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Original Article

Fostering Creative Performance in Public Universities

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Abstract

One of the important factors for higher education to achieve global university rankings is through the creative performance of the academic aspect in each faculty. Creative performance cannot arise spontaneously. It depends on individual and contextual factors. This study examined how individual and contextual factors influence creative performance at public universities in Indonesia. The sample of the study was 200 lecturers recruited through simple random sampling. The results indicated that perceived organizational support for creativity was positive and significant related to creative performance, creative role identity, and creative self-efficacy (β = .17, *p* = .01 β = .31, *p* = .00; β = .17, *p* = .00, respectively). Creative role identity was indicated positive and significant to creative self-efficacy (β = .49, *p* = .00). Creative role identity did not show any significancy to creative performance. However creative self-efficacy was significant to creative performance (β = .13, *p* = .05; β = .34, *p* = .00); whilst moderate result was shown in the creative organizational climate. The relationship between perceived organizational support for creativity and creative performance was (β = .09, *p* = .04). This research suggests that perceived organizational support for creativity, creative self-efficacy, and creative organizational climate are important factors to enhance lecturers' creative performance. The practical implication, especially in improving the lecture's creative performance, is the need to develop perceived organizational support for creativity and create a creative organizational climate in higher education.

Today, higher education has intensified competition to achieve global university rankings (Brozovic, 2018). As a result, the competition encourages higher education in Indonesia to improve its quality. Individual creative performance in the workplace is generally considered essential for fostering organizational success and survival, both nationally and globally (Miao et al., 2018).

Creative performance requires the employees to exhibit relevant cognitive skills and engage in extensive and effortful cognitive processes (Amabile & Pratt, 2016; Shalley et al., 2015). Researchers have started to investigate the role supporting organization for creativity can play influence followers' cognitive processes in creativity (DiLiello et al., 2011; Ibrahim et al., 2016). Several creativity theories have highlighted the role of the social context in creative behavior (Amabile & Pratt, 2016; Tierney & Farmer, 2011). Creativity behavior in social cognitive theory is the domain of intrinsic motivation. Bandura (1997) suggests that creative self-efficacy is an alternative motivational mediating mechanism that connects contextual and personal factors employee's creativity.

Furthermore, identity theory (Stryker & Burke, 2000) also suggests that creative role identity as an intrinsic motivation mediating contextual factors and creative performance (Pretz & McCollum, 2014).

In an organizational context, this theory suggests that an employee who has sufficient creative ability and motivation will not create creative contributions unless the work setting is conducive to creative behavior. Although the appropriate aspect for creativity includes numerous factors, one primary factor is support for creativity (Amabile & Pratt, 2016). A large body of literature demonstrates that supports toward creativity directly influencing the employees' creative performance (De Stobbeleir et al., 2011; Madjar et al., 2002). Perceived organization support is an employee perception degree that the organization supports is seen through the quality and contribution of its

members (Eisenberger et al., 2002). Perceived organizational support for creativity is the relationship between perceived organizational support and individual creativity (Amabile et al., 1996; Zhou et al., 2008). Perceived organizational support for creativity is that an organization fosters employee's creativity with recognition, pride, contribution, care in the development and reward (Oldham & Cummings, 1996; Woodman et al., 1993)

In individual factors, creative self-efficacy and creative role identity are intrinsic motivations to creative performance (Karwowski, 2012; Tierney & Farmer, 2011). Individual with a creative role identity tends to engage more in the creative process, reaffirm the identity provided to them, and intrinsic motivation (Jaussi & Randel, 2014; Plucker & Makel, 2012). Employees with a creative role identity can be more creative and actively participate in finding novel solutions to problems (Tierney & Farmer, 2011). Furthermore, Bandura (1997) states that stronger self-efficacy is an important condition for creative performance. Individuals who have self-efficacy can motivate and engage in creative behavior (Shier & Graham, 2011; Tamannaeifar & Motaghedifard, 2014). In specific domains is creative self-efficacy (Karwowski, 2012; Pretz & McCollum, 2014; Tierney & Farmer, 2011).

Another organizational context is the creative organizational climate. Organizational support to creativity motivates the individual to creative performance. It can be improved if a creative organizational climate occurs. The relationship between perceived support for creativity and creative performance can be moderated by a creative organizational climate (Yulianti & Usman, 2019). Numerous studies have studied creative performance in organizations that focus on individual processes responsible for creativity (Azim et al., 2019; Tan et al., 2019; Thundiyil et al., 2016). Infrequently, creative performance considers organizational factor which influences them. Few recent studies have integrated the individual characteristics to the social environment support creativity and creative organizational climate to predict creative performance. The objective of this study is to examine perceived organizational support to creativity as contextual supportive contexts. It may not only affect creative performance through creative self-efficacy but also creative role identity. Furthermore, creative organizational climate as a social environment moderates the relationship between perceived organizational support for creativity and creative performance.

Literature Review

Organizational Support, Creative Role Identity, and Performance

A creative performance results in ideas creation of valuable, novel, and useful ideas related to processes, procedures, and methods (Amabile & Pratt, 2016). Research suggests that individual's creative behavior is more likely to occur when a person perceives that the organization supports creativity (Amabile et al., 1996; Woodman et al., 1993). Perceived organizational support for creativity is an antecedent (De Stobbeleir et al., 2011; Shalley et al., 2015). The organization that supports creativity is able to provide employees with new ideas in solving their problems at works. Perceived organizational support for creativity provides employees with creative performance and new ideas to improve an organization's creative performance (Amabile & Pratt, 2016). Employee's creativity does not appear spontaneously (Kylén & Shani, 2002). The creativity process is an output from interactions and social systems.

Eisenberger et al. (2002) defines perceived organization support as employee's perception about the degree to which the organization supports the employee's contributions and cares about employees' well-being. Few studies suggest the relationship between perceived organizational support and individual creativity (Amabile et al., 1996; Woodman et al., 1993; Zhou et al., 2008). Organizational support for creativity has been defined as "the extent to which an employee perceives that the organization encourages, respects, rewards, and recognizes employees who exhibit creativity" (Zhou et al., 2008).

In the identity theory, the core of identity categorizes the self as an occupant of a role (Burke & Stets, 1999). Ashforth & Mael (1989) argues that employee who has a high level of identity will think and act from an organization's point of view and their specific role. Shalley et al. (2015) suggest insight into the relationship between role identity and creativity. An employee with a creative role identity will demonstrate creative behavior at work. For some individuals, creativity is part of their identity (Tierney & Farmer, 2011), and achieve the meaning and values from a creative identity (Lemons, 2010). Creative identity provides some motivation for the individual involved in creative behavior (Petkus,

1996). Individuals with creative role identity involve in creative behavior, even when they do not have creative skill and creative self-efficacy (Jaussi & Randel, 2014).

Creative role identity mediates the relationship between organizational support for creativity and creative performance (Amabile & Pratt, 2016; Williams et al., 2016). Creative role identity can improve creative self-efficacy (Wang et al., 2014). They will motivate to be involved in creative behavior. As a result, it improves creative self-efficacy. Tierney & Farmer (2011) state that creative role identity and creative self-efficacy show a positive relationship. Perceived organizational support for creativity expectedly shows an indirect impact on creative performance through its effects on creative role identity. Furthermore, creative role identity is expected to show a direct impact on creative self-efficacy. Thus, there are two proposed hypotheses of this study:

H_1: Creative role identity will mediate the relationship between perceived organizational support for creativity and creative performance.

H_2: Creative role identity is positively related to creative self-efficacy.

Organizational Support, Creative Self-Efficacy, and Performance

Perceived organizational support for creativity can improve creative self-efficacy. Organization in encouraging creative behaviors is present in the workplace since it can improve self-confidence to the skills and abilities to achieve self-creativity (Chan et al., 2017). The individual has a high level of self-efficacy as a success in creative performance (Lyons & Bandura, 2019; Tierney & Farmer, 2011). Bandura (1997) argues that a vital self-efficacy role in doing creative activity and knowledge findings or new ideas. Self-efficacy can influence motivation and skill to be involved in creative behavior (Bandura, 1997). Creative self-efficacy reflects to what degree an individual believes he/she can produce creative outcomes. It can influence creative performance (Gong et al., 2009; Tierney & Farmer, 2011).

Creative self-efficacy focuses on self-confidence to the skills and abilities to achieve self-creativity (Chan et al., 2017). Bandura (1997) defines creative self-efficacy as individual's confidence in their ability to create new creative ideas. Individuals who have some information, knowledge, and creative skill will easily demonstrate a creative performance. According to Bandura (1997), creative self-efficacy was from a human agency's social cognitive theory. Social cognitive theory can motivate the creative process and individual innovation (Bandura, 1997). Social cognitive theory indicates that an individual tends to try control among their lives. Overall, this theory's primary goal is to explain the whole creative process in organizations. Shalley et al. (2015) argues that the individual's creative action is a basis to develop creative self-efficacy to build confidence and produce creative performance.

Perceived organizational support for creativity may serve as the strong social-emotional support, drive elevating their creative self-efficacy to creative performance (Gong et al., 2009). Therefore, the study proposes:

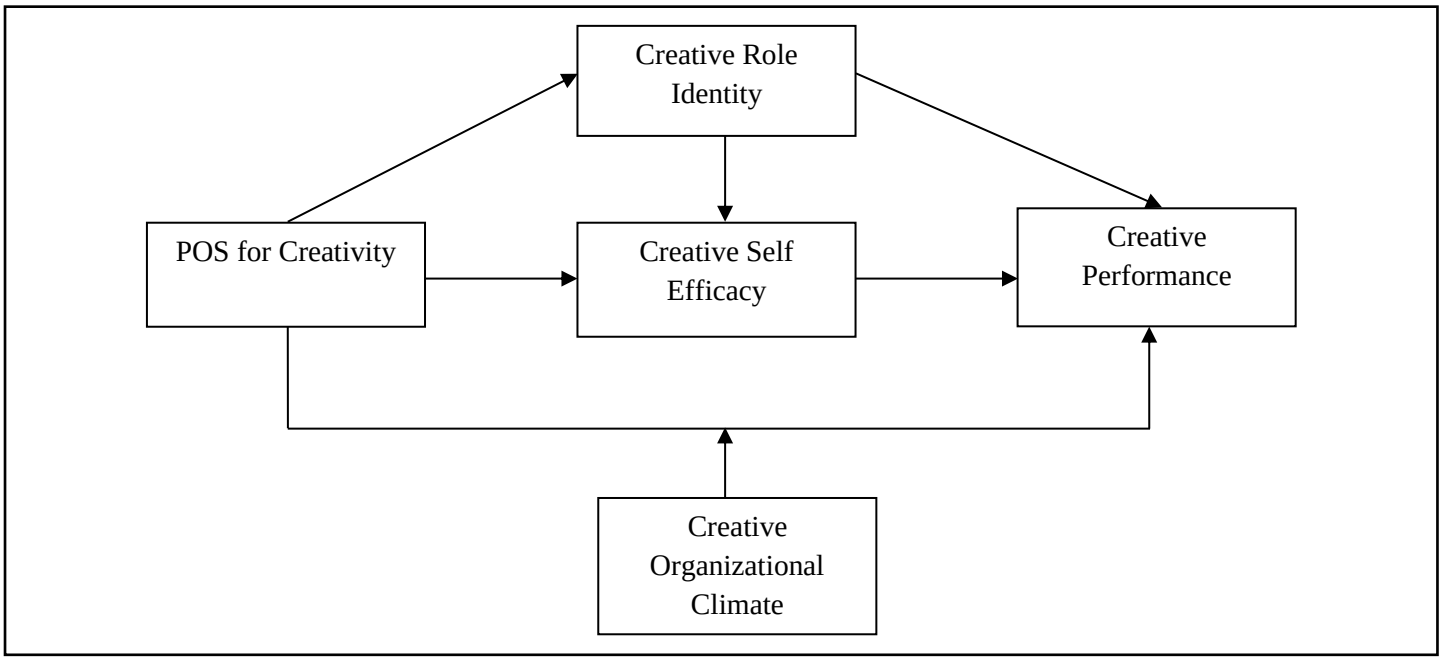
H_3: Creative self-efficacy will mediate the relationship between perceived organizational support for creativity and creative performance.

Organizational Support, Creative Organizational Climate, and Performance

Amabile & Pratt (2016) suggested that the creative process runs well if it meets the combination of three domains (relevant skills, intrinsic motivation at work, and creativity relevant skills) and process domains. The interactionist perspective indicates that human behavior is a function of the continuous multidirectional process of person-by-situation interactions (Wu et al., 2014). Integrating social cognitive theory and the interactionist perspective that the relationship between perceived organizational support for creativity with creative performance can be fostering the creative organizational climate. Amabile et al. (2016) have identified the key to creative organizational climate that nurtures creativity such as challenging work, organizational encouragement, workgroup support, freedom, absence of organizational impediments, supervisory encouragement, sufficient resources, and workload pressure. Isaksen et al. (2000) state that a creative organizational climate can force the creative process of the organization. Therefore, the study proposes the fourth hypothesis:

H_4: Creative organizational climate will moderate the relationship between perceived organizational support for creativity and creative performance

Figure 1
The Proposed Conceptual Framework



Research Method

Sample and Procedure

We collect data from a lecturer at the Faculty of Business Management from three public universities in Surabaya, Indonesia. The researcher selects the Faculty to Business Management since it is the most popular faculty in Indonesia. A sample frame is made for each of the university and the simple random sampling technique is applied to recruit participants for the study. Personal visits have been rendered to all of the selected universities, to encourage the participation of the participants in the study and data collection. The participants have been asked to complete the survey by using paper format or electronically from January to March 2020. At the end of the data collection, a total of 200 responses have been received. The sample consists of academic faculty members who have an academic position, such as the Assistant Professor (n = 73), Associate Professor (n = 69), and Professor (n = 58), as shown in table 1. The duration of working for less than 10 years (n = 15), ten to fifteen years (n = 33), sixteen to twenty years (n = 31), and more than 20 years (n = 121). Most of them are women (n = 122). The procedure of this study has been carefully reviewed and approved by the research ethics committee of the Faculty of Economics and Business, Universitas Airlangga, Indonesia, reference number 025/UN3.1.4/PT/2021.

Table 1
Demographic table

Characteristics	Category	Quantity	Frequency (%)
Gender			
	Male	78	39
	Female	122	61
Academic Position			
	Professor	58	29
	Associate Professor	69	35
	Assistant Professor	73	36
Duration of working			
	< 10 years	15	7
	10 – 15 years	33	17
	16 – 20 years	31	15
	> 20 years	121	61

Instruments

This study aims to investigate the effects of perceived organizational support for creativity on creative performance via creative role identity and creative self-efficacy. Furthermore, it examined the role of moderator creative organizational climate on the relationship perceived organizational support for creativity to creative performance. The measurements in this study are obtained from the previous research studies to ensure the reliability and validity of the study.

Perceived organizational support for creativity: This was measured by eight items scale developed by Eisenberger et al. (2002) and Amabile & Pratt (2016). The sample items were ‘’Organization appreciates creativity", "Organization cares for my contribution to creativity" and "Organization is proud of my creativity accomplishment". The scale demonstrated good reliability with a Cronbach’s alpha = .97.

Creative Role Identity: This was measured by three items adapted from Tierney & Farmer (2011). The sample items were ‘’Being creative in my work is an important part of who I am’’ and ‘’I always think and have a creative view.’’ The three-item scale showed good reliability Cronbach’s of alpha =.86).

Creative self-efficacy: This was measured by three items by Lyons & Bandura (2019). The sample items were "I think I could have creative ways to get important results", "I am confident to complete difficult tasks creatively" and "I have confidence in my ability to solve problems creatively". The three-item scale showed good reliability (Cronbach’s alpha = .92).

Creative performance was measured by five items adapted from Tierney & Farmer (2011). The sample items were "I often have new ideas to accomplish their work task" and "I often come with a creative solution to the problem." The five-item scale showed good reliability (Cronbach’s alpha = .93).

The creative organizational climate was measured by six items, modified by Amabile & Pratt (2016) about creativity and Ekvall (1996) about organizational climate. The sample items were "In organization, Idea, and suggestions are supported by leader and workmates" and "In Organization, freedom to discuss the problem and take initiatives of a different opinion.” The six-item scale showed good reliability (Cronbach’s alpha = .89).

A five-point Likert scale with anchors ranging from “1 = strongly disagree” to “5 = strongly agree” has been used in all other measurements (perceived organizational support for creativity, creative role identity, creative self-efficacy, creative organizational climate, and creative performance).

Data Analysis

This study uses the Structural Equation Modeling (SEM) technique to analyze the data, which is a useful technique to assess a series of variable dependency relationships simultaneously (Hair et al., 2014). The present study uses SEM technique to examine the causal sequence effect of these item’s measures as w ell as their relationships. Additionally, the present study aims to select the most parsimonious model representing the relationships of the sequential effect of perceived organizational support for creative performance through creative role identity and creative self-efficacy. The creative organizational climate moderates perceived organizational support for creativity with creative performance.

Whilst on the structural equation modeling (SEM), we used a two-step approach (Hair et al., 2014). Firstly, the measurement model is tested to examine how well the indicators representing each of the fifth latent variable. If the measurement model is finally acceptable, the structural model will be tested. AMOS 17.0 is used to conduct SEM analysis.

Results

Table 2 shows the means, standard deviations, and correlations among all variables. As shown in table 2, perceived organizational support for creativity is positively related to Creative role identity (r = .31, p = .00, creative self-efficacy (r = .11, p = .00), and creative performance (r = .01, p = .01). Creative role identity is positively related to creative self-efficacy (r = .38, p = .00) and creative performance (r = .01, p = .05). Creative self-efficacy is positively related to creative performance (r = .37, p = .00). Creative performance is positively related to Creative organizational climate (r = .09, p = .04).

The Measurement Model

Confirmatory factor analysis (CFA) are conducted to examine the measurement model and validity of fifth constructs assessing. The CFA results of the goodness of fit test in table 3 indicates that the p value result for RMSEA = 0.00 (cut-off value < 0.05) is showing an adequate fit. The result for Parsimonious Normed Fit Index (PNFI) = 0.87 (cutoff value > 0.6) is also showing a good fit.

Table 2
Means, Standard Deviations, and Correlations of the Variables

Variable	Mean	SD	1	2	3	4	5
Perceived organizational support for creativity	3.70	0.68	1				
Creative Role Identity	4.04	0.65	0.31*	1			
Creative Self Efficacy	4.09	0.63	0.11*	0.38*	1		
Creative Performance	3.81	0.66	0.01*	0.01*	0.37*	1	
Creative Organizational Climate	3.66	0.70				0.09*	1

*Note. * $p < .05$*

Table 3
Fit Indices of Structure Model

No	Goodness of fit	Cut-Off Value	Result	Interpretation
1	P-value for RMSEA	< 0.05	0.00	Adequate fit
2	Parsimonious Normed Fit Index (PNFI)	> 0.6	0.87	Good fit
3	Comparative Fit Index (CFI)	> 0.9	0.99	Good fit
4	Incremental Fit Index (IFI)	> 0.9	0.95	Good fit

Comparative Fit Index (CFI) = 0.99 (cutoff value > 0.9) is showing a good fit. Incremental Fit Index (IFI) = 0.95 (cut-off value > 0.9) is showing a good fit (Hair et al., 2014).

Furthermore, the internal consistency reliability, convergent validity, and discriminant validity of the constructs in our proposed table 4 indicate that all of the other loading factors are significant ($p < 0.05$) and greater than 0.3, which is included in convergent validity. Moreover, convergent validity is established as all values of the average variance extracted (AVE) are above 0.50, starting from 0.50 to 0.63. Construct reliability is measured by composite construct reliability, whose values are ranging from 0.85 to 0.91, and it indicates construct reliability. Lastly, the discriminant validity is established as the square root of all AVE values is higher than the correlations between the corresponding two constructs.

The mediating effect is presented in table 5. The result indicates that the indirect effect of perceived organizational support for creativity on

Table 4
Convergent and Discriminant Validity Test Results

Scale	Item	Factor loadings	AVE	CR	α
Perceived organizational support for Creativity	Pos $Crea_1$	0.56	0.56	0.91	0.86
	Pos $Crea_2$	0.77			
	Pos $Crea_3$	0.70			
	Pos $Crea_4$	0.86			
	Pos $Crea_5$	0.69			
	Pos $Crea_6$	0.78			
	Pos $Crea_7$	0.80			
	Pos $Crea_8$	0.80			

Table 4 *(Continued)*

Scale	Item	Factor loadings	AVE	CR	α
Creative role identity	$Creroi_1$	0.65	0.50	0.85	0.81
	$Creroi_2$	0.63			
	$Creroi_3$	0.59			
Creative self-efficacy	$Creself_1$	0.60	0.50	0.87	0.83
	$Creself_2$	0.60			
	$Creself_3$	0.66			
Creative Performance	Creperf $_1$	0.72	0.58	0.91	0.88
	Creperf $_2$	0.81			
	Creperf $_3$	0.81			
	Creperf $_4$	0.84			
	Creperf $_5$	0.80			
Creative Organizational Climate	$Creorgc_1$	0.68	0.63	0.89	0.87
	$Creorgc_2$	0.75			
	$Creorgc_3$	0.85			
	$Creorgc_4$	0.75			
	$Creorgc_5$	0.64			
	$Creorgc_6$	0.87			

Note. Pos $Crea_{1-6}$ was Perceived organizational support for creativity have six items
$Creroi_{1-3}$ was Creative role identity have three items
$Creself_{1-3}$ was Creative self-efficacy have three items
$Creperf_{1-3}$ was Creative Performance have five items
$Creorgc_{1-6}$ was Creative Organizational Climate have six items

Table 5
Path of the Structural Model

Causal relationship	Direct Effect		Indirect Effect		Total Effect	
	β	*p*	β	*p*	β	*p*
Perceived organizational support for Creativity → Creative Performance	0.17	.01*				
Perceived organizational support for Creativity → Creative role identity	0.34	.00*				
Creative role identity → Creative Performance	0.13	.05				
Creative role identity →Creative self-efficacy	0.49	.00*				
Perceived organizational support for creativity → Creative self-efficacy	0.17	.00*				
Creative self-efficacy → creative performance	0.34	.00*				
Perceived organizational support for creativity → creative role identity → creative performance			0.16	.05	0.33	.00*
Perceived organizational support for creativity → creative self-efficacy → creative performance			0.17	.00*	0.34	.00*
Perceived organizational support for creativity x COC → Creative Performance	0.09	.04*				

Note. * $p < .05$

creative performance through creative role identity is not significant (indirect effect, β = .16, *p* = .05). Thus, Hypothesis one is not supported. Creative role identity is positively related to creative self-efficacy, and so is the hypothesis two (direct effect, β = .49, *p* = .00). The indirect effect of perceived organizational support for creativity on creative performance through creative self-efficacy shows significant value (indirect effect, β = .17, *p* = .00), therefore, hypothesis three is supported. The interaction between perceived organizational support for creativity and creative organizational climate is positive and significant (β = .09, *p* = .04), providing support for hypothesis four.

The moderating effect is presented in Figure 2. Moderated structural equation modeling (MSEM) approach is used to examine the moderating influence. Ping's (1996) approach to MSEM is suggested as one of the most authenticated tests of moderation by Cortina et al. (2001). Aside from the χ statistic, the results show a good model fit (Cmin/df = 0.593; GFI = 0.999; AGFI = 0.990; RMSEA = 0.000; TLI = 1.081; CFI = 1.000). The findings presented in Figure 2 show that the interaction coefficient is significant (β = .09, *p* = .04) The moderation result obtained from MSEM is further confirmed with a slope test showing one standard deviation above and below the moderator. The interaction is illustrated in Figure 3, which shows the relationship between perceived organizational support for creativity and creative performance is stronger when the creative organizational climate is higher (β = .72, *p* = .00).

Figure 3 presents the results for the moderating effect of high and low creative organizational climate on the positive relationship between perceived organizational support for creativity and creative performance. The slope in Figure 3 illustrates that in the conditions of a high creative organizational climate, creative performance will increase significantly from low to high perceived organizational support for creativity.

Figure 2

The Moderating Effect of Creative Organizational Climate

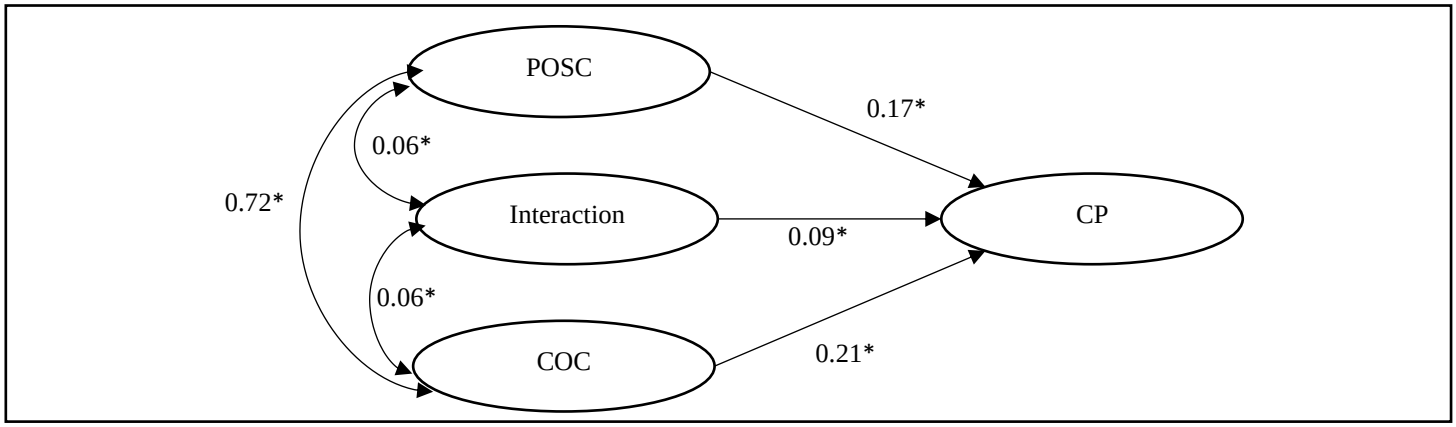
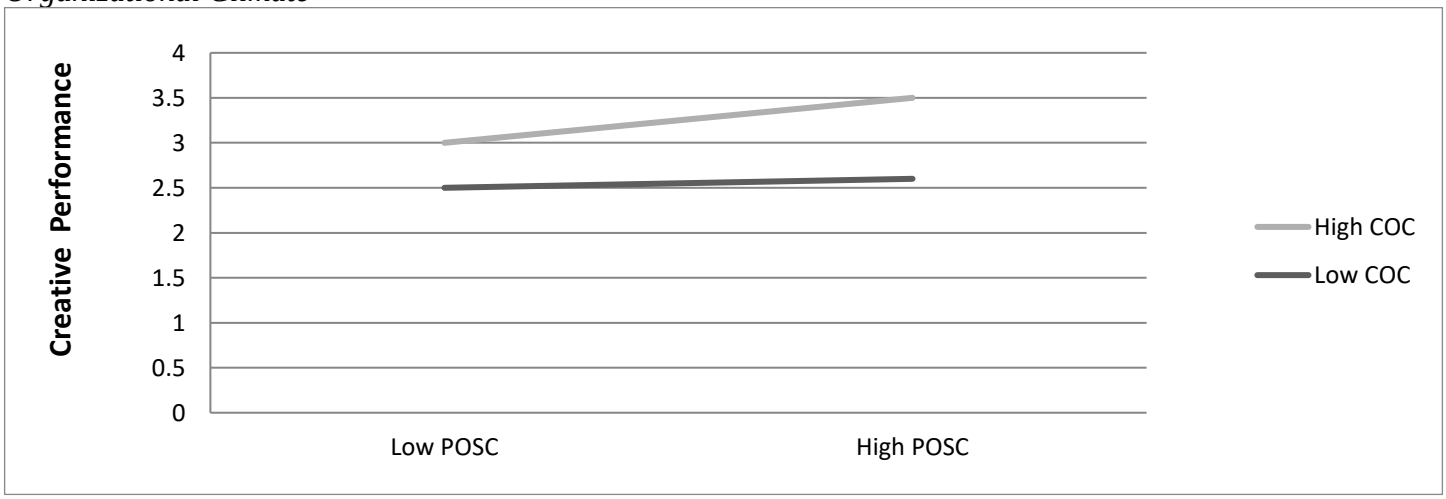


Figure 3

Creative Performance Predicted by Perceived Organizational Support for Creativity and Moderated by Creative Organizational Climate



Discussion

The current study confirms that creative role identity isn't mediating the relationship between perceived organizational support for creativity and creative performance (β = .16, *p* = .05), but creative self-efficacy is mediating (β = .17, *p* = .00), consistent with the previous study (DiLiello et al., 2011; Jaussi & Randel, 2014). Creative role identity to creative self-efficacy is positively significant (β = .49, *p* = .00). This result is consistent with some previous studies (Burke & Stets, 1999; Gong et al., 2009; Tierney & Farmer, 2011). In addition, we find that creative organization climate is positively significant to moderate the relationship between perceived organizational support for creativity and creative performance (β = .09, *p* = .04). It is related to the previous study (Amabile & Pratt, 2016). The interesting part from our result is that the direct effect of creative role identity on creative performance showing no significant value (β = .13, *p* = .05), as a result, creative role identity isn't mediating the relationship between perceived organizational support for creativity and creative performance. Our finding is to bring important theoretical and practical implications to foster creative performance in higher education. Our research shows that creative self-efficacy (β = .34, *p* = .00) has a greater important role in building creative performance lecturers in higher education. Creative role identity provides a bigger contribution to creative self-efficacy (β = .49, *p* = .00) and perceived organizational support for creativity contributes to creative role identity (β = .34, *p* = .00). Perceived organizational support for creativity makes lecturers identify themselves as creative individual in doing their role so they have creative self-efficacy which influence creative performance. Creative role identity cannot directly influence creative performance. Creative performance can occur because it is influenced by creative self-efficacy not by creative role identity. Creative role identity lecturer understood to mean the perception of creativity as an important aspect of the self (Jaussi & Randel, 2014; Plucker & Makel, 2012) so that they are getting used to motivate creative behavior. Creative role identity does not directly influence creative performance because of the higher level of creative role identity lecturer is not followed by creativity skill. The study from Barbot & Heuser (2017) and Beghetto (2014) state that creative role identity is only creative thinking and to achieve creative performance needs some consideration of alternative commitments in important domains or domains of experience. Moreover, Azim et al. (2019) state that achieving creative performance, so the creative role identity should be the first having creative process engagement. Higher education is also expected to create a creative organizational climate by providing support for a creative idea, lecturer freedom in creativity, facilitating creative idea and there are no obstacles in creativity. Creative self-efficacy becomes important to stimulate in building creative performance lecturer at higher education. Amabile & Pratt (2016) suggest that the creative process will run well if it meets the combination of three domains (relevant skills, intrinsic motivation at work, creativity relevant skills) and process domains. The role of the faculty is important in building lecturer creative performance. Besides providing support for creativity, the faculty should also accommodate creative organizational climate. Support for creativity and creative organizational climate will be fostering creative performance lecturers.

Implications

Creativity is one way for organizations to obtain and maintain competitive advantages (Amabile et al., 1996). Higher education needs to learn more about any causal chain relationship that individual and contextual factor to fostering creative performance in academic faculty. Faculty is the most important asset of higher education (Hamzah et al., 2021). The supports from organizations and setting up a creative organizational climate are crucial. This condition will be increasing the lecturer's motivation and creativity to thrive. Higher education tends to have environments that are more intellectually challenging, offer sufficient resources, greater degrees of freedom, and much encouragement of innovative thinking. Organizational support for creativity such as receptive to new ideas, encouragement to learn from failure, pride, and pay attention for lecturers make progress in their most important work.

Two major implications could be drawn from these findings; (1) to promote creative performance among the lecturers, support creativity from faculty and creative organizational climate must be considered, and (2) more emphasizing should be given to individual factors. As found by a recent study, that the pride among the lecturers on their role will increase creative self-efficacy. Moreover, it will increase their creative performance. Despite these strengths, our study has some limitations. First,

cross-section design makes it difficult to draw causal inferences. Second, self-reports may carry risks associated with common method bias and social desirability (Podsakoff et al., 2003). Future studies may adopt longitudinal surveys or experimental designs to validate the causal relationship in our model. Third, this study has been conducted in--public universities, for the next study it is suggested that research be conducted in private universities to see if that may show different creative organizational climates.

Conclusion

Support creativity from faculty will be increasing creative performance of the lecturers. However, building creative performance in university does not only about providing support creativity but also about providing a creative organizational climate. The creative organizational climate will be creating consistent creativity behavior so that it will have a creative role identity, creative self-efficacy, and creative performance. Creative self-efficacy has a greater important role in building creative performance lecturers in higher education.

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