

Developing and Collaborating the Creativity Skills of the Architectural Background Executives in the Thai Entertainment Industry

■ Parit Thossilaporn

Abstract. *A constructivist paradigm was applied to seek multiple meanings for theory generation and understanding of creative development and collaboration with three key participants who all had an architectural background and had succeeded in their creative professions in the Thai entertainment industry. A case study qualitative research methodology was employed to answer the research questions, which focused on how their architectural education had influenced their creative production in the Thai entertainment industry. In-depth and informal interviews were conducted with both key and general participants, as well as carrying out data and document review, and observation in how they collaborated with their staff in producing creative programs in order to answer the four research questions. The data were interpreted according to the confluence of six resources of the Investment Theory of Creativity model by Sternberg and Lubart (2005), as follows: 1) environment; 2) knowledge; 3) intelligence; 4) thinking styles; 5) personality; and 6) motivation. The findings supported Sternberg and Lubart's theory, extending the influence of the six resources by adding three components, which were found to be important in the Thai context: 1) time; 2) adaptation; and 3) morals and ethics. These three factors emerged from the key participants' creative efforts through the confluence of the six resources. Likewise, their architectural background enhanced their creativity in order to continuously advantage their collaboration with their productive staff in their creative organizations. In conclusion, the research reported in this dissertation has enhanced the identification of the creative skills in the Thai entertainment industry and has significantly contributed to the interdisciplinary knowledge of creativity to benefit the staff and practitioners in their creative and collaborative productions for entertaining audiences in Thailand.*

Key Words: Creativity, Collaboration, Architectural Background, Entertainment Industry, Case Study

Introduction

With the growing success of the Thai entertainment industry, it has emerged that many of the creative executives' educational backgrounds include majors in architecture. Interestingly, the architectural graduates have always had good style in creating new art works, had intuition in solving the impromptu problems, and enjoyed a good combination of creativity and reason. According to the International Center for Studies in Creativity (2003), thinking creatively involves imagining familiar things in a new light of exploration, digging below the surface to find previously undetected patterns, and constructions, and finding connections among unrelated phenomena. Although many psychologists have claimed that human imaginative, artistic,

and creative ability originates from the right brain, while critical thinking, logic, and scientific ability emanates from the left brain, both sides of the human brain work together at all times without separation of the left or right sides (Chareonwongsak, 2001; Gelb, 1998; Sternberg, 2005b).

Research Questions

The four specific research questions are:

1. How does the architectural background of the entertainment CEOs, and senior executives influence their creative success?
2. What are the influential factors for the entertainment CEOs and senior executives in helping to develop their creative abilities?
3. How do the entertainment CEOs and senior

executives develop and collaborate their creativity at work and in their lives?

4. How do the entertainment CEOs, and senior executives enhance the productivity of their staff's creative collaboration?

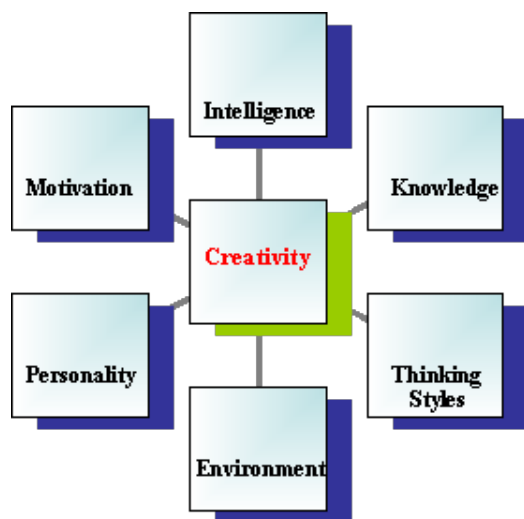
Literature Review

A number of definitions have clarified the scope of this research into the creative process in the Thai entertainment industry. Guilford's (1987) model of Divergent Production was the first conceptual model to explain the origin of the creativity factors, originality, fluency, flexibility, and elaboration that enhanced creative practitioners' output. Creativity was defined as the creation of a valuable, a useful new product, things, service, idea, procedure, or process by individuals working within a complex social organization (Woodman, Sawyer, J.E., & Griffin, 1993, p. 293; De Bono, 1990). Ford (1995, p. 17) defined creativity as a context-specific, subjective judgment of the novelty and value of an outcome of an individual's or a collective's behavior, while Amabile (1996, p. 33) defined it as *"the quality of products or responses judged to be creative by appropriate observers, and ... the process by which something so judged is produced."* Csikszentmihalyi (1996, pp. 7-8) added that creativity is: 1) a process by which a symbolic domain in the culture is changed; 2) the cultural equivalent of the process of genetic changes that result in biological evolution, where random variations take place in the chemistry of our chromosomes, below the threshold of consciousness; and 3) any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one. Harris (1998) maintained that a creative person knows there is always room for improvement from: 1) *Ability*: to imagine or invent something new and to generate new ideas by combining, changing, or reapplying existing ideas; 2) *Attitude*: to accept change and newness, a willingness to play with ideas and possibilities, a flexibility of outlook, the habit of enjoying the good, while looking or selecting for ways and opportunity to improve it, 3) *Process*: to work hard and continually to improve ideas and solutions, by making gradual alterations and refinements to the assigned works; and 4) *Product*: the outcome of the creative process, which is original useful and/

or aesthetically valued. While there is an unclear picture of creativity, Facione (2004) concluded that creative thinking is the kind of thinking that brings new insights, novel approaches, fresh perspectives, whole new ways of understanding, and conceptions of innovative products and art pieces that are technically and sensitively novel. Naiman (2004), defined the implementation of creative inspiration *"thinking, then producing,"* as the five abilities to create, bring, invest, produce, and debut. Coleman (2007) said that creativity can be developed, sharpened, amplified, because it is a factor of nurture as well as nature. Joo, McLean & Yan (2006) defined the creative process as the development of ideas about products, services, practices, processes, and procedures that are judged to be: (a) original and novel, and (b) appropriate and potentially useful. In the Thai context, Chareonwongsak (2004, p. 4) proposed the meaning of thinking creativity as: 1) creation, thinking of a new thing, or establishing an original process in a different and functional approach; and 2) extended thinking out of the box to a new thought to search for the best problem solution (Chareonwongsak, 2004, p. 14). In summary, based on these definitions, the researcher defined creativity as *"the appropriate process of thinking, then producing, any novel quality of ideas, procedures, or products that can be changed, taught, and developed to a potential originality."*

To interpret Thai entertainment senior executives' developing creativity together with their creative collaboration, the researcher selected Sternberg and Lubart's (1999) theory of the confluence of six Resources of the Investment Theory of Creativity. Sternberg compared a creator to an investor, whose aim is to *"buy low and sell high"*. He used this strategy as the mantra for the creative practitioners' potential worth to meet significant value and return (Linda, Lubart, and Sternberg, 1997, p. 9). He investigated the entertainment medium in order to study, explore, and evaluate the creative concepts and potential functions of the senior executives in cooperating and collaborating creatively. Figure 1 below, adapted from Sternberg and Lubart (1999) by the researcher with the six resources, are: 1) Intelligence; 2) Knowledge; 3) Thinking styles; 4) Personality; 5) Motivation; and 6) Environment. Indeed, other influential factors may arise from the participants' perspective and their developing creative experience.

Figure 1. Sternberg and Lubart's (1999) investment theory with six resources



Confluence is hypothesized to involve more than the sum of a person's level of each resource that may be the threshold for some possible resources, with a strength in one resource partially compensating for a weakness in another resource, and interactions possibly collaborating between creative resources. Sternberg (2006) concluded that most people in society usually perceive the opposition to the status quo as annoying, offensive, and reason enough to ignore innovative ideas or creative thoughts, so that creators need to be resilient.

Intelligence: Detterman (cited in Sternberg, 2005c) defined intelligence in terms of a person's ability to adapt to the environment and to learn from experience. They also defined successful intelligence as the ability to achieve one's goals in life, within one's socio-cultural context and capitalize on strengths to correct or compensate for weaknesses in order to adapt to, shape, and select environments through a combination of **analytical, creative, and practical abilities**. Hurson (2005) mentioned through creative intelligence that a good job becomes brilliant, project teams become super productive, and life opens up with a new sense of freedom. Moreover, in order to undertake profound reflection and contemplation, In the Thai context, Chareonwongsak (2001, pp. 23-45) claimed that the human brain can create mental images from an individual's experience and perception that make a difference in understanding and thought.

Knowledge: Learning and development in deep and broad knowledge can affect directly and indirectly and link to an individual's creativity (Joo et. al., 2006). Furthermore, knowledge reflects an individual's level of education, training, and experience within a particular context. Gelb (1998) approached the incredible ability to learn and create from the cultivation of memory or ability to learn by heart is the mind-mapped memory to remember, explore, invent, and challenge the creative awareness. Thus, one needs to decide to use one's past knowledge to back up one's thinking creatively (Sternberg, 2006). The more people learn new varieties of knowledge, the more they can strengthen and develop their cognitively individual multiple and diverse problem solutions and perspectives. Lynch's (cited in Simonton, 1995) advice, to "Invest in things you understand," is also appropriate for the creativity investor. One's knowledge may be too much or little, depending on how creative ideas combine key facts. An open mind with mapping will help to advance knowledge (Linda et al., 1997, p.10).

Thinking styles: Attitude, one of the thinking styles, is an index to weigh an individual's thinking and feelings towards persons, objects, and surroundings and also affects human interpersonal communication to future behavior, belief, likes or dislikes. (Rogers, 1978, cited in Srisumethakul, 2007) Meanwhile, most Thai people have "easy come, easy go" attitudes. Hence, the ways they think may make them loosen their ability to improve creative thinking (Chareonwongsak, 2001, pp. 110-119). Sternberg (2006) claimed that a legislative style is particularly important for creativity, because this is a preference for thinking and a decision to think in new ways, especially for a major creative thinker, who can think both globally and locally. From the following three styles of thinking; *Inventing style* – a person likes to be free and act in his/her own way; *Implementing style* - one strictly follows the regular format of living life; *Evaluating style* – an individual typically observes, analyzes, and criticizes, rather than acting out. For creativity, an individual often selects to use an inventing thinking style in novel ways of thinking preferences. Interestingly, some people have a good sense of creativity but never or do not want to express their capability. In the opposite way, some people attempt to come up with prestigious ideas,

but never succeed. For instance, a doctor, whose voice may be splendid, sings well but never tries to sing publicly, while a person who loves singing, may not be able to carry a melody. They have the style preference, but not the ability (Linda *et al.*, 1997, p. 12).

Personality: Amabile (1988) claimed that certain personality traits often characterize creative people. He identified a set of core personality traits that are reasonably stable across fields and result in some individuals being more creative than others. Personality traits of creators include autonomy, independence of judgment, broad interests, a firm sense of a creative self, self confidence, complicated attraction, risk taking, and being aesthetically oriented (Joo *et al.*, 2006; Ng, 2001; Sternberg & Lubart, 1999). Sternberg & Lubart (1995) supported the importance of certain personality attributes for creative functioning. These attributes include, but are not limited to, willingness to overcome obstacles, willingness to take sensible risks, willingness to tolerate ambiguity, and self-efficacy. Note that none of the attributes of creative thinking are fixed. One can decide to overcome obstacles, take sensible risks, and so forth. Therefore, one of the risks people face when they are creative, even in an experiment on risk taking, is that the evaluators would not appreciate the risks if they go against their own beliefs. A risk-taking personality is one of the creativity requirements. Linda and her partners (1997, p.13) claimed that someone easily dismayed by criticism will have a tough time being creative, especially if they are apart from the crowd. Being alone is obviously risky.

Motivation: Maslow claimed the foundations of human needs are physiological, self-esteem, safety, self actualization, love and belonging. All these factors lead human beings to intrinsic and extrinsic motivation (Maslow, 1987, cited in Chareonwongsak, 2001, pp. 162-170). Human beings have two types of motivation that are intrinsic and extrinsic motivation. However, only intrinsic motivation is used because creativity requires levels of passion or internal potential that forces individuals to persevere in the face of challenges inherent in creativity work ability (Joo *et al.*, 2006). There are studies on individual creativity that focus on the importance of intrinsic motivation (i.e., feelings of competence and self-determination on a given task) for creativity. For cases of study, profession-

als report that intrinsic motivation is critical for creativity. Focusing on motivation for creativity, a number of theorists have hypothesized on the relevance of intrinsic motivation, need for order, need for achievement, and other motives (Amabile, 1996). Amabile (1983) proposed the importance of motivation for work in creativity. Intrinsic, task-focused motivation is truly essential and beneficial to creativity. Moreover, Sternberg (2006) also agreed that people rarely did true creative works in any area, if they do not really love what they were doing and are focused on the work rather than the potential rewards. He added that motivation is not something inherent in a person. Ones decide to be motivated by one thing or another, then looks for some angle on the work they need to do that makes the work appeal to, rather than bore them. Buying low in the realm of ideas is an action for individuals to make something happen, convert words into action, or invest their ideas to work (Linda *et al.*, 1997, pp.12-13). Creative people are harder challenged and focused more on the task or problem than on immediate rewards for the best outcomes for a time period.

Environment: Typically, environments are partially supportive of the usage of an individual's creativity, which may place obstacles for creative thinkers, as when individuals receive negative or positive feedback on their creative thinking. Interestingly, Sternberg (2006) claimed that an individual, therefore, must decide how to respond in the face of the nearly omnipresent environmental challenges that exist. Some people let unfavorable forces in the environment block their creative output, while others are not influenced by those who do the evaluating. Sternberg and Lubart (1995) found that different age cohorts tended to rate as more creative products of creators of roughly their own age. Therefore, part of what might determine growth patterns of creativity is in changing criteria for evaluations of creativity in people's favor as the raters of those creative works from their perception and experiences. The seniority system in Asian countries, including Thailand, usually stifles the junior person's creativity (Chareonwongsak, 2001, pp. 107-112). Disparaged and discouraged in a hierarchical social environment, most Asian people lose their confidence in thinking and expressing their creativity, even though they live in a democratic system. Ng (2004) concluded, in

managing creativity, that the environment is one of the cathartic factors to encourage or discourage individual creativity. People need an environmental space or area that is supportive and rewarding of creative ideas.

Collaboration of Creativity

Basically, collaborating creativity is a managing instrument to utilize the creative function and creativity to function in the organization by finding appropriate solutions, solving problems, and broadening the creative abilities among employees, particularly those who are the creative practitioners in an artistic environment. In the past twenty years, most studies on creativity have focused only on personal characteristics, such as individuality, personality, cognitive ability, and on the few creative individuals (Joo *et al.*, 2006). Since then, researchers' attention and interest have changed from the individual focus and the creative few towards the contextual view and then toward the interactional view, respectively (Sternberg & Lubart, 1999). Therefore, collaborating and developing creativity among people in an organization are essential concerns for top managers. On the other hand, Kao (1991) claimed that creativity can be managed, meaning that creativity springs from the inner source of human perception, the most intimate reaches of human experience. People always think creativity is the same as inspiration that unpredictably comes and goes, and is highly distinctive. Consequently, creativity management appears to differ from creative production. The sensible, logistic, and critical style of managing creativity affects personal characteristics and points-of-view differently. The main reason to nurture a valuable resource of creativity is because of it is a significant investment in individual competitiveness, talent, and reinforcement associated with creative work and surroundings. Creative people are vital assets to an organization where human creativity is able to be developed and this valuable human resource affects the maximum profit and turnover of the organization.

Practical Perspectives of Creativity

Creativity is located at the heart of structural flexibility and innovative power. This strategic capability can be seen within successful creative organizations where they harness the ability to

think and act in different ways that make sense to the current and future clients. On the other hand, creativity in the organization is about being functional and original in a way that differs from the old traditional viewpoints, which reflect ideas for their own value, independent of any commercial application (Cook, 1998). In order to survive, adapt, and gain a competitive benefit, companies or organizations need to unlock their employees' inborn creative potential and ability, because they can use their creativity with flexible open mindedness to create organizational change, competitiveness, and success (Joo, *et al.*, 2006; Ng, 2001; Lau, Hui, and Ng, 2004). Hurson (2005) proposed that *Creative Intelligence* is not a given gift, but rather the spirit of human potential of development. Creative work requires applying and balancing the three abilities of analytic, synthetic, and practical creative abilities that can all be practiced and developed (Sternberg & Lubart, 1999; Sternberg & Williams, 2007). From an Asian perspective, Derick Pao concluded in Lau *et al.* (2004) that a design practitioner is mainly developed from the individual's experiences, background, interests, education, culture, encouragement, inspiration, likes and dislikes of certain styles, personal tastes, and characteristics. As a complete package, the successful designer chooses the best one or two alternatives, even a combination of ideas, to select for the most appropriate solution that impacts the final outcomes of the design.

The Difference between Asian and Western Creativity

Ng (2004) stated that creativity is associated with unconventional, proscribed behavior. Moreover, creative style is different from creative level with styles of creativity, *adaptive and innovative*. An adaptive creator or adaptor is comfortable to be safe, keep on track, over-disciplined, as a tight and calm follower. On the contrary, an innovative creator or innovator is comfortable to be adventurous, flexibly free, risky, and loosen up as an out-of-the box thinker. Both types of creativity can be compared to Asian and Western characteristics respectively. Asians seem to be more adaptive from a strict culture and tradition including the way of nurturing children and their social environment as less creative thinkers (Ng, 2001; Lau *et al.*, 2004). Meanwhile, Westerners

prefer to be innovators, because of the way they spend their lives, think, and act freely, which expresses their character and language. By all means, Asian people can be as creative as Westerners in a supportive environment where creativity is managed and taught (Kao, 1991; Rusbult, 2006; Gelb, 1998; Coleman; 2007). Creativity is a highly complex concept that consists of many factors of favors, characteristics, desires, emotions, recognition, encouragement, respect, and loyalty. According to the factors of backgrounds, perceptions, emotions, and decisions depending on timing, situations, conditions, and opportunity, creative opportunity is up in the air waiting for both adaptors and innovators to grasp in order to express their self-confidence, self-reliance, and courage to kill the fear of creativity. Therefore, individuals, no matter whether they are Asians or Westerners, can be creative in a supportive environment that encourages creativity learning.

Faculty of Architecture, Chulalongkorn University

For nearly 80 years, the Faculty of Architecture at Chulalongkorn University - *Thapad Chula* has been the first institution in Thailand to teach both theoretical and practical issues in design and architecture at the same time, from those half-art and half-science courses, in order to train architects, together with building both aesthetic and constructional technology. Professionally, Thapad Chula maintains its aims to create architects who know how to turn a design, dreams, ideas, or desires to become the real scientific construction of buildings and touchable or visibly successful art pieces. Sittipunt (2007) maintained that globalization has inevitably affected architecture in terms of both professional practice and educational procedure in the global environmental issues. Likewise, the architectural program is designed to be concerned with Thai cultural heritage, a tropical environment, and Asian concepts. At the same time, students will develop knowledge and skills of Western culture, such as history and theories, urbanism, technology, management, investment analysis, and more. Therefore, students eventually can design, construct and theorize about contemporary Asian architecture and addressed issues in both Asian and international contexts. As a result of creative collaboration and competitiveness,

this demands that architectural design graduates need to be capable of working with practice and theory at the same time. The ultimate objective of the architectural program is to produce passionate and responsible graduates with a dynamic understanding of design and architecture for the functional context, an emphasis on self-motivation and self-direction for their pursuit of knowledge and experience to practical subjects of those design foundations and elements; design concepts and criterion; and be fully conversant and consonant with artistic and scientific concepts for an appropriate problem solution. Moreover, emphasis courses on student-centered learning based on problem-solving strategies required to input creativity strategies with heavy loads of assignments, activities, and time pressure which, Yasin (1994) claimed for stimulated productivity in enhancing creative performance. In order to lessen the impact of creative differences, there are benefits of developing a clear managerial policy for delegation of authority, timely decision-making, and handling sensitive inter-cultural and gender issues (Pritzker, 1998). The architectural background is influential for those graduates to succeed in their profession by categorizing the lectures and practical courses with laboratory or studio sessions, which all the students have to face and pass while studying at Thapad Chula. The major subjects for the architectural foundations are designs & concepts, systems & construction, estimation & management, planning & presentation, and importantly, creative aesthetics. Not only design and creative subjects and foundations are taught to Thapad Chula students, but also human behavior and surroundings, especially global technology and environments which are essential for the best efforts in the design process and to the practical creative collaboration professionally in order to blend and solidly prepare architects and design practitioners for their professional careers.

Research Design & Strategy

In this study of developing and collaborating creativity among CEOs and senior executives with an architectural background, the researcher employed a qualitative research methodology, using a case study as a primary strategy in order to obtain the most appropriate information to answer the re-

search questions. Qualitative research is the most appropriate method to collect and interpret data from the complexity of human behavior, attitudes, and personal characteristics and comments with open-ended questions in order to construct and analyze the meanings of a situation (Denzin & Lincoln, 2000; Creswell, 2003, 2009). As a case study, focusing on the specific contexts of people's living lives, environment, and work of multiple participant meanings and contexts, constructivism is the functional paradigm in order to generate theory and to understand the historical and cultural environment(s) of interactive participants over a time period through detailed, in-depth data collection involving multiple sources of information rich in context rather than any other knowledge claims of paradigms (Creswell, 2007, 2009). Moreover, as a bounded system, a case study was adopted in order to finalize the intensive and holistic analysis (Merriam, 1998). In-depth interviews, informal interviews, observations, fields, and electronic documentation reviews were applied to explore this dynamic creativity case study within a comfortable and informal friendly atmosphere from three key participants, a Thai entertainment CEO, a top manager, and an executive with academic experience at Thapad Chula and seven general participants, their professors, friends, families, and organizational staff for the best data gathering. Even so, there might be obstacles from other factors and pressures of the emotional atmosphere or evidence (Chantawani, 2004, pp. 67-73). By using a qualitative research method, the researcher consequently explored individual participants' concerns about timing, patience, and propriety to answer the research questions.

Instrument, Sampling and Data Collection

This study used in-depth and informal semi-structured interviews with open-ended discrete questions to ask key and general participants in order to discover enthusiastic, broader, or unexpected information. In order to describe the setting that was observed, the activities that took place in the setting, the people who participated in those activities and the meaning of what was observed from the perspective were the methods for gathering data (Patton, 1990, p. 202). After the interviews, the additional private and public documentation,

such as TV programs, cinema, CD, DVD, computer clips and websites were used and reviewed from time-to-time during the research to facilitate accurate interpretation. The researcher used not only informal and in-depth interviews, but also document reviews, observation, investigations, and interaction depending on programs, environments, and whatever occurred in special situations. Creswell (2007) also recommended the participants' approval to sign an informed consent form before they engage in this case study and give them an opportunity to ask any questions for their relaxed attitude and willingness to fully express their opinions to the interviewer. All research-related documents and recordings are kept secretly to make sure that they remain confidential and secure and eventually, after the research completed, key participants received feedback on the research results, as a commitment in the form of recognition and gratitude for their participation.

Data Analysis and Interpretation

Flexible approaches and instruments were used to highlight spontaneous incidents and interactions in order to seek out the key factors in developing and collaborating creativity and creativity factors in the Thai entertainment industry.

Trustworthiness

This researcher selected document review, interviews, and participant observational method to triangulate multiple methods of data collection procedures among different data methods in order to benefit from different perspectives of the creativity practices. For the accuracy of the analysis process, the key participants were approached for further comments or suggestions after presenting them with their transcribed interviews. Clarification of researcher bias was emphasized for the further study of the same or related research topics. Both data analysis and interpretation, and validity and reliability, were based on applying the ethics of qualitative research methodology and usage.

Discussion of Findings

The study's findings of creative skills of architectural background CEOs and executives in the Thai entertainment industry, based on Sternberg & Lubart's (1999) model of creativity were both

predictable and surprising. In answer to the first research question, the participants believed the architectural courses and professional and traditional teaching styles in both theoretical and practical learning have trained, sharpened, and advantaged the Thapad Chula graduates' creative thinking. In addition, they believed their professional training in architecture influenced their success in producing and managing creativity in order to achieve their final outcomes. In support of their view, the participants confirmed the reason the graduates from Thapad Chula could successfully work in any field or profession was because they were trained to be ready to think, repeatedly think, and rethink about any other problems within a time limit with a close relationship and a friendly atmosphere. The most important part in achieving the creative productive outcomes within a strong culture was the Thapad Chula learning process and activities that taught students to know how to be good thinkers with good qualities, tastes, styles, and attitudes, no matter whether the graduates worked in an architectural career or in any other professional field. Therefore, the characteristics of practicing creatively are part of individuals' working interpretation in which they can freely practice any aspects in order to finalize, co-operate, collaborate, and combine the skills of their architectural background to achieve the most appropriate creativity management and integration for Thai society. Furthermore, learning by creating new things and working the ideal design into a real masterpiece is the strong conclusion to support the reasons why the architectural background people from Chulalongkorn University typically possessed a familiar mold of thoughts. Therefore, studying at Thapad Chula, especially collaborating in the annual amateur comedy play production - Lakorn Thapad, activities, and passing through the apprenticeship to the real working experiences in architectural firms, definitely enhanced the opportunity for students to develop their creative abilities. They were involved with real productions as creative professionals who spent their best efforts to prove and trial their academic architectural background to real life collaboration in which they get feedback and comments from professors, professionals, and certainly, their audiences at the famous Lakorn Thapad, as evidenced by the following quotation: *"It is delightful freedom for us to think, to practice,*

and absolutely to create a new play for the waiting audiences with an enthusiasm of the producing team to debut a new fantastic show always!". Key participants confirmed that the Thapad Chula traditional and cultural environments strengthens each year's cohort of students to know each other well and become one unit, which, until now, benefits the further friendly connection in both creating and developing their own characteristics and design collaboration with quality.

To answer the second research question of what were the influential factors for the entertainment CEOs, and senior executives in helping to develop their creativity abilities, the researcher used Lubart & Sternberg's (1999) confluence of six resources of their Investment Theory of Creativity to discuss the findings from the reviews and interviews. For instance, **Environment** was one of the cathartic factors to encourage individual creativity. Family background, academic approach, and pleasing activities with good attention and proper environments will increase creativity for those participants and staff to drive their creative organizations to happily practice and effectively function in order to create good productions creatively through public performance. The three key participants confirmed that working in a preferred environment or new atmosphere without a heavy load, relentless work schedule, or repeated jobs with tension, is a must for creative practitioners in order to increase and maximize creativity for maximizing high work potential. As one key participant said: *"Own kingdom is the place to freely and fully manage creativity."* People need a safe and favorite environment that is supportive and rewarding of individual creative ability of debuting ideas with which they comfortably feel safe and positive to gain their creative ability. People could have all of their internal resources desired, decided, and determined to respond creatively cooperatively in the face of the supportive environmental challenges (Linda *et al.*, 1997; Ng, 2001; Sternberg & Lubart, 1999; Sternberg, 2006).

Knowledge, together with the intense activities and heavy load of assignments in the traditional teaching and activity practices, helped the three key participants develop professional characteristics with good attitudes. Together, they were favored in achieving creative design outcomes by their brotherly professors and caring advisors in

order to become confident, creative and ethical professionals within a time limit. The three key participants frankly believed their professional success resulted from the combination of their favorite hobbies, happy activities, study at Thapad Chula, and also some direct and indirect experiences from guests and contexts in the interview productions which always refreshed their creativity. Even though there is no best design of the world, Thapad Chula graduates with academic knowledge and lifelong learning experiences in the individual imaginative and creative thinking ability can design, imply, and create whatever they think into the real, touchable, and seen structures, and also can control the creative process by reaching decisions for the best outcomes, after considering the alternatives. Thus, Thapad Chula students developed sharp brains for their best creative efforts in creative fields, including the entertainment industry. Learning and developing in-depth and wide knowledge can directly and indirectly affect and link to an individual's creativity. Likewise, they concluded that knowledge also reflected an individual's level of education, training, and experience within a particular context in order for a deeper use of the existing structure and to reformulate their deep-structural change of creative thinking (Joo, *et al.*, 2006; Linda, *et al.*, 1997; Sternberg, 2006).

Intelligence: This is an essential element of creativity that is useful to exercise the human brain in order to create mental images from the individual's experience and perception that makes a difference in understanding and thought. Secondly, it combines attitudes to improve their practice of creativity. Finally, it helps them to change from theory to managing systematic thinking professionally. Creative intelligence is an energetic blend of human inspiration and the spirit of human potential to relatively cope within environments which everyone can develop unlock and unblock his/her creative intelligence where good jobs becomes brilliant, project teams become super productive, and life opens up with a new sense of freedom, confidence and possibility for creativity (Hurson, 2005; Sternberg, 2005c, p. 193). The following quotation illustrates how intelligent the key participants were: *"Sometimes your debuted ideas might be familiar or similar to any other person's ideas or designs but you have to be clear and ac-*

knowledge that it is your first attempt or not, it is your best or not, and it is different from other works or projects or not. Before managing and producing creativity, you have to clearly understand your works, topics, objectives, and problems of what you are dealing with and planning to go further for the finished works or products".

Thinking Styles: With a very high level of self-discipline and positive attitudes, honesty in careers, life, and surroundings, individual originality and the creative skill of design development, all are improved into a more productive style of thinking process and progress to enhance personal success in any profession, no matter whether those graduates worked in an architectural career or any other fields. For Thapad Chula students, the professors teach their students, with the same desire of developing creative people, in the appropriate ways of thinking, functionally and logically, to live their lives socially in a friendly manner, and being creative and ethical architects or designers. As architectural graduates, key participants agreed that their academic background provides them with the best tools in both formal and informal thinking styles. *Systematic thinking process* is the concentrative style that the participants adopted to put into their professional careers and confidently believed in the excellent integration in creating, designing, and producing any creative programs with an impromptu problem-solving strategy as a good long-term planner for the organization's future step-by-step development. Then, in concluding the post-production phase, the team works optimistically solve and develop the process of positive creative thinking, by which they could combine hope, desire and attitudes in order to implement ethically and successfully. Moreover, a creative idea is the style of systematic thinking from outer to inner thought, then synthesized into the best alternative of brilliant attitude which is the way that architectural students always keep in mind for at least 2-3 options of alternative design, then finalize for the best effort. Chareonwongsak (2001) commented that most Thai people have an "easy come, easy go" approach to life, characteristics and attitudes that are the opposite of those values of Thapad Chula people.

Personality: Based on the talented characteristics and favorite hobbies that turn out to be their professional careers by way of their experiences

at Thapad Chula, key participants optimistically approach tasks with their extraordinary characteristics of intellectual thinking and creative personality. They are always attracted to take the leading roles, as is their style in selecting their strengths to develop their practical creativity. Key participants maintain their personality traits including autonomy, independence of judgment, broad interests, a firm sense of self creative, self confidence, complicated attraction, risk taking, and being aesthetically oriented, in order to benefit and enhance their creativity in managing and collaborating for organizational success (Joo, *et al.*, 2006; Linda, *et al.*, 1997; Sternberg & Lubart, 1995, 1999). Without doubt, those executives should also know and well understand their employees' manners, behaviors, characteristics, and also their problems in order to co-operate, maintain, and function to their best creative abilities to originate, challenge, and develop productive creativity in the top professional entertaining productions and organizations in Thailand.

Motivation was influential in effective creative practice for stopping a failed program and motivated the desire to increase their creative thinking on a daily basis. Family is the first individual experience to develop creative motivation. As well, teachers and professors also inspired key participants by driving their design skills to develop creativity as professional designers. An example is key participant A's statement: *"He taught me how to think and organize in a systematic methodology to combine beautiful design with functional space, and definitely with fun at solving the problem."* Thapad Chula companionship motivated the future connection and friendly support in both creating and developing their own characteristics, styles of design, and creativity. Chareonwongsak (2001) confirmed the important role of self-esteem and self-actualization that individuals used as motivators to reach their potential. In their real life experience, they had no need to achieve success, but it was only a step to cure a lack of creativity for a while by putting their motivation to work. Three additional factors were found to influence the creativity of the three Thai entertainment industry key participants:

Timing, Period of Time, and Time Limits always challenged students' individual imagination in order to maintain good creative qualities in

both academic assignments and students' activities at Thapad Chula. Their out-of-the-box thinking prompted ideas of understanding and presenting creativity by exchanging designs among students and professors, whose comments and feedback would challenge students' creative abilities from time-to-time, in order to express and develop their original design integrations. Yasin (1994) claimed that time pressure stimulated productivity in the effectiveness of competition in enhancing creative performance as a whole. Hence, spending time with quality would force creative practitioners to practice their time management to collaborate their creative desires as confirmation of the theorists' view that creativity takes time to practice in order to judge the best potential value of creative outcomes (Linda *et al.*, 1997). In summary, time pressure, time limits, and resting time are necessary, as an increasing or decreasing factor to collaborate and benefit individual creativity, for the CEOs, managing executives, creative practitioners, and also staff in any organizational benefit where there is competitiveness among those productive entertainment people in the industries by keeping their minds open to creative ideas.

Adaptation: With a restricted Thai traditional culture of believing in ancestors' teaching and the charming characteristic of being a good follower with a friendly smile, Thai people have always been teaching students to be good by presenting a restricted pattern of living life. The idea of introducing new trends and ideas has always been strange and resisted by the elders. Compared to practices in Western countries, the traditional behavior of being Thai is able to be maintained as only the great users of ideas, not creators, and people could see a creator as a pioneer or a stranger with a wacky idea. This value of being a good follower, not a great creator, still occurs in Asian countries (Lau *et al.*, 2004; Ng, 2001, 2004). However, with their architectural backgrounds and experiences as imaginative and creative people, key participants can openly accept new ideas that they develop with their ability in thinking, practicing, collaborating, and definitely adapting themselves to creativity one way or another in order to introduce a productive outcome and creative transformation. Sternberg (2005a) claimed that the ability to learn from individuals' experience and adapt their creative ideas and themselves to

environmental settings is the most adaptive personal creativity collaboration and application. On the contrary, as a working person in a competitive profession, to be too creative or too challenging is too risky and leads to a sense of insecurity about his or her career. Hence, workers generally play safe and respond to their duties, unlike the key participants who reject the notion of flowing with the tide. In conclusion, many theorists, including Sternberg (2001, 2005a), claimed that intelligent people are those who somehow acquire and adapt both the relatively specific and general skills which lead to appropriate solutions in existing environment settings. Thus, adaptation is involved when an individual changes herself or himself to different groups and uses valuable skills to suit the environment settings (Linda, *et al.*, 1997, p. 11; Sternberg, 1999, 2005b). Key participants' quotation of *"Flowing the tide with confidence"* confirms how creativity adaptation is necessary to those creative practitioners in organizations to enhance their working abilities creatively.

Moral/Ethical Contribution: As a part of social culture that highly responsibility is needed together with a delicate analysis as a soft issue in social problems, Key participants sensitively concentrates to what they have produced and collaborated to the social payback with a good sense of morals and ethics according to the statement: *"Money is important, but it is not the most important thing in life. If you are extraordinarily clever with a smart brain, but you are selfish, nothing can make you upgrade and develop your potential to fit and extend your success in doing business for good."* Consequently, a great and successful masterpiece of creative arts with ethics and morals always prolongs a creative practitioner's pride, fame, and productivity to continue an individual social responsibility and mission to advantage the best cognitive attributes and effort in collaborating creativity. Therefore, a successful productive work not only in the entertainment industry but also in the entire fields of business, morality and ethics are the main objective to project an appropriate piece of work to present to the public universally.

In conclusion, this research study confirmed Sternberg and Lubart's Investment Theory of Creativity (1999) in emphasizing the important role of the environment, knowledge, intelligence, thinking styles, personality, motivation, and also

found three additional factors of time, adaptation, and ethical issues in creative production. Each of these essential factors seemed to be related as a structural and delicate combination to the necessary development of creativity in order to fulfill the creative desire and broadly enhance the creative ability, as expressed in the quotation in the comment: *"Buy Low, Short Sharpening, and then Sell High with the flow of the confidence in a complete package ethically!"*

In answering the third research question, the researcher presents the reasons and processes of how to collaborate when creativity was decreased or increased. To increase their creativity, the CEO and top executives experienced momentarily accidental evidence that could change their dilemma optimistically or suddenly left their job to go to a new environment setting to concentrate on their favorite hobbies and relaxation. An intention of exploration would increase more spaces and resources for their creative brain banks. Adaptation with passion while working and prejudice is the great urge for creativity, feelings with passion also motivate human beings to create or introduce new things to society, and the professional recognition and reward, succession plan and development, and public display increased their personal inspiration and the quality of creativity. In conclusion, a flexible open mindedness is a must for the individual to shift his/her perspective to develop a sense of self-reliance, a self-belief, and consequently a willingness to take control of one's own life to live with joy and happiness (Lau *et al.*, 2004). Therefore, the interviews revealed how all the key participants increased their own creativity.

To increase their organizational staff and creative practitioners' creativity, CEOs and executives acted as leaders or role models, carefully mapping the job responsibility or description from senior to junior staff, friendly collaboration to the entire staff in order to buy their trust and love as a family, equally take good care of the whole employees, and provide opportunities for staff to present ideas creatively. However, the ability to be creative may be less or more, depending on many other factors, besides the workplace environment. Hurson (2005) confirms an energetic blend of inspiration, humor, and practical do-it-now in order to deliver functional creativity, creative change, and creative leadership in limited time. With the sharp and sud-

den rounded back thinking style of key participant A, and a systematic approach with criteria of key participant B, to an artistic repetitive analysis of key participant C, the most important feature in collaborating creativity is the best effort from integrity in producing the best programs for audiences who are the receivers of this better style of creative works that leads them to a better society.

The reasons for decreased or a lack of creativity ranged from unsolvable professional problems, past failures, repetitive work as a job pattern, organizational, family, or relatives' problems, parents' health problems, mid-life crises, personal inner stress, together with economic or financial crises. Meanwhile, lack of creativity may be occasionally overcome by spending time with favorite hobbies that may bring back the ability of creative thinking. After failure or lack of creativity management, the CEO and executive participants just let it be, stopped, stood still, relaxed, left the problems behind, waited for an appropriate time, and moved on to think about other things and then find the best solution to fix the delicate and complicated problems or issues. They survived and co-operated their creative tensions, with the possibility to adjust and explore new activities or things in order to regain their creative thinking ability. From the statements above, all key participants confirmed many theorists' claims that the creative practitioners may fail to realize themselves to manage their functional creativity. By serving as an antithesis, by its nature, to one or more societal theses, their own roles and responsibilities are not only creating their creative products, but also generating their own opposition in order to defy the crowd (Csikszentmihalyi, 1988; Sternberg and Lubart, 1999; Sternberg, 2006).

In the case of the highly competitive television industry, the finding for the last research question presents a different and unique approach to social audiences which would be the creative collaboration and appliance to focus on innovative programs. Therefore, high experiences and years in productions are the factors to collaborate new or the next creative programs to audiences. Furthermore, there is no restriction or rule as to what the results, along with the time limit, are some of the factors that the working team has to finalize for the conclusion, while in postproduction the projects are completed on a case-by-case basis.

However, entertainment audiences would be the judges of whether their works are successful or not, from their creative collaborative progress to their entertainment ratings and rewards. From the key participants' successes in practicing and developing creativity, they are open-minded to accept new ideas and possibilities from all levels of staff, are friendly to create a happy environment in their organizations among themselves and all the creative practitioners as a warm family. They should know creative practitioners' individual strengths and weaknesses in order to develop their working abilities as putting the right person in the right job, and definitely are thoughtful to concentrate on the ethical issues in order to return positive values to Thai society as their social responsibility and respect for the nation.

In conclusion, unless the staff, creative workers, including the CEOs and senior executives themselves are happily cooperative in their own organizations and ready to express their abilities for the best effort of creativity to present their prestigious masterpieces to their audience, the final creative products might not fit for the waiting viewers. Therefore, the CEOs and senior executives must delicately and clearly organize their professional experiences and creatively collaborate and provide proper technology and equipments for their entire organizational staff in order to achieve their best efforts in successful works and productions, especially their creative practitioners. Consequently, the real success of collaborating and developing creativity for the CEOs, top managers, and senior executives will meet the prestigious and long-term reputation in the Thai entertainment industry.

Implications

Based on the findings from the research questions in this study, the creativity implication both theoretical and practical for CEOs, top managers, or executives, including staff and creative practitioners have the following implication:

Theoretical implication

Creativity sometimes seems easy to understand and follow as an ideal perception. However, many theorists' different approaches and views make creativity hide its full function to clarify and work for professionals in any organization. To put

it another way, creativity is conceptualized to be more difficult to perceive by many theorists. Meanwhile, in many practitioners' views, they just sense it with their human intuition in order to create or implement future work. This means that everybody knows the word, creativity, but how individuals understand its real meaning may enhance or decrease the benefits of creativity. Compared to Lubart & Sternberg's (1999) model, this study could imply more essential notions to clearly cooperating and approaching the previous perceptions of those model factors. This research study is reluctant to change or develop Sternberg's creativity theory. Additionally, three influential factors were crucial for creative professionals in the entertainment and media organizations in Thailand. They were identified as adaptation, time factors, and ethical issues and morality.

Implications for practitioners

The research findings described and interpreted here portray a clearer and simpler picture of the creative process in the Thai entertainment industry than most of the theorists and researchers had proposed and tested in previous empirical research. The research has presented a clear perspective of creativity in the practical world of professionals instead of keeping it in a mysterious theoretical context. The nature of academic theorists and those professional practitioners are often opposite in thoughts, views, and ways of thinking. However, Sternberg (1999) claimed that most scholars and theorists would agree in intelligence research that creative practitioners need to be much more respectful of the limitations of their theorizing with respect to applications of their theories.

Implications for CEOs/ senior executives

The research concludes the three Key Participants' important professional successes came from the experiences of learning the overall design aspects in concentration of project-by-project with a systematic process of creative collaboration to the proper implementation with the ability of managing side effects, not only for ones' professional careers but also for their living lives and families. They confirmed with an easy statement that, in the real working life, the creative people only experience and adapt those old things along with individual or group perceptions to rebuild, mix, and transform

them to their own styles of implications which is called creativity. By the way, good styles with smart selective adjustments in creative influential factors could successfully and professionally work for the entertainment CEOs and senior executives in order to transform their ideas to their creative practitioners' functional and productive implication in any piece of masterpiece creatively. This would practically transform the Key Participants' creative methodology approaches to construct the appropriate patterns or systematic working styles in order to drive the best creative implication to their organizations and staff as they are the same mold of creative family.

Implication for employees

Exactly, the smartest way to lead a quality of work and success, the CEOs and senior executives should create a good working environment daily. They should remember to remind themselves and approach to employees in the organizations that they love and understand each other as a family. This would bring the individual happy brain to imply to the best effort with creativity. Therefore, they start to put and increase staff creativity which makes it not too difficult to increase their creative abilities. Furthermore, when staff relaxingly work with happiness and receive warmth from the CEOs, or senior executives' friendly actions and policies, they would concentrate and work for the best result and efforts to themselves and the organization. Meanwhile, staff members and their families could take advantage of the highest benefits as those happy families with optimism and enthusiasm would definitely increase the ability to creativity.

Recommendations for Future Research

The following section describes the useful ideas and recommendations for the future research study in creativity:

1) This topic was a rare research study in creativity in Thailand, especially in the entertainment industry context, where there is very little previous research. Therefore, the researcher would recommend for future researchers to explore more areas in other Thai or Asian creative contexts;

2) This research emphasized the life experiences of only three successful key participants in the entertainment industry with seven related

general participants by in-depth interviews and reviews. Hence, as a niche target, this research study might be only a tiny start for finding creative knowledge in Thailand, whereas future researchers may study other areas of business;

3) The entertainment business, not only in Thailand and Southeast Asia, but also globally, is very adventurously interesting and waiting for exploration, as creativity is the prime main context of this business and achievement;

4) From the researcher's experience, he recommends to future researchers to be more adventurous in the creative aspects, because there is huge excitement and impromptu evidence happening through the study in this world of creativity, even though it seems to be too abstract and delicate to follow; and

5) The researcher believes that studying creativity would serve the future researchers to further and broaden their vision of creativity to enhance the temptation to conduct and advertise the best efforts to produce more in a creative society.

Conclusion

From the researcher's experience as a Thapad Chula architectural graduate is a prestigious experience to increase one's ability to think as a person with design and concepts from the heavy load of extensive activities, both theoretical and practical. The bond of brotherhood and sisterhood relationship has led to the same original creations at Thapad Chula. The outstanding activities and academia stick to the individuals who graduate from Thapad Chula with the real apprenticeship in the student's life to be the original debut of new things to society, with new and funny debuts that always suit the audience's desires. While studying at Thapad Chula, students have to work hard and send their design pieces to their professors for grading. After graduation, the CEO and key participants would offer their thinking projects to audiences. This would be the same process with similar results, but the approvals are changed from professors to audiences who would reflect their successful creative design by their popular programs that fit the viewers' favor. "Every line has meaning" that highly responds to the effective real life as the architectural buildings are built for human functions, to live their lives with quality in order to maintain

human life's productivity.

From the interdisciplinary approach of both the architectural background and the Thai entertainment industry, this research is a special presentation to the world of professional practitioners. Meanwhile, the unique characteristic of having an architectural background might be effective for the stronger sense of individuality as artistic or entertaining points-of-view in studying creativity research exploration. Presently, there are not many professional research studies in creativity resources, compared with those previous general creativity research articles about educational and psychological studies. The researcher can claim his study is a pioneering one, which serves a leading role in the research on professional creativity, especially in the Thai entertainment industry. Hopefully, this will be an impressive or inspired origin to other next researchers to further their interests in exploring creativity in any other aspects or domains. Therefore, the researcher confirmation will be a good start or example to increase our academic and professional knowledge of creativity.

The researcher concludes that his study has left him with a remarkable thoughtfulness about what are the influential factors for the entertainment CEOs, top managers, and senior executives in the Thai entertainment industry. His findings have been interpreted with the assistance of Sternberg and Lubart's (1999) model of the Confluence of six Resources of the Investment Theory of Creativity. For future researchers, the findings and conclusions are summarized in Figure 2 below: *"Properly, a good environment is the foundation of how to learn with quality, then knowledge will be transformed to a personal intelligence that develops independent thinking style(s) in order to gain more individual personality, as well as motivation development to ethically adapt and approach with the better environment in a time period."*

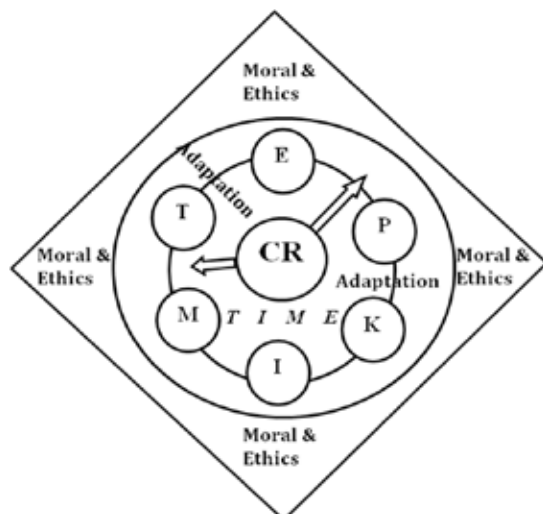


Figure 2. Creativity Module of Progress created by Thossilaporn

References

- Amabile, T. M. (1983). *The social psychology of creativity*, New York: Springer.
- _____. (1988). A model of creativity and innovation in organizations. *Research in Organizational Behavior*, 10, 123-168.
- _____. (1996). *Creativity in context: Update to the social psychology of creativity*. Boulder, CO: Westview Press.
- Chantavanich, S. (2004). การวิเคราะห์ข้อมูลในการวิจัยเชิงคุณภาพ, *Data Analysis in the Qualitative Research Methods*, Bangkok, Thailand: Chulalongkorn University Press, pp. 31-42.
- Chareonwongsak, K. (2001). *ลายแทงนักคิด, Treasure map for the thinker*, Bangkok, Thailand: Success Media.
- _____. (2004). *การคิดเชิงสร้างสรรค์, Creative thinking*, Bangkok, Thailand: Success Media.
- Coleman, K. (2007). *The top 10 keys to developing personal creativity*, Coachville: Coach Training Resource Center. May 28, 1997. [Retrieved June 29, 2007 from <http://www.topten.org/content/tt.AG74.htm>]
- Cook, P. (1998). The creativity advantage – is your organization the leader of the pack?, *Industrial and Commercial Training*. 30(5), 179–184.
- Creswell, J. W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches*, Second Edition, Thousand Oaks, CA: Sage Publications.
- _____. (2007). *Qualitative inquiry and research design: Choosing among five traditions*. Second Edition, Thousand Oaks, CA: Sage Publications.
- _____. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches, Third Edition*, Thousand Oaks, CA: Sage Publications.
- Csikszentmihalyi, M. (1988). Society, culture, and person: A systems view of creativity. In R. J. Sternberg (Ed.), *The nature of creativity* (pp. 325–339). New York: Cambridge University Press.
- _____. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: Harper Collins.
- De Bono, E. (1990). *Lateral thinking: Creativity step by step*, New York, NY: Harper Perennial.
- Denzen, N. K. & Lincoln Y.S. (2000). *Handbook of Qualitative Research*, Thousand Oaks: CA: Sage Publications.
- Facione, P. (2004). *What is creativity?*, Santa Clara University, 2004 [Retrieved October 11, 2005 from <http://www.asa3.org/ASA/education/think/creative.htm>]

- Ford, C. M. (1995). *Creativity is a mystery: Clues from the investigators' notebooks*. In C. M. Ford & D. A. Gioia (Eds.), *Creative action in organizations: Ivory tower visions and real world voices* (pp. 12-49). Thousand Oaks, CA: Sage Publications.
- Gelb, M. (1998). *How to think like Leonardo Davinci, Seven steps to genius everyday*. London, UK: Thorsons.
- Guilford, J. P. (1987). *Creativity Research: Past, Present and Future*, Los Angeles, CA: University of Southern California Press.
- Harris, R. (1998). *Introduction to creative thinking*, VirtualSalt. July 1, 1998. [Retrieved November 15, 2006 from <http://www.virtualsalt.com/crebook1.htm>]
- Hurson, T. (2005). *Creativity & creative thinking*, Speakers' Spotlight [Retrieved December 13, 2005 from http://www.speakers.ca/hurson_tim.aspx]
- International Center for Studies in Creativity. (2003). *Why study creativity?*, Buffalo State University of New York. [Retrieved November 2005 from http://www.buffalostate.edu/centers/creativity/General/Why_study.html]
- Joo, B. K., McLean, G. N. & Yan, B. (2006). *Creativity research and Human Resource Delveopment*. Paper presented at the Fifth International Conference of the Academy of HRD in Asia, Putrajaya: Malaysia.
- Kao, J. J. (1991) *Managing creativity*. Englewood Cliffs, NJ: Prentice Hall.
- Lau, S., Hui, A. N. & Ng, Y. C. (2004). *Creativity: When East meets West*. Singapore: World Scientific.
- Linda, A. O., Lubart, T. I. & Sternberg, R. J. (1997). Creativity as investment. *California Management Review*, 40(1), 8-21.
- Merriam, S. B. (1998). *Qualitative research and case study applications in education: Revised and expanded from case study research in education*. San Francisco, CA: Jossey-Bass.
- Naiman, L. (2004). *What is creativity?*, Linda Naiman & Associates Inc. Vancouver, BC 2004. [Retrieved October 23, 2005 from <http://www.creativityatwork.com/articlesContent/whatis.htm>]
- Ng Aik Kwang. (2001). *Why Asians are less creative than Westerners*, Singapore: Pearson Prentice Hall.
- _____. (2004). *Liberating the creative spirit in Asian students*, Singapore: Pearson Prentice Hall.
- Patton, M. Q. (1990). *Qualitative evaluation and research methods* (2nd ed.). Newbury Park, CA: Sage Publications.
- Pritzker, S. R. (1998). *Creative differences: The creative decision-making process in group situation comedy writing*. University of Southern California—California. UMI ProQuest Digital Dissertations. Publication No: AAT 9930514
- Rusbult, C. (2006). *Creative Thinking Skills for Life and Education (Teaching Creativity)*, The American Scientific Affiliation (ASA). [Retrieved June 19, 2006 from <http://www.asa3.org/ASA/education/think/creative.htm>]
- Simonton, D. K. (1995). "Foresight in insight? A Darwinian answer," In Robert J. Sternberg and Janet E. Davidson, (Eds.), *The Nature of Insight*, Cambridge, MA: MIT Press.
- Sittipunt, P. (2007) *Q&As: the International Program in Design and Architecture*. Faculty of Architecture, Chulalongkorn University. Bangkok: Thailand. [Retrieved Aug 1, 2007 from <http://www.arch.chula.ac.th/architecture/inda>]
- Srisumethakul, M. (2007). *Creativity and innovation management*. [Retrieved July 30, 2007 from <http://www.masatrain.com/Masawalanry.htm>]
- Sternberg, R. J. (1999). Successful intelligence: findings a balance. *Opinion, Trends in Cognitive Sciences*, (November 1999) 3, (11), 436-442.
- _____. (2001). What is the common thread of creativity? Its Dialectical Relation to Intelligence and Wisdom. *American Psychologist*, (April 2001) 56(4), 360-362.
- _____. (2005a). *Creativity*, Welcome To My Homepage, Yale University, Boston: MA. [Retrieved October, 30 2005 from <http://www.yale.edu/pace/rjsternburg/>]
- _____. (2005b). *Human Creativity*, Department of Psychology, Yale University, Boston: MA. [Re-

- trieved October, 25 2005 from <http://www.yale.edu/pace/teammembers/personalpages/bob.html>]
- _____. (2005c). The theory of successful intelligence, *InterAmerican Journal of Psychology*, 39(2), 189-202.
- _____. (2006). The nature of creativity, *Creativity Research Journal*, 18(1), 87-98.
- Sternberg, R. J. & Lubart, T. I. (1995). *Defying the crowd: Cultivating creativity in a culture of conformity*, New York: Free Press.
- Sternberg, R. J. & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In R. J. Sternberg (Ed.), *Handbook of creativity*, Cambridge: UK. Cambridge University Press.
- Sternberg, R. J., & Williams W. M. (2007). *How to develop student creativity*, Association for Supervision and Curriculum Development, Washington D. C. [Retrieved July 19, 2007 from <http://www.ascd.org/portal/site/ascd/template.chapter/menuitem.b71d101a2f7c208cdeb3ffdb62108a0c/?chapterMgmtId=d6ba86b18fcaff00VgnVCM1000003d01a8c0RCRD>]
- Woodman, R.W., Sawyer, J.E., & Griffin, R.W. (1993). Toward a theory of organizational creativity. *Academy of Management Review*, 18(2), 293-321.
- Yasin, K. S. (1994). *'The effects of competition and time pressure on creativity'*. The University of Alabama—Alabama. UMI ProQuest Digital Dissertations. Publication No: AAT 9429278.