COPYRIGHT© INTERNATIONAL ISLAMIC UNIVERSITY MALAYSIA

ACADEMIC STAFF CREATIVITY AND ORGANISATIONAL COMMUNICATION AT BAYERO UNIVERSITY, KANO, NIGERIA

BY

IBRAHIM FAHAD SULAIMAN

A dissertation submitted in fulfilment of the requirement for the degree of Doctor of Philosophy in Education

Kulliyyah of Education
International Islamic University Malaysia

MAY 2017

ABSTRACT

The study examined the role of academic staff creativity in promoting student excellence at Bayero University Kano, Nigeria. The creativity styles questionnaire revised by Kumar and Holman (1997) and the communication satisfaction questionnaire by Seven (2012) were adapted. The Amabile's componential theory of creativity guided the study through a mixed-method convergent research design. Three proposed factors of creativity were examined, namely organisational communication, creative process and task motivation. Data were generated from a survey of 378 academics, drawn from a quota sampling process, and a series of semi-structured interviews with three participants. The data were analysed using Multiple Regression Analysis (MRA) to test the hypothesised model. The quantitative research results revealed that all proposed factors are statistically significant predictors of academic staff creativity accounting for 92% variance explained by the proposed model. In addition, it was also found that the level of academic staff creativity was below the moderate level of 2.06, a finding established via an analysis of all means. Findings from the qualitative analysis depicted that academic staff needed to be motivated into reflecting on student excellence. The study concluded that task motivation is the strongest factor in explaining staff creativity. Future studies applying the proposed model are therefore recommended to be conducted at the institutions of higher learning across Nigeria in order to verify these findings and to enrich the current literature on academic staff creativity at tertiary institutions in the country.

خلاصة البحث

هذه الدراسة تناولت دور تعليم الإبداع في تعزيز تفوق الطالب في جامعة بايرو كانو، نيجيريا .وقد استعمل الاستبانة المعادلة من كمار و هول (١٩٩٧) و الاستبانة للتواصل المعرض سفين (٢٠١٢).استخدم الباحث نظرية أمابيل للعوامل Amabile componential) theory) في الإبداع لتوجيه الدراسة من خلال العديد من أساليب التصميم المختلط للبحوث الكمية و النوعية. وقد تم تحليل البيانات باستخدام تحليل الإنحدار الخطي المتعدد (MRA) والإحصاء الوصفي. وقد أظهرت نتائج الدراسة أن جميع العوامل المقترحة ذات دلالة إحصائية في تعليم الإبداع ما يقرب ٩٢% من التباين في تدريس الإبداع (المتغير التابع). وما جانب مستوى الإبداع في الجامعة، فأظهرالنتيجة أنه تحت معتدل ٢,٦ من خلال التحليل الوصفي.أما نتائج الدرسة النوعية فقد أظهرت أن هيئة التدريس بحججة إلى مهمة التحفيز لدلالتها على التفوق الطالب. وقد استنتجت الدراسة أن مهمة التحفيز أكثر تأثيرا بعوامل أخرى. وأخيرا أوصت هذه الدراسة بتبني هذا النموذج المقترح لأعضاء هيئة التدريس في الجامعة والجامعات الأخرى في نيجيريا، وإجراء دراسة مماثلة في مؤسسات التعليم العالي في نيجيريا، للتأكيد من نتائج هذا البحث وإثراء أدبيات التعليم الحالية لتدريس الإبداع في قطاع التعليم.

APPROVAL PAGE

The dissertation of Ibrahim Fahad Sulaiman has been approved by the following:

_____
Che Noraini Hashim
Supervisor

_____
Mohd Burhan Ibrahim
Co-Supervisor

_____
Mohamad Sahari Nordin
Internal Examiner

_____
Abdul Kareem Adedayo Yusuf
External Examiner

_____
Omar Abdull Kareem
External Examiner

_____
Feham Md Ghalib
Chairman

DECLARATION

I hereby declare that this dissertation is the result of my own investigations, except where otherwise stated. I also declare that it has not been previously or concurrently submitted as a whole for any other degrees at IIUM or other institutions.

Ibrahim Fahad Sulaiman

Signature..... Date.....

INTERNATIONAL ISLAMIC UNIVERSITY MALAYSIA

DECLARATION OF COPYRIGHT AND AFFIRMATION OF FAIR USE OF UNPUBLISHED RESEARCH

ACADEMIC STAFF CREATIVITY AND ORGANISATIONAL COMMUNICATION AT BAYERO UNIVERSITY KANO NIGERIA

I declare that the copyright holders of this dissertation are jointly owned by the student and IIUM.

Copyright © 2017 Ibrahim Fahad Sulaiman and International Islamic University Malaysia. All rights reserved.

No part of this unpublished research may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without prior written permission of the copyright holder except as provided below

1. Any material contained in or derived from this unpublished research may be used by others in their writing with due acknowledgement.

2. IIUM or its library will have the right to make and transmit copies (print or electronic) for institutional and academic purposes.

3. The IIUM library will have the right to make, store in a retrieved system and supply copies of this unpublished research if requested by other universities and research libraries.

By signing this form, I acknowledged that I have read and understand the IIUM Intellectual Property Right and Commercialization policy.

Affirmed by Ibrahim Fahad Sulaiman

……..…….. ……..

Signature Date

To the everlasting memory of my beloved mother, Mrs. Simbiat Owolabi, and my father, Mr. S.A. Owolabi. To my supportive and ever-positive wife, Zainab Ajoke, and my lovely children, Hani Ayomide and Bilal Omotayo.

ACKNOWLEDGEMENTS

I give gratitude to my Creator and Sustainer, Allah s.w.t., for this great achievement in my life. Salutations and blessings of Allah be upon the Prophet Muhammad (peace be upon him).

I am so grateful to Assoc. Prof. Dr. Che Noraini Hashim, my main supervisor for her critical and valuable guidance that turned this research into a concrete reality. I thank her for her patience toward me, her assistance and inspirational words in helping me achieve this important goal of my life. My appreciation goes to my co-supervisor, Assoc. Prof. Dr. Mohd Burhan Ibrahim, for the precious time he had given me. I am also thankful to Assoc. Prof. Dr Sharifah Sariah Syed Hasan for her help. May Allah reward them all abundantly with the best of rewards.

I extend my thanks to my internal assessor, Prof. Dr. Mohamad Sahari Nordin, and external assessors, Prof. Dr. Abdul Kareem Adedayo Yusuf and Prof. Dr. Omar Abdull Kareem, for examining my PhD research work and affirming its value and worth.

I am most indebted to my beloved wife, Alajah Zainab Ajoke (Mayo), who had stood by me during my difficult time, giving me courage to continue and to never give up. Thank you, may Allah bless you. My precious children, Hani Ayomide Akoriola and Bilal Ramadhan Omotayo, I love you. I pray that Allah protect and bless you forever.

My sincere gratitude to my father, Mr. S.A. Owolabi, who constantly prayed for my success and believed in my ability, and to the entire families of Sulaiman Owolabi and Abdul Raheem. A special thanks goes to my Bro. Mr. Tosin (My Daddy) and Alajah Sherifah (Mummy Tunde).

I am so grateful to a gentle man who is like a father to me, my hero Sheikh, Prof. Dr. Fahad Al-Suhaimi and his family. Sheikh Abdul Rahim Ar-Raddadi, Sheikh Fahad Al-Luhaidan, Sheikh Abdul Rahman Ata'Allah former Saudi Islamic counsellor to Malaysia. I am thankful to Mr. Mohammad G. Al-Shamrani, Dr. Mohammad Saad Al-Yahya, Dr. Mikail Ibrahim, Kak Nor Siah binti Yahaya and Mal. Nabil Bello of Bayero University Kano.

I am indebted to the staff of IIUM from whom I have gained knowledge, inspiration and skills needed for my research. My appreciation to Bayero University Kano and the staff who participated and provided me with necessary resources. Lastly, thanks to those who contributed directly and indirectly to this research; your unforgettable support means a lot to me. May Allah reward you with the best.

TABLE OF CONTENTS

Abstract ii
Abstract in Arabic iii
Approval Page iv
Declaration v
Copyright Page vi
Dedication vii
Acknowledgements vii
List of Tables xiv
List of Figures xv

CHAPTER ONE: INTRODUCTION 1
1.1 Background of the Study 1
1.2 Bayero University in Brief 5
1.3 Statement of the Problem 9
1.4 Conceptual Framework of the Study 15
1.5 Research Objectives 17
1.6 Research Questions 18
1.7 Significance of the Study 18
1.8 Limitations of the Study 19
1.9 Operational Definitions of Terms 20
1.10 Chapter Summary 23

CHAPTER TWO: LITERATURE REVIEW 24
2.1 Introduction 24
2.2 Organisational Communication 24
2.2.1 Upward Communication 26
2.2.2 Upward Communication and Creative Teaching 27
2.2.3 Downward Communication 28
2.2.4 Downward Communication and Creative Teaching 29
2.2.5 Horizontal Communication 30
2.2.6 Communication and Creativity 31
2.2.7 Pioneers in Communication 33
2.2.8 Organisational Communication in Nigerian Universities 34
2.3 Creative Process 36
2.3.1 Culture 36
2.3.2 Infrastructure 38
2.3.3 Primary Level of Creativity 40
2.3.4 Secondary Level of Creativity 41
2.3.5 Level of Creativity in Higher Education 41
2.3.6 Levels of Creativity 44
2.3.7 Individual-Level Creativity 44
2.3.8 Group Creativity 45
2.3.9 Organisational Creativity 46
2.3.10 Academic Staff Creativity 47
2.4 Task Motivation 49

2.4.1 Incentive....50
2.4.2 Intrinsic Motivation....52
2.5 Theories Related to Creativity....52
2.5.1 Behaviorist Theories....54
2.5.2 Humanist and Development Theories....54
2.5.3 System Theories....54
2.6 Rationale of Choosing Amabile's Model of Creativity for the Study....55
2.7 Amibile's Componential Theory of Critivity....56
2.7.1 Domain Relevant Skills....58
2.7.2 Creativity Relevant Processes....59
2.7.3 Task Motivation....59
2.7.4 The Social Environment....59
2.8 Lunenburg Theory of Creativity....60
2.9 Adaptive Structuration Theory....61
2.10 Theories Adopted for the Study....63
2.11 Previous Research on Academic Staff Teaching Creativity and Organisational Communication....63
2.12 Islamic Perspective of Communication and Creativity....68
2.12.1 Conventional and Islamic Creative Teaching....69
2.12.2 Methodology of Human Being....70
2.12.3 Methodology of the Universe....71
2.12.4 Methodology of the Unseen (Gaib)....71
2.12.5 Analogy....73
2.12.6 Congregational Sermons....73
2.12.7 Story Telling....73
2.12.8 Demonstration....74
2.12.9 Problem Solving....74
2.12.10 Domain Relevant Skills Islamic Perspective....75
2.12.11 Creativity Relevant Processes Islamic Perspective....75
2.12.12 Task Motivation Islamic Perspective....76
2.12.13 The Social Environment Islamic Perspective....77
2.13 Conclusion from the Reviewed Literatures....78
2.14 Chapter Summary....78

CHAPTER THREE: RESEARCH METHODOLOGY....79
3.1 Introduction....79
3.2 Research Design....79
3.2.1 The Eligibility Criteria....83
3.3 Sample Size....83
3.4 Sampling Procedure....85
3.5 Quantitative Data Collection Procedure....87
3.6 Data Screening....89
3.7 Qualitative Data Collection Procedure....90
3.8 Instrumentation....91
3.9 Quantitative Instruments....92
3.10.1 Adaption of Instrumentation....92
3.10 Rationale for Using Semi-Structured Interviews....95
3.11 Validity....97
3.12 Validity of the Semi-Structured Interview Instrument....97

3.13 Pilot Study....98
3.14 Construct Validity and Reliability of the Questionnaire Items....99
3.15 Quantitative Data Analysis Procedures....101
3.16 Quantitative Data Analysis for the Questionnaire....102
3.17 Qualitative Data Analysis Procedure....102
3.17.1 Interview Guide Approach....103
3.17.2 Transcription of the Recorded Interview Data....104
3.17.3 Inter-Rater Reliability of the Coded Templates....106
3.18 Chapter Summary....108

CHAPTER FOUR: FINDINGS OF THE STUDY....109
4.1 Introduction....109
4.2 Quantitative Research Findings....109
4.2.1 Demographic Characteristics of the Sample....110
4.2.2 Current Level of Academic Staff Creativity at Bayero University Kano....111
4.2.3 The Relationships amongst Creativity Determinants at the Bayero University Kano....112
4.2.4 Multiple Regression Analysis....113
4.2.4.1 Ratio of Cases to Independent Variables/Sample Size....114
4.2.4.2 Multicollinearity and Singularity....114
4.2.4.3 Outliers....115
4.2.4.4 Case Wise Diagnostics....116
4.2.4.5 Normality, Linearity, Homoscedasticity and Independence of Residuals....116
4.2.5 Results of the Convergent Mixed Analysis....119
4.2.6 The Influence of Organisational Communication, Creative Process and Task Motivation on Academic Creativity at the Bayero University Kano....120
4.2.7.1 Null Hypothesis (H_{01}) for Research Question Three....120
4.2.7 Factors Explaining the Variation in Organisational Communication, Creative Process and Task Motivation at the Bayero University Kano....123
4.2.7.1 Null Hypothesis (H_{02}) Research Question Four....125
4.3 Qualitative Research Findings....126
4.3.1 Academic Staff's Perception of Creativity....126
4.3.1.1 What is the most Effective Level of Communication you think will Promote Academic Teaching in the University?....126
4.3.1.1.1 Promoting Quality Teaching....127
4.3.1.2 How do Organisational Communications Enhance Your Creative Teaching in the University?....128
4.3.1.2.1 Creativity is a Virtue and Lecturers are Encouraged....129
4.3.1.3 How effective is the Communication?....130
4.3.1.3.1 Communication Effectiveness....130
4.3.1.4 What is the Creative Process the University has Followed You Think Could Promote Your Creative Teaching?....132

4.3.1.4.1 Attending Conferences.....132
4.3.1.5 Do you enjoy Teaching in the University?.....133
4.3.1.5.1 Enjoying Teaching.....134
4.3.1.6 What is the Incentive provided By the University You Think Promotes Your Creative Teaching?.....135
4.3.1.6.1 Promotion.....135
4.3.1.6.2 Motivation.....136
4.3.1.7 What is the Major Factor Which Significantly Influences Your Creative Teaching at Bayero University Kano?.....137
4.3.1.7.1 Attending Seminars and Pursuing Higher Degree.....137
4.3.1.7.2 Motivation and Recognition from the Management.....137
4.3.1.8 What Really Inspired you to Stay in the University? 138
4.3.1.8.1 Conscious Choice.....139
4.3.1.9 What Recommendations do You Have to Improve the Creative Teaching Among Academic Staffs at Bayero University Kano? 140
4.3.1.9.1 Providing More and Better Facilities and Employing More Staff 140
4.4 Summary of Qualitative Research Findings 142
4.5 Chapter Summary 142

CHAPTER FIVE: DISCUSSION CONCLUSION AND RECOMMENDATIONS.....144
5.1 Introduction.....144
5.2 Summary of the Study 145
5.3 Findings of the Quantitative Analysis.....147
5.4 Findings of the Qualitative Analysis.....147
5.5 Discussion of the Findings.....148
5.6 Quantitative and Qualitative Findings 151
5.6.1 Promoting Quality Teaching.....152
5.6.2 Creativity as a Virtue Encouraged among Lecturer.....153
5.6.3 Communication Effectiveness 154
5.6.4 Attending Conferences.....155
5.6.5 Teaching Enjoyment 155
5.6.6 Promotion, Motivation and Recognition from the Management 156
5.6.7 Attending Seminars and Pursuing a Higher Degree 156
5.6.8 Conscious Choice.....157
5.7 Theoretical Implication.....157
5.8 Methodological Implication.....158
5.9 Practical Implication 158
5.10 Recommendation for Practical Applications 159
5.10.1 Staff.....159
5.10.2 Internet Access.....159
5.10.3 Lack of Facilities.....160
5.10.4 Learning from other Institutions 160
5.11 Contributions of the Study 160

5.11.1 Feedback from Academic Staff 160
5.11.2 Contributions to Scholarly Literature 161
5.11.3 Introducing the Model of Academic Staff Creativity (ASTAC).....161
5.12 Recommendations for Future Studies.....163
5.13 Conclusion 165

REFERENCES.....167

APPENDIX A: SURVEY COVER LETTER.....196
APPENDIX B: QUANTITATIVE QUESTIONNAIRE.....197
APPENDIX C: INTERVIEW GUIDE FOR SEMI STRUCTRED QUESTIONS.....200
APPENDIX D: NOTATION FOR CONVENTIONS FOR INTERVIEW TRANSCRIPTION 201
APPENDIX E: INTERVIEW TRANSCRIPTIONS 202
APPENDIX F: SAMPLE OF CODING TEMPLATE.....251
APPENDIX G: CERTIFICATION OF INTERVIEW AND TRANSCRIPTION FROM INTERVIEWEE 255
APPENDIX H: CODING TEMPLATE ON MAIN IDEAS OF INTER-RATERS.....256
APPENDIX I: SAMPLE OF INTER-RATER RELIABILITY OF THEMES FROM INTERVIEW DATA.....259
APPENDIX J: REPORT ON THE INTER-RATED RELIABILITY OF PERCENTAGE OF ABSOLUTE AGREEMENT.....260
APPENDIX K: INTRODUCTORY LETTER TO CONDUCT RESEARCH.....261
APPENDIX L: APPROVAL LETTER TO CONDUCT RESEARCH 262
APPENDIX M: MODEL OF TEACHING CREATIVITY IN INSTITUTION OF HIGHER LEARNING.....263
APPENDIX N: RELATED CONFENCE PRESENTATION AND PUBLICATIONS.....264

LIST OF TABLES

Table No.		Page No.
3.1	Mean Score	88
3.2	Data Collection Matrix	91
3.3	Reliability and Total Variance Explained (TVE)	101
3.4	Data Analysis Matrix	101
3.5	Sample of the Interview Transcription	105
3.6	Coding Templates	107
4.1	Demographic Information of the Sample	110
4.2	Mean of all Means	112
4.3	Correlations among the Independent Variables	113
4.4	Collinearity Dignostics	115
4.5	Residuals Statistics	116
4.6	ANOVA Results	120
4.7	Model Summary	120
4.8	Correlation among the Variables	121
4.9	Summary of the Findings to Research Question Three	123
4.10	Coefficients	124
4.11	Mean and Standard Deviation Predictors and Criterion Variables	124
4.12	Summary of Findings to Research Question Four	125
4.13	Summary of Key Findings	143

LIST OF FIGURES

Figure No.		Page No.
1.1	Proposed Conceptual Model of the Study	17
2.1	The Componential Theory of Creativity (CTC)	57
2.2	Theory of Communication by Lunenburg (2010)	61
2.3	Adaptive Structuration Theory by Giddens (1984)	62
3.1	Convergent Parallel Design	81
3.2	Research Procedure	82
3.3	The Study's Quoata Samping based on BUK's Population	86
4.1	Normality Propability P-Plot of the Regression Standardized Residuals of Creative Teaching	117
4.2	The Scatterplot for Creative Teaching	117
4.3	Histogram	119
5.1	Suggested (ASTAC) Framework for Teaching Creativity in Higher Institution of Learning According to the Study Findings	162
5.2	Suggested Qualitative Findings for (ASTAC)	162
5.3	Suggested Converged Model of (ASTAC)	163

CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

In facing economic advancement and global challenges education particularly institutions of higher learning must be able to spearhead organisational change. The quality of human capital that is needed to fulfil the needs of the country and society depends largely on the quality and success of higher learning institutions. The success of these higher learning institutions in turn relies heavily on the motivation and skills of academic staff who are creative and possess good organisational communication in their respective establishments. This is due to the fact that academic staff creativity and organisational communication are vital contributors to educational excellence. Therefore, contributing factors are so crucial to the success and further development of a learning institution that they are often embedded into the vision and mission of the establishment. Having academic staff who are motivated,skillful and creative is a major challenge in higher education,especially among tertiary institutions in third world countries that strive academic excellence (Meek, Teichler and Kearney, 2009; Robyn, 2013).

The idea of creativity has been gaining attention in the educational sphere since the early 19th century. It is extremely complex concept to be looked at from all angles and perspectives, particularly from the educational point of view. Although creativity has been practiced and analysed by many researchers, there has been no specific agreement upon its definition although many scholars have proposed some definitions and formulated theories to explain it (Adams, 2005; Amabile, 1988, 1996,

and 2012; Treffinger, 1996). Creativity is the power to create or bring into being something new and valuable, be it a new solution to a problem, a new method or instrument, or a new object or form (Okpara, 2007; Olatayo et al., 2010; Nami et al., 2013). Sternberg & Lubart, (1999) used the term 'creativity' to mean the ability of an individual to produce work that is both novel (original and unexpected) and appropriate (useful and practical). Torrance (2002) defined creativity as a mathematical process that is vital in addressing sensitive problems and deficiencies, gaps in knowledge, missing elements and disharmonies. Creativity is also important in identifying and searching for solutions, making assumptions, or formulating theories by modifying and restating them through experimentation to determine solutions and to extend along the results. Abbasi (2013) asserted that creativity is the ability to opine about things in a novel way in order to achieve practical and unique solutions to problems. Therefore, creativity has a complex nature which includes the art of feeling the problem that needs to be resolved in order to produce first-class results. Hence, from the preceding discourse, it is recognised that creativity can be conceptualised in three different ways, such as enability, a process and the ability to think. Thus, teaching creativity could emerge from the process and the ability to resolve setbacks in different ways and manners (Allen et al., 2012).

Scholars have offered alternative explanations to unravel the complexity of creativity. For instance, according to Al-Srour and Al-Oweidi (2013), creativity comes in three forms. The first is individual-level creativity, which means that academic staff have creative and novel ways to develop their work through normal characteristics. The second is group-level creativity, which refers to the collaboration among members of a group to apply ideas geared towards improving group performance. The third is organisational-level creativity, which refers to individual and group endeavors

that come together in an institution to bring about its high performance. This study focuses on individual-level creativity because research has demonstrated that individuals possess domain expertise (knowledge) which is triggered by motivation and accomplishment. This view is supported by studies conducted by Amabile (2012) and Kessel et al. (2014) who believe that individual creativity has to do with domain relevant skills that are engendered by motivation. Domain relevant skills are attributes such as factual knowledge and accomplishments that can affect an individual's performance in a given field (Amabile, 2012; Warr & O'Neill, 2005).

On the other hand, organisational communication is very essential in higher learning institutions because it is the heart and root where knowledge is built on. The pattern of organisational communication and how it occurs may differ from one establishment to another. For example, some institutions may use the upward, downward or horizontal communication style. In upward communication, the information flows from the academic staff to the university management. The opposite pattern occurs in downward communication where information flows from the top management down to the academic staff. In the third style, horizontal communication, information is exchanged between academic staff and the governing body. Thus, for an institution to be audible and effective, a smooth flow of organisational communication must exist to assist the institution to achieve its vision and mission. Thus, the success and future of an establishment, particularly an institution of higher learning, depend on effective organisational communication.

Organisational communication is the process whereby an institution enriches its academic staff with sufficient data to reach useful results. This means that the knowledge and data in question flow successfully from the top authority down to the academic staff and management, and from the bottom level (academic staff) back up

to the top (Seven, 2012). As such, organisational communication in any given institution ought to be balanced between the top management, the academic staff, and the administrative staff. Normally there are two types of organisational communication that occurs in higher learning institutions; they are subdivided into formal and informal types. Formal organisational communication occurs when academic staff in the institution communicate with the authority using formal channels in the institutional structure (Gabriel, 2011). In contrast, informal organisational communication is less official and it is linked to the social demands of academic staff under normal, casual situations (Olayide, 2013; Seven, 2012). There are many dissimilar forms of formal and informal organisational communication which are in line with the most common informal communication that is competitive in promoting excellence in the learning environment. For instance, small talk and rumours are unofficial information that goes through the learning sphere to improve knowledge. In recent times, the means to acquire knowledge have been enhanced by the innovation afforded by social media platforms. Therefore, simple modes of organisational communication are losing out to more sophisticated means, such as Facebook, Twitter, Imo, Viber, Instagram and WhatsApp. These are new social communication networks that can be employed to distribute and share information among the top management and university faculty. In institutions of higher learning, according to Moore (1989), three types of interactive organisational communication can enhance teacher creativity and student excellence, namely that occuring between (i) students and instructor; (ii) students and students; (iii) students and content. Instructors should establish an environment that encourages students to understand the learning material better. Research has shown that this type of interaction is the preferred communication in the lecture room (Hashim 2014; Hassan et al., 2013). Research has also

demonstrated that individual creativity is derived within these three types of interaction between academic staff and students in the classroom (Moore, 1992; King & Doerfert, 1996).

In summary, effective communication in higher learning institutions is critical to help the institutions to address teaching task issues and duties assigned to teachers. Academia alone cannot be given the duty to enhance student excellence and academic functions. Hence, an appropriate organisational communication flow is needed to reach the goals of a higher educational institution.

From the above discussion, it is understood that there are many definitions of creativity and various levels of organisational communication. For this research, however, individual creativity and downward and upward communications are the primary focal points. This is anchored in the fact that the most appropriate and effective level of creativity is individual creativity (Parjanen, 2012). In addition, organisational communication occurs in two forms, upward and downward. Existing literature establishes that downward and upward communication are the most effective organisational communication types, and are related to individual creativity (Bankole, 2015; Besley, 2013; Ho, 2013; Sphaho, 2013).

1.2 BAYERO UNIVERSITY IN BRIEF

The Bayero University Kano (BUK) in Nigeria was established in 1977. The genesis of its establishment came to materialise in January 1960 when Ahmadu Bello College was founded and placed near to the castle of the Emir of Kano. Kano is a state located in the northern part of the federal republic of Nigeria, which is the most populous country in Africa with a current population of 183 million people (National Population Commission of Nigeria, 2015). There are two fundamental changes since the

university opened. These changes were building the substructure of the previous establishment and the development of the new campuses. Since the university's establishment, there has been a continuous appointment of Vice-Chancellors. The current Vice-Chancellor, Professor Muhammad Yahuza Bello, is earnestly trying to achieve the goals set for the university. In fact recently, the university was promoted to the Council for Regulation of Engineering in Nigeria (COREN) for staff development efforts, and for upholding proper standards of admission into the Faculty of Engineering. The university has 10 faculties and 67 departments with an estimated population of 37,747 students in 2015. Its academic teaching staff comprise 1,459 lecturers, while its senior non-teaching staff consist of a total of 1,358 people altogether. These numbers put the university's total staff strength at 2,817. Since its establishment as a renowned university, the BUK has devoted itself to teaching and learning so as to achieve its vision, mission and core values (BUK, Bulletin, 2015).

The vision, mission and core values of the university were introduced by Dr. Mahmud Tukur, whose team of capable staff was responsible for putting down the foundation of the University. The philosophy and orientation of the University, that gravitate toward attaining student excellence and standards, were clearly spelled out to equip students with the ability to face internal and global challenges of teaching upon graduation (BUK, Bulletin, 2015). To confront these challenges, it is necessary for the university to enhance the quality of teaching among academic staff because they are one of the mainstays of the establishment. Furthermore, the task of the academy was to teach and equip students with knowledge in order for them to excel in their respective fields of interest. Thus, in order to be capable of accomplishing the aforementioned feat, faculty creativity and organisational communication must be

developed in the right way, in line with the vision, mission and core values of the establishment.

The vision of Bayero University Kano (BUK) is that it shall be a world-class university in Africa, renowned for its excellence in instruction and research, and the quality of its graduates. Its stated mission is to provide world-class academic and professional training and community service, to conduct research for the advancement of society, and to produce high quality human resources with entrepreneurial skills for the development of the community, nation and humanity. The university's core values include humility and sacrifice, discipline and commitment; integration and internationalization; professionalism and good governance; innovativeness and creativity; excellence and best practices (Annual Report BUK, 2011 pp.v).

Consequently, all the aims expressed in this vision cannot be achieved if the university's academic staff do not put the best of their teaching and creativity in the classroom. This is because the vision, mission and core values are tailored towards nation building and a sound learning environment that caters for the needs of the nation. This is to enable students to confront the global challenges, mostly among higher learning institutions in third-world African lands. Thus, the quality and survival of higher learning institutions is deeply grounded in their faculty creativity and organisational communication (Amabile, 2012; Daskolia et al., 2012; Ghorbani & Ahmadi, 2011).

Similar to any other institutions of higher learning, the Bayero University has always strived to achieve its vision, mission and core values. Crucially, and to put it more simply, the vision is for BUK to be a world-class university in Africa, renowned for excellence in teaching, research and the quality of its graduates. In a similar manner, its mission is confined to producing world-class academic and professional

graduates that are innovative and creative, and who exhibit excellence (Annual Report BUK, 2011). However, some constraints and challenges have thwarted the academic practices at the University, thus preventing the aforementioned goals to be met (BUK, strategic plan, 2011-2015). The constraints include a lack of infrastructure for learning and research, overcrowded lecture rooms, insufficient funds, and inadequate information and communications technology (ICT). This was evident in the study conducted on the deployment of ICT facilities in teaching and learning in higher education by Shittu (2012), which revealed that the university suffers from overcrowded lecture rooms, and a lack of infrastructure and equipment for teaching and learning. Addressing these issues would help academic staff to be more creative and communicative, characteristics which are lacking in the BUK. This is an important issue that requires urgent attention in order to put the university on the right track to academic excellence. These constraints (i.e. overcrowded classrooms, lack of infrastructure, inconducive atmosphere, and lack of motivation) are factors that can hamper faculty creativity and organisational communication in higher institutions of learning (European University Association, 2007; 2009). Accordingly, this issue facing the Bayero University academic staff requires an in-depth research to understand the present situation and formulate measures to establish a creative learning environment where the graduates can contribute to national development (Bayero University Kano, "Strategic Plan 2011-2015"). Thus, the BUK needs more effective organisational communication and greater faculty creativity in order to achieve the vision and mission of the university.

Another constraint faced by the institution is the insufficient accessibility to government capitation grants. This problem is attributed to insufficient funds, and as a consequence, it has affected faculty creativity and communication in the institution

(BUK, Strategic Plan, 2011-2015). Research has also indicated that funds play a critical role in enhancing academic staff creativity and communication (Abed, 2003; Navaretti, 2010; Wiseman et al., 2008). In 2010, the Federal Government of Nigeria allocated N25 billion for selected universities to improve their infrastructure ("This Day", 2013). Out of that amount, Bayero University was given N3 billion. However, that allocation was not sufficient because the university was still lacking basic infrastructure and learning equipment. This should not be the case as according to a report from the European University Association (2007 and 2009), a lack of funds and infrastructure can hamper faculty creativity and organisational communication in higher institutions of learning.

1.3 STATEMENT OF THE PROBLEM

The fast emergence of organisational change and technological advancement creates a greater responsibility for tertiary institutions to implement a conducive organisational communication atmosphere with a well-organised culture of learning, improved infrastructure, better incentives, and high motivation, equipped with up to date materials and resources that promote creative teaching. This has been unbearable for institutions because of the economic challenges they are facing. In view of this obligation, Gomes (2009), Henard and Roseveare (2012) and Louca et al. (2014) argue that in order for higher institutions of learning to excel and meet organisational change and economic challenges, institutions ought to commit and equip academics with various resources. They added that it is the responsibility of institutions to provide sophisticated resources to assist academics to excel in their endeavors towards student excellence. Moreover, the studies gave four reasons to justify the rationale; Firstly, the need for academia accountability to show evidence of how they prepare