

Dimensions of Creativity and Personality Among Groups of Young Adults from Different Fields

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Creativity is a characteristic we all possess. However, some of us do not seem to have our fair share, while others have more than they know what to do with. But we all have the trait. What is more, we can improve on what we have. We can learn to be more creative.

There have been some preliminary investigations on how different working environments may modify creative performance. There also have been several studies of the attributes of creative persons, although very few of these have been validated in a Philippine setting. It is striking, however, that in most of these studies of creative persons, a number of personal traits - e.g., courageousness - have emerged as being relevant to creativity with surprising consistency.

There is some evidence, too, that creative persons are more autonomous than others, more self-sufficient, more independent in judgment (they go against a group opinion if they feel it is incorrect), more stable, etc.

Creative people in different fields may have different personal characteristics. For example, it is commonly believed that the artist, struck by sudden inspiration, must get to his canvas quickly before his feeling vanishes. The special role of the spatial sense and visual imagery in music need investigation. Many creative people have stressed the importance of mastering the techniques of expression specific to one's field.

In a creativity research conducted by Bartolome (1990), 482 college students and professionals were nominated to participate in the study. Two hundred and ten or 43.6% were male and 272 or 56.4% were female (see Table I). They came from different fields of specialization and five institutions of higher learning (Ateneo de Manila University, De La Salle University, Philippine Normal University, Mindanao State University and University of the Philippines-Diliman). They were administered the Torrance Test of Creative Thinking (TTCT), Cattell's Culture Fair Intelligence Test (CFIT) Scale 3-A, Carlota's Panukat ng Pagkataong Pilipino and Bartolome's Resourcefulness Scale.

The purposes of the study were (1) to come up with creativity profiles of different groups and (2) to identify differences in personality characteristics among groups (if any). The following are the results of the study in terms of means and standard deviations of TTCT for creativity dimensions, namely, fluency, flexibility, originality and elaboration (see Table 2).

A. Creativity Profile

Fluency. In this dimension, the Fine Arts and Architecture groups registered the highest mean scores followed by Engineering, Commerce and Home Economics. The three lowest mean scores recorded were by the Behavioral Sciences, Mass Communications and Music/Theatre Arts, respectively. It must be noted, though, that all groups scored below the median T score of 50.

Torrance explains that usually a low figural fluency score results when the test taker does a great deal of elaborating. As anyone would expect, elaboration takes time and reduces the capacity to produce more ideas/drawings within a specific time limit. This explanation may apply in this instance since almost all groups scored above the median in the elaboration dimension. The low scores in fluency may also be a function of the test taker's blocking as a result of spending a great deal of energy trying to get away from the obvious or commonplace. It may also be attributed to lack of motivation on the part of the test taker.

Flexibility. The three groups who rated highest in this dimension were Home Economics, Commerce and Engineering, respectively. Those who rated lowest were the Behavioral Sciences, Music/Theatre Arts and Mass Communications and Professional Group. Again all groups scored below the Median T score of 50 in this dimension.

While the fluency score reflects the ability to generate quantities of ideas/figures, the flexibility score represents a person's ability to produce a variety of kinds of ideas, to shift from one approach to another or to use a variety of strategies. One

Table 1**Frequency and Percentage Distribution of Respondents by Sex and Broad Areas of Specialization**

Area	Male		Female		Total	
	No.	%	No.	%	No.	%
Architecture	9	1.9	11	2.3	20	4.1
Behavioral Sciences (Psycho, Philo, Hist)	9	0.6	32	6.6	35	7.3
Commerce (Bus.Mgt./ Acctg/Mktg./Econ)	22	4.6	24	5.0	46	9.5
Computer Science/ Computer Eng'g	51	10.6	27	5.6	78	16.2
Communication Arts/ Languages	10	2.1	8	1.7	18	3.7
Education	9	1.9	61	12.7	70	14.5
Engineering	35	7.3	4	0.8	39	8.1
Fine Arts	14	2.9	7	1.5	21	4.4
Home Economics	2	0.4	22	4.6	24	5.0
Mass Communication	11	2.3	9	1.9	20	4.1
Mathematics/Statistics	5	1.0	19	3.9	24	5.0
Music/Theater Arts	14	2.9	9	1.9	23	4.8
Natural Sciences (Bio, Zoo, Physics, Chem, Agri)	15	3.1	26	5.4	41	8.5
Professional Group (Mixed)	10	2.1	13	2.7	23	4.8
Total	210	43.6	272	56.4	482	100.0

would expect that a person low in flexibility would have a tendency to stick to a narrow range of responses. Such performance might be the result of a rigid pattern of habit of thinking, a narrow range of information and/or experience, limit intellectual energy and/or low motivation.

Originality. Rated highest in this dimension were the Engineering, Commerce and Communication Arts/Languages groups with a T score of 80 each. All the rest also registered T scores above the median except for Behavioral Sciences

Table 2
Creativity Profiles Across Different Fields

	Fluency		Flexibility		Originality		Elaboration		Total Score	
	\bar{x}	S	\bar{x}	S	\bar{x}	S	\bar{x}	S	\bar{x}	S
Architecture	19.40	10.16	13.5	5.89	33.90	13.79	128.10	51.82	209.85	75.25
Com/Bus Mgt/Econ	17.89	6.08	13.97	5.59	36.32	11.31	81.30	26.17	149.50	35.81
Com Sci/Com Eng'g	14.46	5.56	12.62	5.78	26.93	12.15	62.78	29.04	116.80	37.30
Com Arts/Languages	14.50	5.09	12.33	4.57	39.38	10.42	76.11	26.15	142.33	29.02
Education	15.22	5.97	12.57	4.82	28.60	12.37	63.05	24.22	119.45	35.06
Engineering	16.28	6.78	14.25	5.79	36.79	12.31	66.94	23.12	134.28	28.59
Fine Arts	20.04	9.52	12.61	6.24	32.14	11.34	108.85	43.74	173.66	55.46
Home Economics	17.20	6.03	15.87	5.68	29.83	13.11	50.83	15.92	113.75	31.90
Mass Comm	12.75	4.10	9.65	3.40	29.85	10.29	104.00	35.77	156.25	38.73
Math/Statistics	15.33	4.11	12.29	4.03	25.41	10.72	86.12	41.37	139.16	46.00
Music/Theater Arts	11.69	2.24	9.78	2.19	31.17	11.40	47.86	16.53	135.30	62.38
Natural Sciences	15.43	4.99	12.09	3.63	28.90	13.35	81.60	30.34	138.04	41.53
Behav'l. Sciences	13.62	4.27	10.57	2.63	26.77	11.23	67.91	27.76	118.88	35.27
Professional Group										
(Mixed)	15.21	4.88	10.95	5.29	34.08	13.62	102.34	51.99	162.60	63.04
Overall	15.53	6.13	12.51	5.10	30.74	12.57	75.57	36.28	136.64	57.43

and Mathematics/Statistics groups each with a T score of 30.

Torrance writes that a high score on originality indicates a great deal of intellectual energy and non-conformity. A high scorer in this dimension is able to "cut corners" in obtaining solutions, although this is not indicative of an erratic or impulsive behavior.

Elaboration. All groups got T scores above the median on this dimension except for Home Economics and Music/Theatre Arts, with Architecture, Fine Arts, Mass Communication and Professional Group registering the highest T scores.

The figural elaboration score reflects the S's ability to develop, embroider, embellish, carry out or otherwise make more complex ideas. Some minimum ability to do the kind of thinking represented by this score seems to be necessary for satisfactory adjustment. Torrance (1969) believes that delinquents and school dropouts seem to be characterized by low figural elaboration scores, although they may have high figural flexibility-originality scores.

Girls generally have higher figural elaboration scores than boys. Individuals in certain occupations also seem to have higher scores than those in other occupations. High elaboration scores seem, among other things, to be associated with keenness or sensitivity in observation.

Total TTCT Scores. The three groups who registered the highest total scores were Architecture, Fine Arts and the Professional Group, while the four who registered the lowest scores were the behavioral Sciences, Computer Science/Computer Engineering, Home Economics and Education.

Duncan's test of multiple comparisons was used on the subject's TTCT scores. Based on the results of this analysis, the following observations are made:

1. Fine Arts and Architecture students excelled in figural fluency. They were better able to generate quantities of figures or drawings in space than any of the other groups in this sample.

2. Students of Home Economics, Engineering and Commerce seemed to be more adept than other groups at solving problems requiring the generation of several equally acceptable solutions where the emphasis was on the quantity, variety and originality of responses. Their relatively high scores on flexibility also imply adaptability, resourcefulness, versatility, ingenuity, open-mindedness and tolerance.

3. In originality, the Duncan procedure reveals significant differences between the Professional Group, Architecture, Commerce, Engineering or Communication Arts/Languages on one hand and Mathematics/Statistics on the other. The former showed more inventiveness, uniqueness, innovativeness, genuineness, freshness and newness. They were more daring in venturing into the unknown, in exploring, manipulating and discovering new ways of doing things, new approaches and new possibilities to problem-solving. The latter's low score on Originality may be explained by the discipline, mathematics/statistics being "exact" sciences. Besides, in problem-solving, mathematicians and statisticians are usually guided by certain concepts, principles and procedural operations for quick and easy solution to problems.

4. Music and Theatre Arts students rated lowest on elaboration, flexibility and fluency but were at par with Fine Arts in originality. Dennis (1975) says that the tension of a test situation may militate against creative output, hence the low result on the three other dimensions.

5. With respect to total Creativity Scores, significant differences were found between any of the following "high creative" groups -- Agriculture, Fine Arts, Professional Group, Mass Communication, Commerce, Communication Arts/Languages, -- and any of the following "low creative" groups -- Home Economics, Computer Studies, Behavioral Sciences and Education. Architecture, Fine Arts and Professional Group rated highest in this dimension.

The hypothesis which states that "the more creative individuals think with greater fluency, flexibility, elaboration and originality than the less creative ones across fields" finds substantial support in this study, especially with respect to particular groups, e.g., Architecture and Fine Arts (found to be the most creative in this study) are the "top 2" in fluency, the "top 6" in flexibility, the "top 4" in originality and the "top 2" in elaboration.

These results parallel the findings of Mackinnon (cited in Vernon 1980) on artistic production and creativity, where architects received relatively high ratings compared to other creative subjects, namely, engineers, research scientists, mathematicians, novelists, essayists and poets. The architects in this study revealed themselves as broadly informed and, if not outstanding on tests of verbal intelligence, were nevertheless intellectually competent and showed a preference both for feeling (as among artists) and for thinking (as among engineers). Architects have to be both artists and engineers and this is probably the reason behind their superior overall performance in Torrance Test of Creative Thinking.

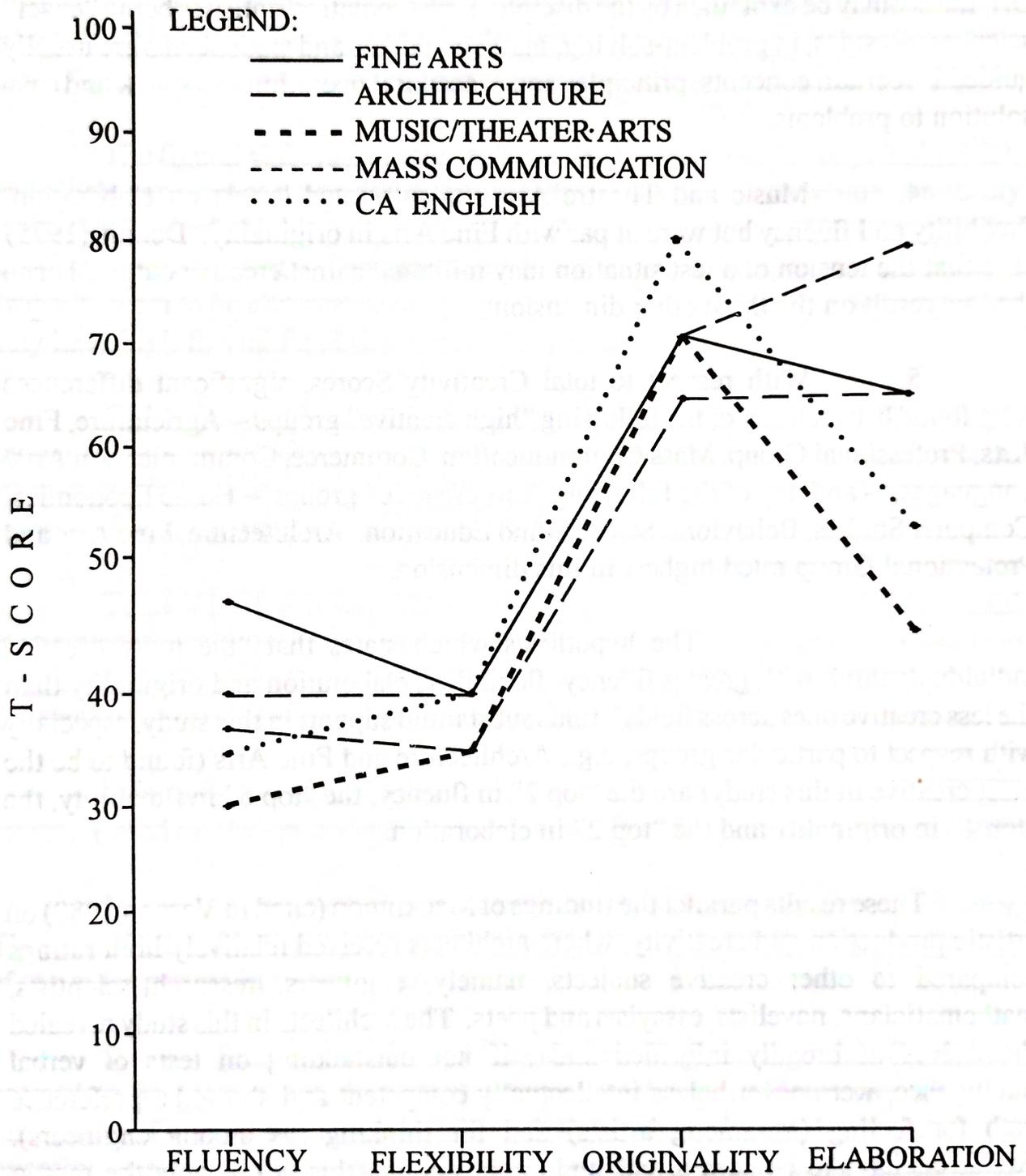


FIGURE 1-A. CREATIVITY PROFILE OF THE ARTS

6. Torrance writes that originality scores considered in relation to fluency can provide a measure of the degree of divergency in thinking. Based on this premise, it may be said that among the groups studied in this research, those with the highest thinking are the Architecture, Commerce and Engineering students.

In summary it appears that the Fine Arts and Architecture group were the most artistically-inclined among the sample groups studied, as reflected in their high figural fluency, figural elaboration and TTCT total scores. This implies that these students could be very productive (creative) when given the proper stimulation at the most opportune time. Harding (1962) and Treffinger (1980) both agree that the kind of environment opportunities do influence students' creative development to a great extent. Indeed the complex cognitive and affective components of creativity and the social, motivational and environmental influences upon creative expression have been described by Gowan (1977, 1980), Gowan and Olson (1979), Torrance (1980) and the resulting impression is that individual differences do exist in creative abilities and expression with respect to these factors. Some authors are of the opinion that each of us develops his own creative abilities to varying degrees; some of us to the extent of enriching only themselves, others extending beyond the self to enrich the family and society. All individuals are creative to some degree and differ only in their desire and willingness to acquire creative development skills. Simonton (1976 in Simonton 1983) notes that, up to a certain point, formal training appears to increase the probability of creative achievement, but too much formal education can actually decrease individual chances of attaining the "top." A moderate amount of formal education appears to be the best for creative development.

B. Differences in Personality Characteristics

Are there significant differences among the fourteen research subgroups in terms of personality characteristics?

Of 20 personality dimensions examined, only three failed to reach statistical significance (See Table 3 for F-values). These are *pagkamatulungin*, *pagkamahinahon* and *pagkapalakaibigan*. F-ratios for significant differences ranged from 1.888 to 5.4320 ($p < 0.05$), an indication perhaps that indeed creatives in different fields do differ in terms of degree of possession of a particular personality trait.

The Duncan Multiple Range test further confirmed the findings by indicating the order in which these variations occurred in 20 variables.

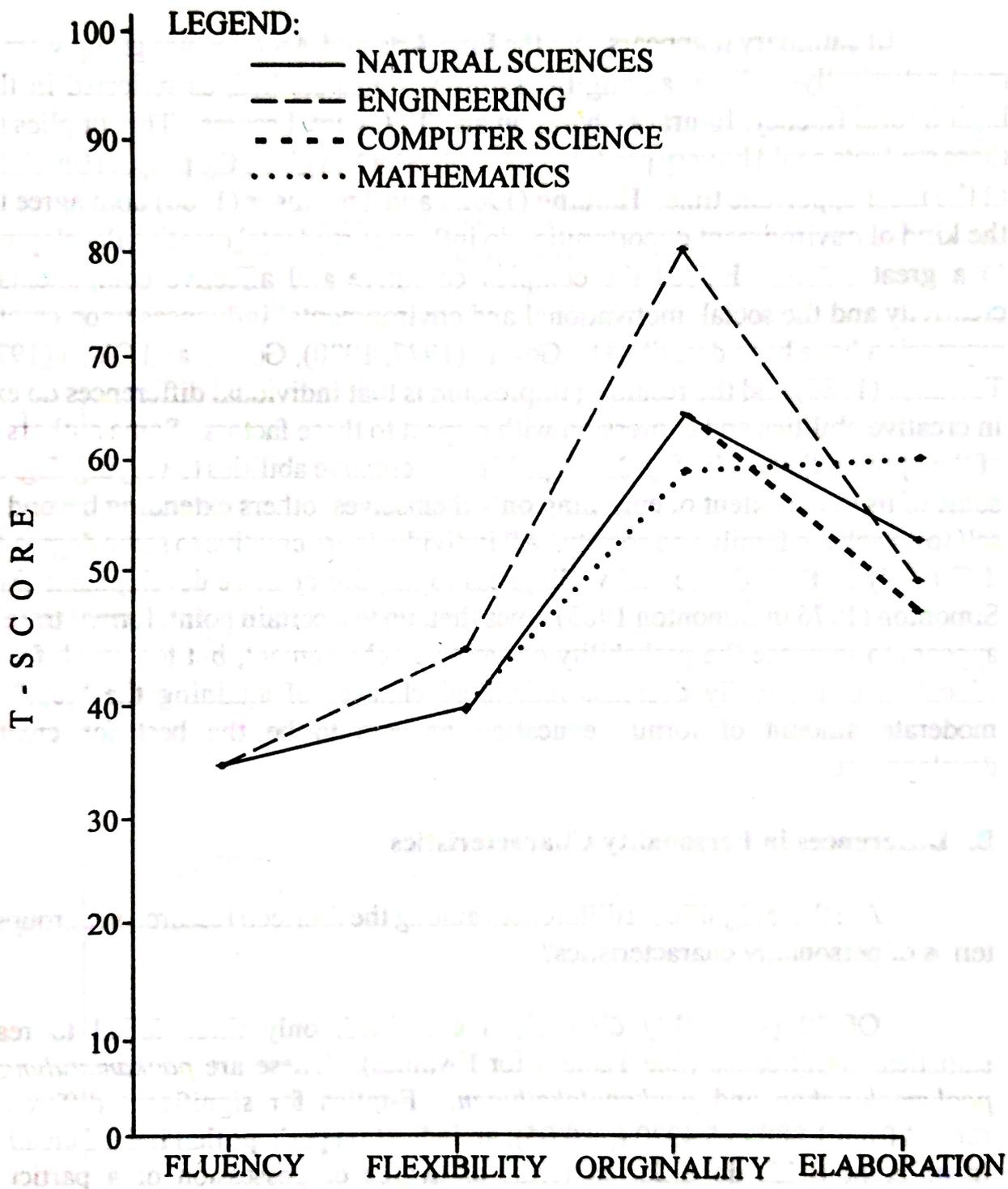


FIGURE 1B CREATIVITY PROFILE OF THE NATURAL/PHYSICAL SCIENCES

1. *Pagkamaalalahanin* (Thoughtfulness)

Fine Arts scored lowest in this trait, with Behavioral Sciences emerging on top. Significant differences were obtained between Fine Arts and the following groups: Home Economics, Communication Arts/Languages, Natural Sciences, Engineering, Education, Professional Group and Behavioral Sciences. A possible hypothesis to help account for this result would be that Fine Arts students usually spent lots of time and energy trying to concentrate on a particular creation while the mood lingered or lest the feeling vanished, e.g., painting on canvas and trying to perfect it, such that this left them probably less time to think about other people's needs or trying to be patient with them.

2. *Pagkamaayos* (Orderliness)

Found most orderly and systematic in their work and appearance were Communication Arts/Languages, Education, Behavioral Sciences, Home Economics, Natural Sciences and Music/Theatre Arts. Again, the most *kalat* (messy) of all the groups studied was Fine Arts. The Duncan Multiple Comparison test likewise revealed significant differences between Fine Arts and the following groups: Architecture, Mathematics/Statistics, Professional Group, Engineering and Computer Science.

3. *Pagkamadaldal* (Loquaciousness)

The most loquacious/talkative/inquisitive group was Commerce, followed by Mass Communications, Computer Studies, Communication Arts/Languages and Fine Arts in that order. Least loquacious/talkative was the Natural Sciences group. This latter group of students, as could be observed in their respective laboratories, tended to be moody and introverted. They probably felt that being talkative or gossipy was less rewarding than engaging themselves in real scientific experimenting or hard work. Nevertheless, in D.W. Mackinson's study (cited in Vernon, 1980) of creative architects, Taylor & Barron (1963), and Ausubel (1969), talkativeness is listed as one adjective most descriptive of the creative. Commerce students did a lot of sales talk. They had to be loquacious/talkative/inquisitive in order to be successful. The same was true with Mass Communications, Computer studies, Communication Arts/Language and Fine Arts students since these professions primarily involve interacting/dealing with people.

4. *Pagkamagalang* (Respectfulness)

Most respectful was the Professional Group, followed by Education, Engineering, Behavioral Sciences and Natural Sciences. Least respectful were Architecture and Commerce. This finding does not mean that the latter groups did not think much of what people did or say; it is just that the former had more of these courteous acts/humility than the latter.

5. *Pagkamalikhain* (Creativity)

The Duncan procedure likewise revealed significant differences in *pagkamalikhain* between Commerce and the following groups: Professional Groups, Fine Arts/Languages, Behavioral Sciences, Architecture and Computer Studies. Commerce scored lowest in this dimension. It is ironical to note that Commerce students perceived themselves to be non-creative, thus underrating themselves when their performance in TTCT proved to be satisfactory.

6. *Pagkamapagkumbaba* (Humility)

Fine Arts again scored lowest while the Professional Group scored highest in this dimension. The Duncan procedure also revealed significant differences between Fine Arts and the following groups: Natural Sciences, Engineering, Music and Theatre Arts, Education, Behavioral Sciences and Mathematics/ Statistics. The truly humble man does not look for flattery. He is as willing to be last as others are anxious to be first. He does not care what others think of him or his work. In Fine Arts, this seemed to be the opposite, subjects in this field being much interested in reaping honors, high reputation and human applause.

7. *Pagkamapagsapalaran* (Risk-taking)

The Natural Sciences ranked lowest in risk-taking with significant differences compared to the Professional Group, Mass Communication and Communication Arts/Languages, the latter rating highest in this particular trait. Significant differences were also observed between Natural Sciences and the following groups: Behavioral Sciences, Computer Studies and Engineering.

Perhaps the Natural Sciences Group was only willing to take calculated risks rather than readily plunge into the unknown without weighing carefully the consequences of their actions. The rest of the

groups simply believed more that risk-taking was essential to success.

Pagkamaramdamin (Sensitivity)

Another interesting finding was that the Professional Group ranked lowest in sensitivity than all the others, sensitivity here being defined as the tendency to react readily to emotionally arousing situations especially of the negative type (e.g., does not like to be criticized). This may have been due to the Professional Group's more openminded, patient, understanding and least "sensitive" than the rest of the sample.

Duncan's Multiple Range Test reported significant variations in sensitivity scores between the Professional Group and the following groups: Home Economics, Commerce, Architecture and Education. Home Economics was the most sensitive group in this sample.

Pagkamasayahin (Cheerfulness)

For this trait, significant differences were yielded between the scores of Natural Sciences and Mathematics/Statistics on one hand, and those of Mass Communications and Computer Studies on the other. That the Natural Scientists or Mathematicians/Statisticians were less inclined to see the humorous aspects of situations may be explained by the serious nature of their tasks, such as problem-solving or experimenting. Mass Communications and Computer Studies, while also involved in serious activities, tended to be humor-seekers; they liked stories with happy endings and readily laughed heartily. They had a more pleasant/cheerful disposition than the other groups.

Pagkamasikap (Achievement-Orientation)

With respect to this particular trait, the Professional Group scored highest, followed by Behavioral Sciences. Fine Arts, again, ranked lowest in this dimension, perhaps because of lack of the proper incentives/inspiration rather than the complete absence of the achievement drive itself. No other significant differences were reported between groups on this trait.

Pagkamasunurin (Obedience)

Most obedient were Music and Theatre Arts followed by Engineering, Commerce, Natural Sciences, Education, Computer Studies,

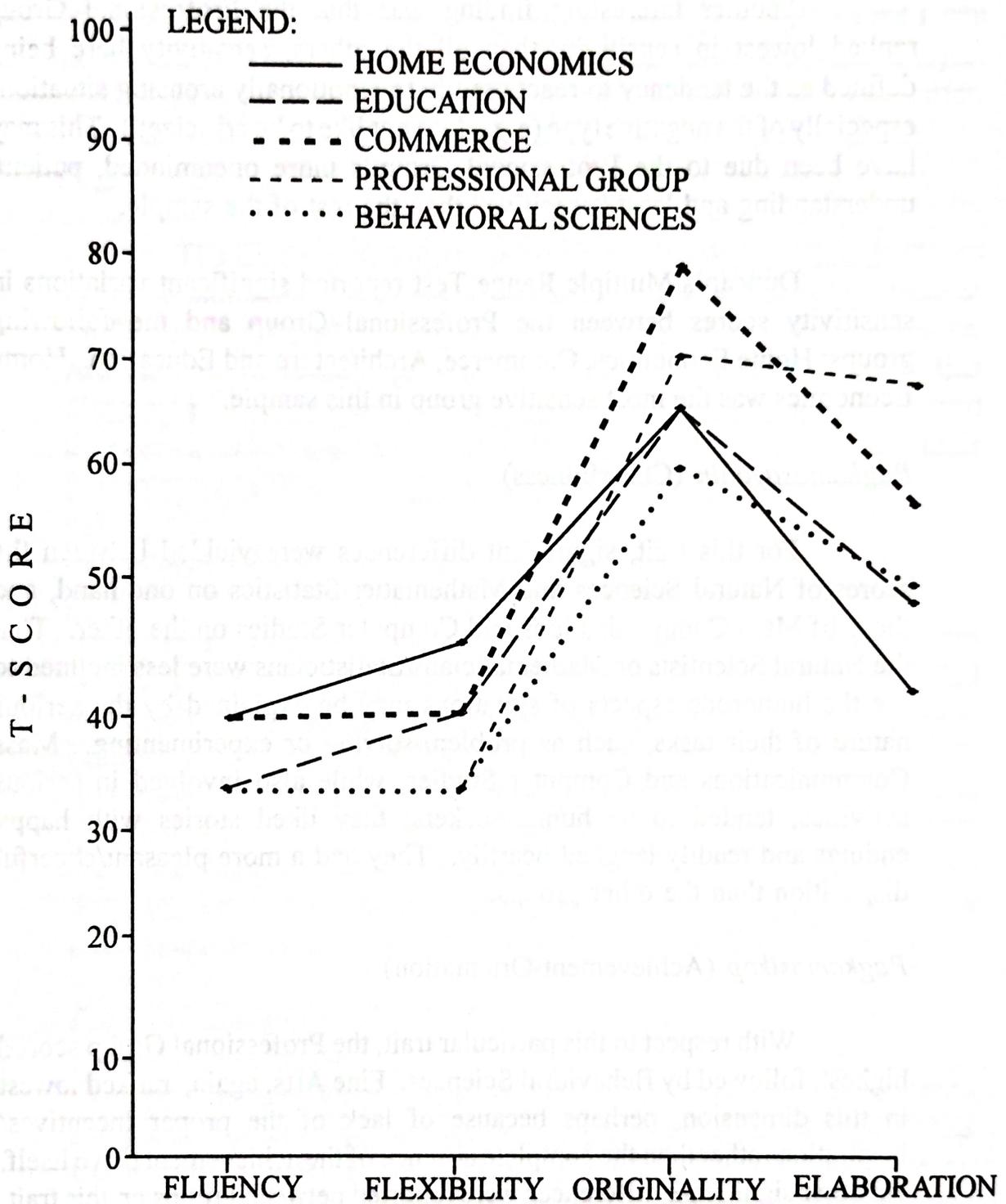


FIGURE 1C CREATIVITY PROFILE OF THE SOCIAL SCIENCES

Table 3

**Analysis of Variance for 20 Personality Dimensions
Across Different Fields**

Dimension	Source of Variation	D.F.	Sum of Squares	Mean Squares	F-ratio	F-prob
1. Pagkama- alaala	Between Groups	13	13.43.3497			
	Within Groups	468	14215.1492	103.3346	3.404	0.0000
	Total	481	15558.4961	0.3742		
2. Pagkama- ayos	Between Groups	13	1804.3726			
	Within Groups	468	123347102	138.7979	5.266	0.0000
	Total	481	14139.0820	26.3562		
3. Pagkama- madaldal	Between Groups	13	1517.5435			
	Within Groups	468	13573.8179	116.7341	4.025	0.0000
	Total	481	15091.3594	29.0039		
4. Pagkama- galang	Between Groups	13	570.3738			
	Within Groups	468	7569.0682	43.8749	2.713	0.0000
	Total	481	8139.4414	16.1732		
5. Pagkama- hinahon	Between Groups	13	757.5376			
	Within Groups	468	20674.0383	58.2721	1.319	0.1975
	Total	481	21431.5742			(n.s.)
6. Pagkama- likhain	Between Groups	13	1869.6187			
	Within Groups	468	12404.5836	143.8168	5.426	0.0000
	Total	481	14274.1992	26.5055		
7. Pagkama- pagkum- baba	Between Groups	13	1067.7721			
	Within Groups	468	10813.5266	82.1363	3.555	0.0000
	Total	481	11881.2969	23.1058		
8. Pagkama- pagsa- palaran	Between Groups	13	514.4637			
	Within Groups	468	6796.2849	39.5741	2.725	0.0010
	Total	481	7310.7461	14.5220		

Table 3, continued...

9. Pagkama-ramdamin	Between Groups	13	776.5608				
	Within Groups	468	12299.9510	59.7354	2.273	0.0066	
	Total	481	13076.5117	26.2819			
10. Pagkamasayahin	Between Groups	13	1276.9750				
	Within Groups	468	17651.8767	98.2288	2.604	0.0017	
	Total	481	18928.5816	27.7177			
11. Pagkamasikap	Between Groups	13	83.5814				
	Within Groups	468	3287.9485	14.1216	2.010	0.0185	
	Total	481	3471.5298	7.0255			
12. Pagkamasunurin	Between Groups	13	1239.3506				
	Within Groups	468	11303.0002	95.3347	3.947	0.0000	
	Total	481	12542.3477	24.1517			
13. Pagkamatolino	Between Groups	13	1941.1357				
	Within Groups	468	12864.7693	149.3181	5.432	0.0000	
	Total	481	14805.4888	27.488			
14. Pagkamatapat	Between Groups	13	840.9774				
	Within Groups	468	8047.6231	64.6213	3.758	0.0000	
	Total	481	8887.6992	17.1958			
15. Pagkamatiyaga	Between Groups	13	814.8823				
	Within Groups	468	12300.7715	62.6832	2.385	0.0042	
	Total	481	13115.6523				
16. Pagkamatulungin	Between Groups	13	243.7401				
	Within Groups	468	8002.0347	18.7492	1.097	0.3595	
	Total	481	8245.7734			(n.s.)	
17. Pagkamaunawain	Between Groups	13	596.9378				
	Within Groups	468	8129.0858	45.7492	2.644	0.0014	
	Total	481	8726.0234	17.3698			
18. Pagkapalakai-bigan	Between Groups	13	887.0414				
	Within Groups	468	26170.9712	68.2339	1.220	0.2611	
	Total	481	27058.0313	55.9209		(n.s.)	
19. Pagkaresponsable	Between Groups	13	579.5807				
	Within Groups	468	11060.1191	44.5831	1.888	0.0295	
	Total	481	11639.6992	23.6327			
20. Pagkama-paraan	Between Groups	13	1861.6397				
	Within Groups	468	8314.9883	142.2030	3.651	0.0000	
	Total	481	20176.2184				

Home Economics, Fine Arts and Architecture in that order. Most stubborn, hardheaded and non-conforming was the Professional Group. Perhaps it was a function of their physical, mental, emotional and social maturity that they were more independent-minded; they felt that they did not have to publicly conform with the opinion of the majority if this was contrary to their private opinion. Espiritu et al (1978) says that absolute conformity to social norms stifles individual creativity and initiative. Similarly, Hurlock (1980) adds that "unlike older children and adolescents who want to conform to the appearance, behavior and speech of their agemates for fear of being regarded as inferior, many young adults pride themselves at being different and do not regard this as an indication of inferiority." Hurlock further says that "because they are no longer shackled by the restrictions placed on their behavior by parents and teachers, young adults are free to be themselves and to do what they want to do." Non-conformity has been found to be a characteristic of the more creative (Socrates 1980, 1988, Steiner 1987, Taylor 1964, Ausubel 1969, Emma 1967, Godale in Klein 1983).

12. *Pagkamatalino* (Intelligence)

Rating themselves as least intelligent were Commerce, Natural Sciences and Engineering, although these ratings were negated by the actual CFIT (abstract intelligence) scores. Highest in intelligence self-rating were the Professional Group followed by Behavioral Sciences, Communication Arts and Mass Communication. The first three groups underrated themselves in this particular trait perhaps for fear of being labelled *mayabang*. The latter groups probably had a more realistic self-appraisal of their true personal worth.

13. *Pagkamatapat* (Honesty)

The Mathematics/Statistics group got the lowest mean score on this particular trait, while the highest score went to the Professional Group. Significant differences were also reported between Mathematics/Statistics and the following groups: Computer Studies, Natural Sciences, Communication Arts/Languages, Behavioral Sciences, Engineering, Home Economics, Architecture, Education and Mass Communications.

Perhaps the Mathematics/Statistics students were alluding to the kind of honesty that had to do with telling the truth even if this may hurt someone else's feelings. Sometimes one refrains from being blunt or brutally frank, if this will only ruin close interpersonal relationships or cause a rift among friends.

14. *Pagkamatiyaga* (Patience)

The Duncan Multiple Range Test revealed significant differences in this trait between Mass Communications on one hand and the following groups on the other: Professional Group, Education, Engineering, Behavioral Sciences and Computer Studies. The Professional Group proved to be the most patient. Mass Communications people were willing to "suffer" only what they chose to endure. They could be patient with certain persons but not with everyone. They were easily bored with routine. They wanted change. The Profession Group and the others mentioned above, however, made no exceptions and set no conditions as to when or with whom they would be patient. To them, patience was another form of self-giving, disregarding one's own convenience or inconvenience in deference to another. They realized that they had to practice a good deal of patience with people around them, as well as with their daily activities.

15. *Pagkamaunawain* (Capacity to be understanding)

Lowest in this trait was Fine Arts. Highest was the Professional Group. Significant differences were also observed between Fine Arts and the following groups: Engineering, Behavioral Sciences, Education, Mass Communications, Mathematics/Statistics, Natural Sciences, Music and Theatre Arts, Computer Studies and Communication Arts/Languages.

The findings may be due to the artist's having fluctuating moods, which oftentimes swing from excellent to poor. When caught in their high spirits, they could "translate and fix vibrations, images and emotions in a transcendent experience into intellectually negotiable forms" (Gowan, 1977). But when depressed, they sulked and brooded and were not likely to listen or talk to anyone, much less understand his feelings. The other groups excelling in this particular trait were more likely to give the other person a change to explain when aggrieved. They had extra patience and understanding.

16. *Pagkaresponsible* (Responsibility)

Found most responsible were Education, Professional Group and Engineering. Least responsible were Fine Arts and commerce.

It is easy to understand why the first three groups rated themselves highly on responsibility. It was because they thought their jobs chiefly involved the ability to carry out tasks on their own initiative without

prodding from others. Teachers, engineers and other professionals exhibit enough initiative to carry out activities which would eventually spell success. They could not afford to procrastinate in fulfilling assigned tasks. They are accountable to children, adults, society in general.

Artists are oftentimes swayed by their moods, emotions or inspirations; businessmen have to go by the Law of Supply and Demand to be successful. They can take time and wait for better opportunities.

17. *Pagkamaparaan* (Resourcefulness)

Found less resourceful was Commerce, while the most resourceful were Professional Group, Behavioral Sciences, Engineering, Mass Communications, Music and Theatre Arts, Natural Sciences, Computer Studies and Education.

Resourcefulness is akin to creativity so that four sub-groups in this sample (Computer Studies, Mass Communications, Behavioral Sciences and Professional Group), who rated themselves highly on creativity also rated highly on this trait. Commerce, lowest in creativity, also scored lowest on this trait.

Resourcefulness implies cleverness in finding, utilizing existing material resources, turning for assistance in difficulty or need in the absence of a visual means or source of supply. It implies the ability to deal promptly and effectively with problems and difficulties.

It probably would be unfair to say that the Commerce group was lacking in resourcefulness or creativity. It was just that they were not used to substituting materials for the real ones - in the preparations of projects, for example, or maybe they did not settle for less than the original job specification. Perhaps it can also be said that since most of the respondents in this group came from DLSU and UP and considering their relatively high SES, they may not have experienced the need for doing these things, e.g., substituting low cost materials for real ones.

PERSONALITY PROFILE (Summary)

From the preceding discussions and from the above data, it can be seen that all groups rated consistently high on two personality dimensions -- loquaciousness and helpfulness. Relatively high ratings were registered by the three groups, i.e., the

Arts, the Social Sciences and the Natural Sciences on three other traits, namely: creativity, risk-taking and patience.

All three groups scored low on the following dimensions: intelligence, sensitivity, responsibility and obedience.

Personality traits, where all three groups got average ratings, were cheerfulness, emotional stability, achievement orientation, honesty and resourcefulness.

Differences among the groups can be readily seen on the dimensions of thoughtfulness and orderliness, respectively, where the Arts scored quite low compared to the two other groups.

Some differences can also be seen in the following: 1) sociability, where the Social Sciences groups scored high while the two other groups rated average; 2) capacity to be understanding, and 3) respectfulness, where the Natural Sciences group scored high and the two other groups rated average, respectively. The greatest disparity seems to be on humility where the Natural Sciences group scored high, and the Social Sciences group average, and the Arts group low.

The high rating on loquaciousness of all groups in the sample indicates the inclination of the creative person in this study to be inquisitive about other people's lives. Whether this trait can be considered positive or negative will depend on the kind of relationship existing between the people concerned. For example, some perceive this tendency to meddle in someone else's affairs as an impediment to freedom, because the other individual cannot innovate nor be creative on his own (Andres, 1981). On the other hand, some view this tendency as positive meddling, as *pagmamalakit* or *kabalaka* (deep concern) for someone. For Filipinos, intruding into someone else's affairs shows deep concern for the person; for friends such concern and intrusion is a legitimate concern (Bonifacio, 1977 in Timothy Church 1986). To Joco (in Timothy Church, 1988), it is the ability to feel another's emotional needs as against a completely negative trait of being just plain gossipy or being someone who keeps meddling over someone else's affairs.

Indeed, loquaciousness can be seen in this way if taken hand in hand with the equally high rating on helpfulness. Deep concern for others is implied in one's willingness to offer assistance and to share one's resources with others without expecting anything in return.

Furthermore, loquaciousness, as mentioned by the PPP, includes the inclination to befriend people. The high rating on this dimension is borne out by

relatively high ratings on sociability of all the groups.

Guthrie and Azores (1968) studied urban college students and adults and found that the most desirable personality characteristics are "kind," "thoughtful," "understanding," "honest" and "friendly." *Woman Today* (March 22, 1989) similarly lists twelve key traits successful people have in common among which are positive attitude, plenty of self-confidence, risk-taking, and good communication/problem solving skills, a sense of purpose and a desire to contribute to society.

Of the traits found by Socrates (1988), Bachtold (1980) and Godale (1970) in Klein 1983, as descriptive of the highly creative, the subjects in this study rated relatively high on sociability, and self-confidence as implied by all the groups' high scores on risk-taking.

The relatively high rating on patience, thoughtfulness, capacity for understanding, respectfulness and humility implies that the creative subjects in this study are no different from most Filipino college students and professionals who identified these among others as ideal traits (Codorniz, 1988).

It must be noted, though, that "ideal traits" identified in studies like that of Codorniz (1988) -- such as intelligence, obedience and responsibility -- were among those where the subjects of this study rated low.

As has been mentioned earlier, the low rating on intelligence contradicts the results of the CFIT where all groups in the study rated above average to superior IQs. This discrepancy has been attributed to another trait, humility, a valued trait among Filipinos which is manifested in the tendency to downplay one's worth or achievements.

The low rating on obedience is a striking difference between the subjects in this study and most Filipinos. Perhaps, this is a reflection of the tendency of creatives to be independent-minded and non-conformist in their behavior (Taylor 1964, Ausubel 1969, Godale 1983, Socrates 1980, 1988, Steiner 1987).

In summary, it can be said that the perceptions of the subjects in this study of themselves show many traits which are considered desirable for a good or successful person and some highly valued by Filipinos. However, they also exhibit tendencies which make them distinct from the rest, which may be a function of their creative abilities, notably the inclination to be non-conformist, to take risks and to be less orderly. Finally, the subjects in this study perceive themselves as creative, a perception that confirms what their nominators think of them.

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