
	Al-Ahliyya Amman University	104	54.5
	Middle East University	34	17.8
	Total/N	**191**	**100.0**

Results of Using Descriptive Statistical Tools

Descriptive statistical analyses includes: means, standard deviations, ranking, and relative importance of each of the independent and dependent variables and sub-variables successively:

Independent Variable (Organisation Culture's Dimensions)

The means and standard deviations of organisational culture sub-variables range between 3.84-3.46, and the average mean for all organisational culture sub-variables is 3.67, of high importance. The norms rated highest mean is 3.84 at a standard deviation of 0.7319 (of high importance), followed by expectations at 3.69 and a standard deviation of 0.7557 (of high importance), followed by values at 3.67 and a standard deviation of 0.7802 (of high

importance), and finally beliefs at 3.46 and a standard deviation of 0.8165 (of moderate importance). See Table 3.

Table 3: Mean and standard deviation for "organisation culture" dimensions

No.	Variable	Mean	Std. Deviation	Rank	importance
1	Values	3.67	.7802	3	High
2	Beliefs	3.46	.8165	4	Moderate
3	Norms	3.84	.7319	1	High
4	Expectations/basic assumptions	3.69	.7557	2	High
	organization culture	3.67	.6538		High

To ensuring the validity of the data to be analysed, the *Multi-Collinearity* test was detected. The *Tolerance* and *Variance Inflation Factory* (VIF) test was used for each of the independent variables, taking into account that the tolerance value should be more than 0.05 and the VIF value should be less than 5. The results of *Multi-Collinearity* tests are mentioned above. Variance of Inflation (VIF) values for all variables are less than 5 and range from 1.844-2.602. Tolerance values ranged from 0.384-0.542, which is higher than 0.05 meaning that the data is valid for analysis. See Table 4.

Table 4: Multi-Collinearity test (VIF and Tolerance)

No.	Variable	Tolerance	VIF
1	Values	.483	2.072
2	Beliefs	.384	2.602
3	Norms	.542	1.844
4	Expectations	.472	2.118

Dependent Variable, Creative Behaviour

The mean value given to the creative behaviour variable is 3.88, which is considered of relatively high importance. Creative behaviour in the sample responses ranged between 4.36-3.45, with the highest mean 4.36 and a standard deviation of 0.7271 for paragraph 9 which is "I refuse what is wrong even when it is common in the university" (of high importance), and the lowest mean 3.45 and a standard deviation of 1.0844 for paragraph 2 which is "Positive interaction is done with any of the new creative ideas" (of moderate importance). See Table 5.

Table 5: Mean and standard deviation for "Creative behaviour"

Item No.	Paragraph focus (Creative behavior observable indicators)	Mean	Std. Deviation	Rank	importance
1	Individuals as team initiatives for creative ideas are encouraged.	3.46	1.0187	9	Moderate
2	Positive interaction with any of the new creative ideas	3.45	1.0844	10	Moderate
3	Knowledge updating to be used in work problem-solving.	3.63	.9695	8	Moderate
4	Encouraged for Giving up wrong ideas in exchange for the right ideas.	3.69	.9601	7	High
5	Encouraged for Risk-taking for Making the right decision at the right time.	3.78	.9198	6	High
6	Encouraged to meet and participate actively with creative works	4.00	.7469	5	High
7	Prefer collectivity working in teams that are creative-driven.	4.01	.8675	4	High
8	Convince others about the creative point of view and to benefit from their feedback ideas	4.23	.7156	2	High
9	Refuse what is wrong even when it is common in the workplace	4.36	.7271	1	High
10	Try new constructive ideas and do not prejudge them in advance	4.21	.7382	3	High
Creative Behavior		**3.88**	------		**High**

Hypothesis Testing Results

Research's H01 Testing Result

H01: 'There is no significant effect relationship of the organisational culture on fostering the creative behaviour of the Jordanian private universities administrative staff'.

To test the first main hypothesis, using the multiple regression analysis shows that when regressing the four independent variables of total organisation culture together against dependent variable creative behaviour. The coefficient of correlation (R) between independent variables and the dependent variable is 0.700, and R^2 shows the fitness of the model for multiple regressions and explains the variance of independent variables on the dependent variable. Since R^2 is 0.490 then the independent variable can explain 49% of the variance on the dependent variable, since (R2=0.490, F=44.723, Sig. =0.000). See Tables 6 and 7.

Table 6: H01 testing results using Multiple Regressions Analysis (Model Summary & ANOVA a)

R	R²	Adjusted R²	Sum of Squares	df	Mean Square	F	Sig.
.700ᵃ	.490	.479	30.316	4	7.579	44.723	.000ᵃ
			31.520	186	.169		
			61.836	190			

Table 7: Results of Multiple Regressions Analysis (coefficients) of sub-variables of organisation culture

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	1.648	.178		9.261	.000
Values	.111	.055	.152	2.017	.045
Beliefs	.135	.059	.193	2.280	.024
Norms	.125	.055	.160	2.248	.026
Expectations	.238	.058	.316	4.145	.000

Consequently, the null hypothesis is rejected and the alternative hypothesis is accepted, which states that "There is a significant effect at the level of significance ($\alpha \leq 0.05$) for the organisation culture with its dimensions (values, norms, beliefs, expectations/basic assumptions) on fostering creative behaviour."

Research H01's Sub-Hypothesis Testing Results

H01.1: There is no significant effect at the level of significance ($\alpha \leq 0.05$) for values on fostering creative behaviour.

There is a significant impact of values on creative behaviour, where Beta=0.152, t=2.017, sig. =0.045, $\alpha < 0.05$. Therefore, the null hypothesis is rejected, and the alternative hypothesis is accepted which states 'There is a significant effect at the level of significance ($\alpha \leq 0.05$) for values on creative behaviour'. See Table 7.

H01.2: There is no significant effect relationship, at the level of significance ($\alpha \leq 0.05$), for beliefs on fostering creative behaviour.

There is a significant impact of beliefs on creative behaviour, where Beta=0.193, t=2.280, sig.=0.024, α<0.05. Therefore, the null hypothesis is rejected, and the alternative hypothesis is accepted which states "There is a significant effect at the level of significance (α≤0.05) for beliefs on creative behaviour". See Table 7.

H01.3: There is no statistically significant effect at the level of significance (α≤0.05) for norms on fostering creative behaviour.

There is a significant impact of beliefs on creative behaviour, where Beta=0.160, t=2.248, sig.=0.026, α<0.05. Therefore, the null hypothesis is rejected, and the alternative hypothesis is accepted which states "There is a significant effect at the level of significance (α≤0.05) for norms on creative behaviour". See Table 7.

H01.4: There is no significant effect at the level of significance (α≤0.05) for expectations on fostering creative behaviour.

There is a significant impact of expectations/basic assumptions on creative behaviour, where Beta=0.316, t=4.45, sig.=0.000, α<0.05. Therefore, the null hypothesis is rejected, and the alternative hypothesis is accepted which states "There is a significant effect, at the level of significance (α≤0.05), for expectations/basic assumptions, on fostering creative behaviour". See Table 7.

Research Second Main Hypothesis, (H02) Testing Results: there is no significant moderating role, at the level of significance (α≤0.05), for the employees' demographic characteristics in the degree of effect relationship between organisational culture and fostering creative behaviour.

The *ANCOVA* test is used to test the second main hypothesis (H02); it is found that F values for the variables of gender, age and job position are not significant at 0.05 levels. Whereas F values for the variables of experience and university are significant at the 0.05 level. See Table 8.

Table 8: Study's second main hypothesis (H02) testing results using the ANCOVA test

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	42.228ᵃ	55	.768	5.286	.000
Intercept	58.327	1	58.327	401.565	.000
Gender	.030	1	.030	.210	.648
Age	.007	1	.007	.049	.826
Job position	.185	1	.185	1.277	.261
Experience	.650	1	.650	4.472	.036
University	1.480	1	1.480	10.189	.002
Culture	40.615	50	.812	5.593	.000
Error	19.609	135	.145		
Total	2935.830	191			
Corrected Total	61.836	190			

a. R Squared = .683 (Adjusted R Squared = .554)

Accordingly, there is no a statistically significant moderating role at the level of significance ($\alpha \leq 0.05$) for gender, age and job position in the effect of the organisation culture with its dimensions values, norms, beliefs and expectations on fostering creative behaviour. Whereas, there is a statistically significant moderating role at the level of significance ($\alpha \leq 0.05$) for the employee's experience and employee's organisation/university demographics', in the degree of effect of the organisational culture with its four dimensions values, norms, beliefs and expectations/ basic assumptions on fostering creative behaviour.

Findings, Discussing and Conclusion

The vital importance of culture in the life cycle of organisations remains one of the top priorities in the literature of management and the organisation theory fields. Nevertheless, the evolution of these fields' future contributions never stops needing support by providing empirical research findings. The building and sustainment of organisation human capital's creative behaviour becomes a competitive advantage that adds a new burden to the vital task of today's organisational culture, while firms are operating in the middle of global driven markets where rapid changes are taking place in all aspects of life, making organisational adaptability harder to be sustained. Thus, creativity and innovation emerge as strategic means and options to better cope with new millennium second-decade expanding challenges for all organisations seeking to survive and compete effectively.

Empirically, results of the data analysis proved the fitness of both structured research theoretical framework, see Figure 1, and its hypotheses testing results. The results of testing research hypotheses H01, with all its four sub-hypotheses: H01.1, H01.2, H01.3, and H01.4 are summarised in table 9.

Table 9: Results of hypotheses testing

Hypotheses No.	Used Test	Hypotheses testing results
H01	*Multiple Regressions Analysis (Model Summary & ANOVA a)*	Null (H01)Rejected Alternative *Ha1 is* accepted
H01.1	*Multiple Regressions(Coefficients)*	Null (H01.1)Rejected Alternative *Ha1.1* accepted
H01.2	*Multiple Regressions(Coefficients)*	Null (H01.2)Rejected Alternative *Ha1,2* is accepted
H01.3	*Multiple Regressions(Coefficients)*	Null (H01.3)Rejected Alternative *Ha1.3* accepted
H01.4	*Multiple Regressions(Coefficients)*	Null (H01.4)Rejected Alternative *Ha 1.4* accepted
H02	*ANCOVA* test	Null (H02) is Partially Accepted (No significant moderating role for(Gender, Age and Job position).However, the Alternative *Ha2* is Partially accepted (there is a statistically significant moderating role at the level of significance ($\alpha \leq 0.05$) for the employee's demographics experience and employee's organization/university)

These research findings provide evidence for the existence of an impact relationship of organisational culture with fostering the creative behaviour of the Jordanian private Universities. Such findings meet with what Rastgoo proved through investigating 170 employees working in *Bushehr Medical Science and Health* University in Iran (Rastgoo, 2017, p 87). Our research findings confirm also what Hahn, Chang Lee, and Sung Lee, concluded

from investigating the opinions of 137 employees in 25 South-Korean companies (Hahn et al, 2015, p 137). Findings of our research confirm those of Takin and Cidem who investigated opinions of their sample of 275 employees working in 17 five-star hotels in Antalya, Turkey (Tekin and Cidem, 2017, p333). Finding of our research about organisational culture impact relationship with creative behaviour affirms what Zakersalehi, Maroofiyan, and Asmawi discovered from investigating opinions of 207 employees and managers in 35 industries in Malaysia (Zakersalehi, 2011, p 209).

These research findings meet partially with what ElMelegy, Mohiuddin, Boronico, and Maasher proved from examining the opinions of 210 professionals working in five architectural firms in Saudi Arabia, about factors that affect organisational creativity fostering (ElMelegy et al, 2016, p 108). These research findings also strengthen partially what Auernhammer and Hall discovered from examining organisational culture's role in knowledge creation, creativity and innovation, using a Black-box case study that included surveying opinions of 201 employees in a German automotive manufacturing firm between 2007 and 2011 (Auernhammer and Hall, 2013, p 7). Findings of our research confirm partially what Taha, Sirkova, and Ferencova, concluded from examining opinions of their 184 managers sample working in different sized industries in the Slovak Republic (Taha et al, 2016, p 12-14).

So far, our research data analysis and findings discussion provide an answer for this research's first question, confirming that organisational culture does have an impact on fostering creative behaviour in Jordanian Private Universities.

In relation to the second raised question of the study: Can Jordanian Private Universities employees demographics differences play a moderating role in the impact-relationship degree between organisational culture and creative behaviour fostering?'; In this regard, after testing the relevant structured hypotheses (H02, see Figure 2), it was found that employee's demographics were divided into two groups seen from the angle of their potential moderating role. Group one employee's demographics differences in: age, gender and job position did not prove to have a significant moderating role to the relationship mentioned in the second question above. Our findings here, however, do not confirm those of Tekin and Çidem where they proved from their 275 kitchen employees sample demographics that gender and job position do have a significant role in the perceptions of organisational culture relationship with creativity (Tekin and Çidem, 2017, p 333-334).

However, group two of Jordanian Private Universities employees demographics differences: employee's experience and employee's organisation/university, proved to have a significant moderating role in the impact relationship between organisational culture and creative behaviour fostering. Originally, the reason why this second question was raised in this study, concerns attempting to examine employees demographics probable moderating role, assuming

that employee's demographics differences (personal and professional), can make part of their perception, awareness and understanding, referring to what both, Schein (2004) and later Mazur (2015, p 118) when they argued about the organisational culture capabilities to impact and stimulate different aspects including the issue of creative behaviour fostering, as it is a major issue of this paper. However, owing that our findings are divided, this result indicates that no decisive answer was provided to the second raised question in our research. Thus, perhaps discussed findings in this research might stimulate further research to attempt to bring decisive answers.

It can be said from these research findings that once an organisational culture proves its values, norms, beliefs, and expectations/ basic assumptions and abilities in fostering employees' creative behaviour, it can be considered as having made a successful strategic option towards building a strong creativity-driven organisational culture, which is the case of Jordanian Private Universities. Two learned lessons are gained from this research's findings, the first is that organisations who succeed in transforming their culture up to be creativity-oriented are more able to act effectively with current rapid environmental changes. The second is that the building of a sustainable creativity-oriented culture represents a competitive advantage by itself that is very hard to be imitated.

However, some of the limitations of this research concerns specifically two important issues that the authors believe remain, raising unanswered questions for future research. The first is about the 'how" of sustaining fostered creative behaviour achieves success?. The second unanswered question is about 'how' to seek means that enable group-thinking and teams collective creativity rather than being limited by the independent-thinking of individual employee's creativity?, Research in organisational culture field, merit from all practitioners, and researchers more focused attention, motivated by the vigour of organisational culture's role in building and fostering a sustainable creative behaviour considering that creative behaviour can represent by itself a competitive advantage hard to be imitated for all organisations seeking to cope with global environment rapid changes.

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