BOOSTING INDONESIA'S CREATIVE INDUSTRIES: IDENTIFICATION OF PEOPLE'S CHARACTERISTICS AND CREATIVE BEHAVIOUR*

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ABSTRACT. The purpose of this paper is to suggest an empirical model to assess personal characteristics and creative behaviour among creative workers in Indonesia's creative industries. It is critical for people to do their best to ensure and realise that creativity is one of the most important elements in order to achieve high performance. Although a few previous studies have focused on the understanding of how the myriad of interacting potential creators can foster their performance, the characteristics and behaviour patterns of Indonesia's creative workers are not well identified yet. Considering this, a new measure has been developed and evaluated with a group of creative workers (N = 220). This study presents data supporting the reliability (internal consistency) and validity (criterion and construction) of this multidimensional instrument. The results of factor analysis indicated a five-factor solution. These factors demonstrated adequate internal consistency and correlations with the established measures of the Big-Five personality (e.g. the NEO-FFI of Costa & McCrae 1992). It was found that the most important elements determining the characteristics of creative people are enthusiasm, a low depression level, self-discipline, trust, and ideas.

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1. Introduction

Indonesia Creative is a programme of the Ministry for Tourism and Creative Economy to develop the creative economy in Indonesia. It was designed as an implementation of the economic development blueprint launched by the President in 2008. The development of the creative economy is believed to meet the challenges of such problems as a slump in economic growth, unemployment, poverty, and low competitiveness of the industry. Indonesia Creative was formally inaugurated on 23 June 2010 by Mari Elka Pangestu, in charge of Indonesia's new Ministry for Tourism and Creative Economy, in conjunction with the launch of the Creative Economy Portal. "It's about ideas and new ones," she said. Indonesia is digging into thousands of years of rich, creative culture and history to push itself forward faster into the 21st century. In line with the role chosen, Indonesia Creative took position as a hub agency, facilitator, public outreach in the development of Indonesia's creative economy. In the era of the need for improvement in people's welfare, creativity and innovation of creative workers is always required to generate unique and interesting ideas. But studies that give attention to feelings, thoughts, attitudes and behaviour of creative workers in Indonesia are rarely encountered. This is caused by a lack of a valid and reliable instrument to measure, evaluate and develop the performance of creative workers. Working out a model of performance measurement among creative workers in the creative industry is critical. However, to achieve this, one needs to know the elements that make up the creative nature. Therefore, this study is going to identify the nature of creative elements by answering the question: "What kind of characteristics that a person possesses can encourage the generation of ideas?"

2. Literature review

Most theorists have defined creativity as the development of ideas about products, practices, services or procedures that are novel and potentially useful to an organisation (Amabile 1996, Zhou & Shalley 2003). Ideas are considered novel if they are unique relative to other ideas currently available in the organisation. Ideas are useful if they have potential for direct or indirect value to the organisation, either in a short or a long term. Thus, given this definition, creativity can range from suggestions for incremental adaptations in procedures to radical changes (Mumford & Gustafson 1988). The definition makes no assumptions about the relative value of incremental versus radical ideas. Therefore, in some circumstances management might consider incremental ideas desirable, whereas in other circumstances more radical ideas might be of value.

Many people believe that creativity is a vital ingredient in achieving excellence in a wide variety of fields, yet creativity is a 'loose' concept difficult to represent by words alone (Ford 1996). There is a great deal of disagreement and confusion in the literature surrounding the term 'creativity'. As Hudson (1970) pointed out, creativity can be evaluated from performance on a psychological test. Several authors who have tried to categorise the definitions of creativity have come to the conclusion that "creativity is almost infinite" (Torrance 1988, Taylor 1988). Since the early twentieth century, creativity has been viewed as an aspect of intelligence; a largely unconscious process; one of the stages of problem solving; and an associative process (Stavridou & Furnham 1996). Creativity involves two aspects: creative behaviour and a dispositional creativity trait. Creative behaviour results in something that is novel, original, surprising, and unusual or unique with some degree of social usefulness. For a person to behave in ways that result in a creative outcome, a trait of creativity is required. The psychological disposition towards creativity varies from individual to individual, with the propensity for creative behaviour forming a continuum from little or no creativity to extreme levels of creative behaviour.

In the trait approach, there are many models helpful when considering creative thinking which serve to demonstrate that thinking is an entirely individual process. Koestler (after Cook 1998) has identified a set of interdependent dimensions that affect an individual's thinking: degrees of consciousness, degrees of verbalisation, degrees of abstraction, degrees of flexibility, type and intensity of motivation, realistic versus autis-

tic thought, dominance of outer or inner environment, learning and performing, and routine and originality. Considering these dimensions, the critical issue concerns the questions: "Have you ever been talking to someone about their ideas or a problem and found that their ideas seem to be in outer space compared to your own views on the same subject?", and "What aspects you think would you change to convey your ideas in a way that the other person would understand?". Taking this one stage further, it is helpful to separate the two approaches to thinking that are relevant to creativity. Cook (1998) states that two fundamentally different thinking styles are required throughout the process, that is, convergent thinking, which focuses on an issue in depth (to specify it precisely), and divergent thinking, which looks at the issue from the widest possible set of perspectives. Divergent thinking (DT) is considered the basic thinking style that characterises creativity. Originally presented by Guilford (after Stavridou & Furnham 1996), DT is a construct consisting of abilities such as 'fluency', 'originality', 'flexibility' and 'elaboration'. Several DT tests have been constructed and used to measure the creativity trait. However, those tests could be considered estimates of the potential for creative thought.

Success in a product and service innovation depends largely on creativity. Without a healthy and continuing supply of ideas, organisations would cease to exist. One fundamental challenge facing their leaders is how to profit from individual potential and enhance it so that it produces organisational innovation and excellence (Cook 1998). Creativity is awakened by the process of idea generation (Amabile 1983). Through the process of generating ideas, a creative inspiration emerges. A creative idea is usually a genuine, authentic, unique and original idea. It is different from other ideas and sometimes out of the box. According to emotion theory (James 1884), creative art is an art which is an expression of the original emotion experienced by the artist. The form of the emotion must not be too explosive, but under control: shaped, structured, and arranged in a pattern. Tolstoy (1955) said "The feeling in art is not an individual feeling of the artist, but a feeling felt by every man". According to genius theory (Simonton 1999), a creative artwork is an

art unlimited by the rules made before. Originality is the main point in art. Originality is not only an individual point because each artwork is not only oriented towards the artist but also across borders. Thus, art is not only a subjective, but also an objective matter capable of being accepted by common sense. The essence of creativity is to find something new or a new relationship in the existing ones.

To understand the nature and determinants of creativity, this study emphasises a variety of causal factors, such as those shown by previous authors, e.g. Barron & Harrington (1981), Feldhusen & Goh (1995), and Feist (1998). Their studies focused on identifying individual differences underlying creativity. From this perspective, while many individuals may have the potential to exhibit some degree of creativity, individuals possessing certain characteristics or traits can be expected to have greater creative potential than those who are not so endowed. We can identify at least three types of creative people. First, the problem solver, that is, a person (subject) trying to solve a problem (object) in a creative way. This is the case of creative workers – they are problem solvers at their office. Secondly, the artistic person (subject) creating a new piece of art (object). Usually there will be a close interaction between the subject and the object. The 'soul of the artist' will be turned into an object; this object can be a product (e.g. music, design, art craft, or new programmes) or a process (show-biz, performance, etc.). And thirdly, persons that adopt creativity as a life-style: being creative at work, at home and everywhere, in both extrovert and introvert ways (inventors, artists, commercial creators, music critics, etc.).

In the present research, a creative person can be described in terms of affective and personality variables. The temporal process of a person's creative thinking can be subdivided into the preparation, incubation, illumination (or inspiration), and verification (or elaboration) stages (Wallas 1926). In its broadest sense, creativity is the capacity for original thinking and the production of novel and useful products and solutions. Although everyone is potentially creative, a variety of blocks may limit the creative process. These blocks can be intellectual, perceptual, emotional, cultural or environmental, and can arise either

from within the individual or be due to social and contextual factors (Couger 1995). Evidence suggests that certain creative techniques may help to overcome some of those blocks (Couger 1995). Because creative techniques affect the number and creativity of ideas produced during idea generation, tools and techniques for improving idea generation are of interest to both researchers and practitioners. Of the creative techniques available for idea generation, only brainstorming has been extensively used and studied (Buttner & Gryskiewicz 1993, Lamm & Trommsdorff 1973, Mullen et al. 1991). In brainstorming, people in a group freely exchange ideas and generate lists in response to an open-ended question.

A number of definitions of creative behaviour in natural systems have been proposed by psychologists and biologists. In humans, creative behaviour may be defined as behaviour that results in a product that is unique or valuable to either an individual or a society. Alternatively, from a behaviourist viewpoint, creative behaviour may be defined as a unique response or pattern of responses to an internal or external discriminative stimulus (Razik 1976). As with the definition of creative behaviour, there exists a range of theories regarding the processes that generate creative behaviour (Gorney 2007). Freud (2010) explained creativity as a process of reducing the tension between fundamental biological drives, social norms and restrictions. In contrast, Maslow (1968) believed that creativity was motivated by a cognitive need for self-actualisation. He described creative behaviour as a process of spontaneous expression by a person whose more basic biological needs have been satisfied.

Let us take a look at studies in the first category that focus on the relationship between personality and creative behaviour. Most of them refer to the 'Big-Five' of personality developed by Costa & McCrae (1992). Before passing on to major findings of the previous studies in personality research, we should describe the chronological development of the personality traits taxonomy. The history of personality follows very closely that of psychology itself. From its infancy, it has been a central topic of the field. It has witnessed numerous theoretical conceptualisations of nearly every major theory or school of thought posited over the previous century.

The attempt to devise a taxonomy of personality traits was a mainstay of psychological research throughout most of the last century. According to Kroeck & Brown (2004), in 1932 Mcdougall was the first to present a comprehensive theoretical framework of personality. He stated that it could be best studied as five distinct and separate traits, which he labelled as Intellect, Character, Temperament, Disposition, and Temper. Five years later, in 1936, Allport and Odbert presented a rival taxonomy consisting of 4,500 personality traits that could be assigned to one of the three levels: (1) cardinal traits, which are dominant traits that guide almost all behaviour; (2) central traits, which refer to general disposition; and (3) secondary traits, or those that guide behaviour in some situations but not others. However, the most significant advance in the early development of the taxonomy of personality was made by Raymond Catell in 1943. Using factor analysis, he found that personality consisted of 16 primary factors and 8 second-order factors. Then in 1963, Norman made a significant contribution by providing five dimensions of personality that have remained relatively intact to these days. They are Extraversion, Agreeableness, Conscientiousness, Emotional Stability, and Culture (now referred to as Openness to Experience). This was the birth of the Big Five model as we know it now. In the present research, we relied on Costa and McCrae's (1992) version, widely used and accepted, which includes Neuroticism (Emotional Stability), Extraversion, Openness to Experience, Agreeableness, and Conscientiousness.

3. Method

The present study was conducted to identify people's characteristics and behaviour in terms of generating new and useful ideas by individual creative workers in Indonesia. Therefore, the unit of analysis was an individual, that is, a creative worker. In a pilot study (48 participants) interviews were conducted prior to data collection. The purpose of the pilot study was to ensure that the instructions and content of the questionnaire were clear and understandable. Interview results were used to validate the operational definition of creativity, generate additional creativity rat-

ing, and identify archival sources of the workers' creativity assessment.

Collecting data was part of research activities. Due to time constraints, convenience sampling was employed, with 220 creative workers from several creative industry firms in Indonesia participating as samples. Factor analysis is needed for this type of research (Hair et al. 2006), so efforts were made to encourage the selected targets to respond. Questionnaires and rating forms were distributed through a put-and-pick-up system to the potential respondents, and they were instructed to put the completed questionnaire in a return envelope addressed to the researchers.

4. Results

The present research was conducted because of the belief that creativity was a creative mindset of actors underlying all the ideas (creative thinking) and actions (creative action) in their lives, not just getting fresh ideas for designing posters, brochures or other promotional media, meditative for example. Creative thinking is important, and so is its implementation in everyday life for career development and management of ideas. To identify the characteristics and creative behaviour of Indonesian creative workers, an instrument has been prepared in the form of a self-assessment developed by Setiadi et al. (2011). The validity of the instrument is based on the content validity involving experts (P. Tabrani, R. Farid and B. Yustim when the Focus Group discussion was held). Table 1 presents the results of factor extraction for the 220 respondents. This is a further step after measuring the adequacy of the

sample as demonstrated by the value of KMO and Bartlett's test (0.737) significant at $\alpha < 0.001$.

The results of the extraction of factors of the creative nature are assigned to five factors. These 27 characteristics are identified as measures of the behavioural characteristics of creative people, useful in determining which of them support the performance of creative work and which do not encourage the performance of creative workers. The results were grouped by Costa & McCrae's (1992) NEO-FFI personality dimensions. Therefore, the first factor can be called Neuroticism, because it describes the item relating to the attributes of emotional stability. It means that low levels of neuroticism show an individual's ability to control their emotions, for example, be calm in solving problems, tough, not easily giving up, self-conscious and anxious. The second factor is Extraversion. This factor represents the characteristics of someone who is outgoing and assertive, friendly, warm, and always thinking positive. The third factor is Conscientiousness, which represents attributes associated with someone who is meticulous, responsible and hardworking or industrious, obedient, orderly, and disciplined. The fourth is Agreeableness as representing attributes associated with the type of people one trusts, polite, willing to sacrifice for the benefit of others, and rather blunt. Finally, the fifth factor is Openness to Experience. It represents attributes associated with creative thinking, sensitivity, having a lot of ideas, and being artistic. The element that has the highest factor loading in each group shows the magnitude of its contribution to determining the creative nature of workers. These elements are enthusiasm, low depression level, self-discipline, trust, and ideas.

Table 1. Results of factor extraction (five dimensions of creative workers' characteristics).

Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
tension	excited	clever use of time	honest	theoretical
anxiety	sociable	work well organised	cynical and skeptical	pride
inferior	easy to laugh	systematic	selfish	irritability
ashamed	gregarious	responsible	excessive	sensitivity
worried	active	productive	cold	curiosity
sad	happy	has a target	quarrelsome	speculation
worthless	fun	works hard	suspicious	
easy to stress		neat and net	likes to work together	
helplessness		does not waste time	polite	
loneliness		committed	empathic	
			egotistical	

Table 2. Mean value and standard deviation of each dimension of personal characteristics measurement of creative workers by gender.

Scale	Whole sample				Male		Female		t-test
	Mean	SD	S/ness	K/sis	Mean	SD	Mean	SD	
Group 1									
Factor 1	2.95	0.79	0.24	–0.89	2.88	0.81	3.09	0.77	–0.88
Factor 2	3.42	0.57	–0.61	0.46	3.43	0.56	3.41	0.60	0.13
Factor 3	3.24	0.35	0.34	–0.39	3.26	0.31	3.19	0.41	0.67
Factor 4	3.22	0.49	–0.41	–0.22	3.15	0.45	3.36	0.54	–1.42
Factor 5	3.61	0.52	–0.04	–0.91	3.57	0.53	3.68	0.51	–0.64
n	220				132		88		
Group 2									
Factor 1	2.84	0.53	0.15	–0.67	2.41	0.61	2.48	0.55	–0.439
Factor 2	3.51	0.47	–0.16	–0.01	3.75	0.43	3.74	0.42	0.104
Factor 3	3.26	0.34	0.63	0.30	2.95	0.43	3.02	0.29	–0.699
Factor 4	3.39	0.48	–1.01	2.74	3.48	0.30	3.78	0.30	–3.623***
Factor 5	3.64	0.42	–0.63	0.71	3.98	0.47	4.07	0.38	–0.792
n	220				132		88		

*$p<0.1$; **$p<0.05$; ***$p<0.01$ (2-tailed).

Table 2 presents the mean value and standard deviation of each measurement of the characteristic dimensions of creative workers. The measurements were divided into two groups (Group 1 and Group 2) by gender and the difference in the time of filling the questionnaire. Levene's test was conducted to examine whether there were differences in each dimension of the measurement of the creative workers' personal characteristics based on gender differences. The results showed that there was no significant difference between these two groups of samples.

Table 3 presents the reliability test measuring internal consistency (Cronbach's alphas, Cronbach 1951) for each group. It included test-retest reliability and mean inter-item correlations. The results for group 1 show that all dimensions of the measured characteristics of creative workers are reliable (above 0.60), except the dimension of Openness to Experience (0.43 for men, 0.49 for

Table 3. Internal consistency reliabilities (Cronbach's alphas) and mean inter-item correlations by gender.

Sex	Scale	Reliability (internal consistency)		Test-retest	Mean inter-item correlation	
		Group 1	Group 2		Group 1	Group 2
Males	Neuroticism	0.85	0.83		0.32	0.29
	Extraversion	0.62	0.70		0.14	0.18
	Openness to Experience	0.43	0.60		0.06	0.11
	Agreeableness	0.62	0.25		0.12	0.04
	Conscientiousness	0.76	0.81		0.25	0.27
Females	Neuroticism	0.75	0.81		0.20	0.27
	Extraversion	0.62	0.74		0.13	0.20
	Openness to Experience	0.49	0.38		0.06	0.05
	Agreeableness	0.67	0.48		0.13	0.07
	Conscientiousness	0.79	0.81		0.24	0.27
Total sample	Neuroticism	0.82	0.83	0.87**	0.28	0.28
	Extraversion	0.63	0.70	0.70**	0.14	0.18
	Openness to Experience	0.44	0.56	0.46*	0.06	0.09
	Agreeableness	0.64	0.44	0.27	0.14	0.07
	Conscientiousness	0.81	0.81	0.68**	0.27	0.27
	n	48	48	96	48	48

* Correlation significant at the 0.05 level (2-tailed); ** Correlation significant at the 0.01 level (2-tailed).

women, and 0.44 for the total sample). For group 2 the result was somewhat different, namely for the dimension of Openness to Experience and Agreeableness the score was not consistent. The test through the inter-item correlations only showed Neuroticism and Conscientiousness to have a high correlation, both in group 1 and 2. The dimensions of the measured characteristics were quite stable when the pre-test was carried out (48 participants for each groups), except for Agreeableness and Openness to Experience, which produced a low correlation coefficient. The test-retest correlations were 0.87 for Neuroticism, 0.70 for Extraversion, 0.68 for Conscientiousness, 0.46 for Openness to Experience, and 0.27 for Agreeableness.

5. Discussion

Jamison (1996) mentions that for years there has been a horrible stereotype of creative people as manic depressive. Some creative geniuses have had a variety of mental illnesses, but that is not to say that one must be mentally ill in order to be considered creative. Creativity is not the result of a mental illness; it can be found within every human being. There have been studies showing that creativity can be taught and even enhanced (Hoban 2012). An individual's subconscious mind and the way in which it processes information can have an effect on the way in which this individual is creative. Strengthening and exercising different parts of the brain can affect creativity, as well. Also, there are different states of mind that can contribute to or hinder the creative process.

Everyone has the potential to be creative. There are even things that an individual can do to enhance their creativity. For every positive there is a negative, and there are also acts and ideals that can hinder an individual's creativity. On the other hand, there are some obstacles that one must overcome in order to be creative. The most common is not believing oneself to be creative. If a person believes themselves to be lacking in creativity, they will not pursue creative ways of expressing themselves. Also, if an individual is too busy or involved in a problem, they will not be able to find time to focus on a creative endeav-

our. Individuals that do not allow enough time for relaxation will usually be stressed and their minds will not be able to think creatively because they will be absorbed in the problem at hand.

Hoban (2012) further suggests that some aspects that hinder creativity within a person are related to self-esteem. Examples of such issues are a fear of criticism and lack of confidence. Self-criticism is another major issue that hinders creativity. If an individual is always telling themselves that others will not like something and that this something is not good enough, that is what the result will be. Whenever they present their creative endeavour they will not do it with confidence and enthusiasm. People must believe in themselves and their ideas in order for others to believe in them. After an individual has received a negative response, there is a good chance that they will not pursue it or other creative endeavours of that sort any further.

In the USA, Richard Florida (2002) has classified creative people into new strata usually called the creative class. In the era of a creative economy where creativity has become an industry, creative workers occupy not only the field of art, but also the field of management, science and technology. According to Florida (2002), creative people include those from the fields of science, engineers, architects, designers, educators, artists, musicians and entertainers. They are people who create new ideas, new technologies and new content. They also include workers whose jobs in the management sector consist in solving problems and decision making. There are 30% of workers in creative strata in America, with an income of about 2 trillion US dollars. The development of creativity-based industries, especially in America and Britain, has a major impact on other countries, especially in Asia, in the form of sub-contracted activities (outsourcing). Slowly Asian countries begin to show their maturity. Currently, India has been famous for its film and software industries, while Japan and Korea are known as creators of electronic items, automotive and industrial goods.

However, the global market for sub-contracted creative human resources has not been fully felt by creative workers in Indonesia. There are three types of constraint on creative human resources faced by Indonesia today. First, as far as

artistic creative people are concerned, they often do not understand well the context of the development of creativity in the creative industries as a whole. Thus, they see the world just as an exclusive artwork. Secondly, in the non-artistic (e.g. science and technology) context, creative people are often too mechanistic in thinking, which makes them less creative. In the context of work, they are more motivated to look for jobs with big companies that make them drown in their daily routines and limit the expression of the creativity inside. Third, both artistic and non-artistic creative people lack the means to experiment and express themselves, so their work is less creative and less innovative. As a result, local and international industry has not seen it of great interest to adopt new ideas from them.

Under these conditions, it will require creative thinking that is more contextual and applied in all facets of life, whether in terms of educational, cultural or entrepreneurial motivation. The creative industries represent the fastest growing sector of the new economy in Indonesia and a key area of expansion for many advanced and developing economies. Creative industries not only provide economic benefit, but they also play a key role in revitalising cities, countries and regions that previously relied on manufacturing. In short, these industries contribute economic growth, vibrancy and style to communities across the globe. The sector is diverse and wide reaching, encompassing advertising, design, fashion and textiles, music and performing arts, publishing and visual arts. These industries are changing rapidly, creating a demand for new skills and placing increased emphasis on entrepreneurship. As this demand increases, education institutions face different challenges in moulding the creative workforce of the future in diverse and innovative ways.

Indonesia Creative has three main programmes, namely Creativepreneur, Creative City and Creative Network (3C). Creativepreneur is a programme of the creation and entrepreneurial capacity building of creative industries, Creative City is a programme for the creation and development of creative cities, while the Creative Network is a programme for the creation and development of networks between creative leaders, creative businesses, communities, governments,

academics, and investors as a driving force of the creative economy, both within and outside the country.

Lately Indonesian batik has come to be very much in vogue throughout the country. Gone are the days when fashionable young people considered batik as traditional, out-of-date, and dull, only good for museums or to wear around the house. Now that Indonesian top fashion designers have come up with trendy new styles, the batik blouse or dress has suddenly become a must-have in any respectable wardrobe and can be seen worn by teenagers to older ladies, in malls or even at gala events, from fashionable celebrities on television, to models on the catwalk, to government ministers on formal occasions. No longer the strictly traditional wear, batik has suddenly come alive with a new elegance fit for young and old. This about-face is most unusual and unexpected, since Indonesian women are known to be very fashion-conscious, preferring foreign brands. This is, therefore, proof of what changes design can bring about.

Another positive development is Indonesia's music scene. Indonesian bands, singers and CDs have suddenly become top hits not only in Indonesia but also in Singapore and Malaysia, to the annoyance of a number of Malaysian officials, and to the surprise of Indonesians themselves. The other side of this popularity, however, is that piracy of music and CDs is rife, and traditional Indonesian songs, dances and designs have been patented by foreigners claiming them to be their intellectual rights, to the chagrin of Indonesian artists and artisans. Indonesians have protested to Malaysia, since Malaysia has claimed the song *Rasa Sayange* and the traditional *reog* dance as its own, whereas any Indonesian knows that *Rasa sayange* comes from the Moluccas and the *reog* dance originates from Ponorogo in East Java. Recently, Balinese silver craftsmen have staged demonstrations objecting to the fact that their traditional designs have been pirated by foreigners and patented abroad. Since 2010, the government decided to boost the creative industries, and today creativity has become the buzz word nationwide.

It is this potential that Indonesia has in the creative industries that has pushed the Minister for Tourism and Creative Economy, Mari Pangestu,

to insist that creative industries must form an integral part of Indonesia's Long-term Development Plan in which she plans to develop the industries in two phases, namely the strengthening phase between 2008 and 2015, and acceleration between 2016 and 2025. The plan envisages creative industries to contribute 6%–8% to exports in the period 2008–2015, increasing to 9%–11% in 2016–2025, with a growth from 7%–9% to 11%–13% in the latter phase. These industries are also planned to boost employment from today's 6.5% of national workforce to 10% nation-wide.

6. Conclusion

To assess creative characteristics and behaviour, the study found a very interesting and proven test to see if a person has creative potential. The test lists 27 characteristics and asks creative workers to evaluate themselves using the creative worker's characteristics index. The higher the number that someone receives, the more likely they are to be creative. This is indeed a good list of traits to possess and may make an individual apt to do a better job on an assignment. However, it should be realised that ambiguous tests such as this tell us only things that we already know about ourselves. This test is a good basis for self-improvement. Each person has their own potential. One's potential can be derived from inside and from experience. Even if a person has the innate potential for high levels of creativity, they need not necessarily realise this potential. Especially when their work offers poor stimulation, such as an authoritarian boss who does not provide freedom to subordinates and never listens to their opinions.

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