



RESEARCH ARTICLE

Designing Sustainability: A Qualitative Exploration of Innovation, Aesthetic Creativity, and Environmental Awareness in Bangladesh Television Set Design

^{1*}Sangita Barua, ²Kanwaljit Kaur

¹PhD research fellow, Guru Kashi University, Punjab, India.

²Associate Professor, Guru Kashi University, Punjab, India.

ABSTRACT

Television set design plays a significant role in shaping visual communication, audience engagement, and artistic expression within broadcast media. In recent years, growing attention has been directed toward the integration of innovative design approaches and environmentally responsible production practices across creative industries. Despite this shift, limited scholarly attention has been given to how innovation, aesthetic creativity, and environmental awareness intersect within television set design in Bangladesh. This study employs a qualitative literature-based exploratory approach, drawing upon scholarly literature, design studies, and sustainability research to examine the relationship among innovation, aesthetic creativity, environmental awareness, and television set design in Bangladesh. The findings indicate that contemporary television set design in Bangladesh is increasingly influenced by technological innovation, creative experimentation, and changing audience expectations. At the same time, awareness of environmental sustainability is emerging through the adoption of reusable materials, resource-conscious production methods, and efforts to reduce design related waste. However, financial constraints, limited institutional support, and the absence of formal sustainability guidelines continue to challenge the implementation of environmentally responsible practices. The study contributes to the growing literature on sustainable design by demonstrating how artistic creativity and environmental considerations can coexist within television production environments. It further highlights the need for industry specific policies and professional training initiatives that support sustainable innovation in Bangladesh's television sector.

Keywords: *Television Set Design, Innovation, Aesthetic Creativity, Environmental Awareness, Sustainable Design, Bangladesh Television*

INTRODUCTION

1.1 Background of the Study

Television is a visual medium in which meaning is communicated not only through dialogue and performance but also through the design of the physical environment in which those elements are presented. Among the various components of television production, set design plays a crucial role in shaping visual identity, audience perception, and narrative atmosphere. Through the careful arrangement of space, color, texture, lighting, and symbolic elements, television set design contributes to the overall aesthetic quality of a program and influences how viewers interpret visual content (Zettl, 2015). Consequently, set design has evolved from a functional production requirement into an important form of artistic expression within contemporary media industries.

The rapid expansion of television broadcasting and digital media technologies has transformed production practices across the world

¹PhD research fellow, Guru Kashi University, Punjab, India.

Email-id:

Corresponding Author: Sangita Barua,
PhD scholar, Guru Kashi University, Talwandi Sabo, Bathinda,
Punjab, India

DOI: <https://doi.org/10.63856/ijis/v2i7/00005>

How to cite this article: Barua, S., (2026). Designing Sustainability: A Qualitative Exploration of Innovation, Aesthetic Creativity, and Environmental Awareness in Bangladesh Television Set Design. *International Journal of Integrative Studies*, 2(7), 33-40.

Source of support: Nil

Conflict of interest: None.

Received: 25/06/2026 **Revised:** 30/06/2026 **Accepted:** 15/07/2026

Published: 28/07/2026

Contemporary television studios increasingly incorporate innovative design techniques, digital technologies, and creative visual strategies to enhance audience engagement and maintain competitive relevance (Millerson & Owens, 2012). These developments have encouraged designers to experiment with new materials, adaptable structures, and technologically integrated environments that support both artistic objectives and production efficiency. Within this changing landscape, innovation has become a defining characteristic of successful television set design.

Alongside technological transformation, growing concerns about environmental sustainability have influenced discussions within design and creative industries. Sustainable design emphasizes the responsible use of resources, environmental awareness, waste reduction, and the adoption of eco-friendly production practices (McLennan, 2004). While sustainability has become an important consideration in architecture, interior design, and product design, comparatively little attention has been devoted to its application within television production environments. The temporary nature of many television sets, combined with frequent redesigns and material consumption, raises important questions regarding environmental responsibility in broadcast design practices.

In Bangladesh, television remains a significant cultural and communicative institution. Television channels continuously seek innovative visual approaches to attract audiences and strengthen program identity. As a result, set designers increasingly operate at the intersection of artistic creativity, technological innovation, and commercial expectations. However, scholarly investigations of Bangladesh television have primarily focused on media content, audience behavior, and communication processes, while the artistic and environmental dimensions of television set design remain largely unexplored. Examining these dimensions is therefore important for understanding how contemporary design practices contribute to both cultural production and sustainable development.

1.2 Research Problem

Despite increasing global attention to sustainable design and environmentally responsible production practices, research examining sustainability within television set design remains limited, particularly in developing countries. Existing studies have largely concentrated on technical production processes, media content, or broadcasting systems, providing relatively little insight into how set designers integrate innovation, aesthetic creativity, and environmental awareness within their professional practices.

The absence of research on Bangladesh television set design creates an important knowledge gap. While television channels continue to invest in visually sophisticated production environments, there is limited

understanding of whether sustainability considerations influence design decisions, material selection, or production strategies. Furthermore, the relationship between artistic creativity and environmental responsibility remains insufficiently examined within the context of television production. Addressing this gap is important for advancing both academic knowledge and professional practice in the fields of Fine Arts, media production, and sustainable design.

1.3 Research Objectives

This study seeks to achieve the following objectives:

1. To explore innovative practices employed in television set design within Bangladesh.
2. To examine the role of aesthetic creativity in shaping visual identity and artistic expression in television production.
3. To investigate the extent of environmental awareness and sustainable design practices among television set designers.
4. To identify the challenges and opportunities associated with integrating sustainability into television set design.

1.4 Significance of the Study

This study contributes to the growing body of knowledge on television production design by examining the intersection of innovation, aesthetic creativity, and environmental sustainability within the context of Bangladesh Television. From a theoretical perspective, it extends discussions of sustainable design into an area that has received limited scholarly attention, thereby broadening the scope of research within Fine Arts and media studies. The study also contributes to emerging debates concerning the role of creative industries in achieving sustainable development objectives.

From a practical perspective, the findings may assist television producers, set designers, media organizations, and policy-makers in developing strategies that support environmentally responsible production practices while maintaining artistic quality and creative innovation. By highlighting both existing practices and continuing challenges, the research offers insights that may encourage the adoption of more sustainable approaches to television set design in Bangladesh and comparable media environments.

2. Literature Review

2.1 Television Set Design as Visual Culture and Fine Arts

Television set design occupies a distinctive position within visual culture because it functions simultaneously as an artistic practice and a communicative medium. Beyond providing a physical backdrop for television programs, set design contributes to the construction of meaning, atmosphere, and visual identity. Scholars of

production design argue that visual environments influence audience interpretation by shaping perceptions of space, mood, character, and narrative development (Barnwell, 2017; McClellan, 2016). From this perspective, set design should be understood not merely as a technical component of production but as a form of visual storytelling that actively participates in the communication process.

Within Fine Arts discourse, television set design shares important characteristics with scenography, an interdisciplinary practice that integrates space, visual aesthetics, material culture, and audience engagement (Howard, 2009; McKinney & Butterworth, 2015). Scenographic approaches emphasize that designed environments are not passive settings but active contributors to meaning-making. Through the interaction of color, texture, form, lighting, and spatial composition, these environments create emotional and symbolic associations that shape audience experience.

The development of television production design has further strengthened its artistic significance. Contemporary production designers are increasingly recognized as visual authors who contribute to the overall aesthetic direction of media content (Barnwell, 2017). Educational and professional frameworks in film and television production similarly emphasize visual storytelling, artistic vision, and conceptual thinking as central components of production design practice.

Consequently, television set design can be viewed as an intersection of artistic creativity, visual communication, and cultural representation. This perspective is particularly relevant within Bangladesh, where television continues to serve as an important platform for cultural expression and public communication.

2.2 Innovation and Aesthetic Creativity in Television Production Design

Innovation has become an increasingly important aspect of television production as media industries respond to technological change and evolving audience expectations. In production design, innovation extends beyond the adoption of new technologies and includes the development of original visual concepts, adaptive design strategies, and creative problem solving. Research on design processes suggests that creativity emerges through experimentation, visualization, collaboration, and the exploration of alternative design possibilities (Wille, 2015).

Aesthetic creativity remains central to this process. Designers employ artistic principles to construct visually compelling environments that support narrative communication and audience engagement. Barnwell (2017) argues that production design is fundamentally concerned with visual storytelling, where spatial organization, color relationships, and material selection contribute to the communication of meaning. Similarly,

visual design scholarship highlights the importance of creativity in generating innovative visual solutions that enhance both functionality and aesthetic value (Barnwell, 2017; Zettl, 2015).

Technological developments have expanded opportunities for creative experimentation within television production. Digital modelling, virtual environments, computer-assisted visualization, and hybrid production techniques allow designers to create increasingly sophisticated visual experiences. Educational programs in contemporary television and film design increasingly integrate both traditional artistic skills and digital technologies, reflecting the growing convergence of creativity and innovation in production environments.

Nevertheless, creativity should not be reduced solely to technological advancement. Creative innovation also involves the ability to interpret cultural contexts, communicate symbolic meanings, and develop original visual identities. Effective television set design therefore requires a balance between artistic imagination, practical production requirements, and audience expectations.

2.3 Environmental Sustainability and Green Design Practices

Environmental sustainability has emerged as a major concern across design disciplines during the past two decades. Recent studies demonstrate a growing body of research examining sustainability within creative and cultural industries, highlighting increasing attention to environmental responsibility, resource efficiency, and sustainable innovation (Kovaitė et al., 2022). Sustainable design seeks to minimize negative environmental impacts through responsible resource management, material efficiency, and environmentally conscious decision making (McLennan, 2004; Bhamra & Lofthouse, 2021). Rather than treating environmental concerns as separate from design objectives, sustainable design frameworks encourage designers to integrate ecological considerations into the entire design process.

Recent discussions within film and television production have highlighted the environmental consequences of temporary construction, material waste, and short production cycles. Production designers and industry practitioners increasingly advocate the reuse of materials, recycling strategies, modular construction methods, and sustainable sourcing practices as means of reducing environmental impact.

The relationship between sustainability and creativity has also attracted growing scholarly attention. Sustainable design is no longer viewed as a limitation on artistic expression; instead, it is increasingly understood as a catalyst for innovation. Designers are encouraged to develop environmentally responsible solutions that simultaneously satisfy aesthetic, functional, and cultural objectives (McLennan, 2004).

Despite these developments, sustainability remains an

underexplored area within television set design research. Most existing studies focus on architecture, product design, or urban environments, while comparatively little attention has been given to production design within television industries. Recent research further suggests that sustainability initiatives within creative industries often remain fragmented and unevenly implemented despite increasing policy attention and public awareness. The gap between sustainability ambitions and practical implementation continues to be a significant challenge across creative sectors, including media and production environments (Davis & Charter, 2025).

2.4 Research Gap

The reviewed literature demonstrates that television set design is widely recognized as a significant component of visual storytelling and artistic production. Existing scholarship has also established the importance of innovation, creativity, and sustainability within contemporary design practice. However, these themes are often examined independently rather than as interconnected dimensions of television production design.

Furthermore, there remains a notable absence of research investigating how innovation, aesthetic creativity, and environmental awareness interact within the context of Bangladesh television. Existing studies rarely address the experiences of set designers, production professionals, and creative practitioners who are directly involved in designing television environments. Consequently, limited knowledge exists regarding the opportunities and challenges associated with sustainable television set design in Bangladesh.

Critical Evaluation

A critical review of the literature suggests that current scholarship provides valuable theoretical insights into production design, creativity, and sustainability, yet significant contextual and empirical gaps remain. Much of the existing research originates from Western production environments and offers limited understanding of how these concepts operate within developing media industries. The absence of studies focusing on Bangladesh television indicates a need for context specific research capable of explaining how innovation, aesthetic creativity, and environmental awareness are negotiated within local production practices. Recent scholarship also highlights the growing importance of circular economy principles and sustainable production practices within creative industries. Nevertheless, empirical research focusing on media production design remains limited, particularly within South Asian contexts (Davis & Charter, 2025; Kovaité et al., 2022). Addressing this gap forms the central contribution of the present study. Furthermore, the limited attention given to television production design within sustainability research suggests that

environmentally responsible creative practices remain insufficiently theorized in existing scholarship.

3. Theoretical and Conceptual Framework

3.1 Creativity Theory

Creativity Theory provides a useful framework for understanding how designers generate original ideas and transform them into meaningful visual outcomes. Creativity is commonly understood as the ability to produce work that is both novel and appropriate within a particular context (Runco & Jaeger, 2012). Within television production design, creativity extends beyond artistic talent and involves the development of innovative solutions that address aesthetic, functional, and communicative objectives. According to Amabile (1996), creative performance emerges through the interaction of domain knowledge, creative thinking skills, and intrinsic motivation. In the context of television set design, creativity enables designers to develop visually engaging environments that communicate narrative meanings, enhance audience experience, and respond to changing production demands. Creativity Theory therefore provides an important lens for examining how television set designers employ artistic imagination and innovation in their professional practice.

3.2 Sustainable Design Theory

Sustainable Design Theory emphasizes the integration of environmental responsibility into design decision making. Rather than focusing solely on aesthetics or functionality, sustainable design encourages designers to consider the long-term environmental consequences of material selection, production processes, and resource consumption (McLennan, 2004). The theory advocates environmentally conscious approaches that minimize waste, promote material efficiency, and support sustainable development goals. Within creative industries, sustainable design has increasingly become a framework for balancing artistic expression with ecological responsibility. Applying this perspective to television set design allows for an examination of how designers incorporate environmental awareness into production practices while maintaining visual quality and creative innovation.

3.3 Conceptual Framework of the Study

The present study integrates Creativity Theory and Sustainable Design Theory to explore the relationship among innovation, aesthetic creativity, environmental awareness, and sustainable television set design. The framework assumes that innovation practices provide opportunities for experimentation and creative problem solving. These practices contribute to the development of aesthetic creativity, which shapes the visual identity and artistic quality of television sets. Environmental awareness further influences design decisions by

encouraging the adoption of sustainable materials, resource-efficient production methods, and waste reduction strategies. Together, these interconnected

dimensions contribute to the development of sustainable television set design practices within the Bangladesh television industry.

Figure 1. Conceptual Framework of the Study

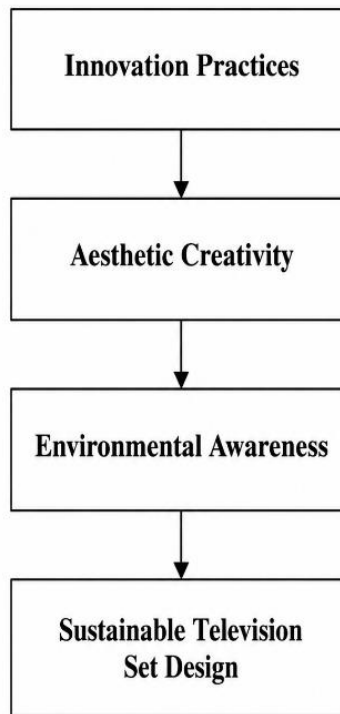


Figure 1.

Conceptual framework illustrating the relationship among innovation practices, aesthetic creativity, environmental awareness, and sustainable television set design.

Source: Author's conceptualization based on Creativity Theory (Amabile, 1996) and Sustainable Design Theory (McLennan, 2004).

4. Methodology

4.1 Research Design

This study employed a qualitative literature-based exploratory research design. The study synthesizes scholarly literature, theoretical perspectives, and published research related to television production design, creativity, and sustainability. Qualitative research is particularly suitable for investigating experiences, perceptions, and professional practices within specific social and cultural contexts (Creswell & Poth, 2018). Given the exploratory nature of the study, a qualitative design provided an opportunity to obtain in depth insights into how television production professionals understand and implement creative and sustainable design practices. The research focused on scholarly interpretations, theoretical perspectives, and published discussions relating to contemporary television set design.

4.2 Sources of Data

The study utilized academic books, peer-reviewed journal articles, design studies, and sustainability literature as

primary sources of data. Sources were selected based on their relevance to television production design, visual culture, creativity, and sustainable design practices.

4.3 Data Collection

Data were collected through systematic review and examination of scholarly publications, books, and relevant design literature. Additional insights were obtained from visual materials and professional discussions relating to television production design.

4.4 Data Analysis

The collected data were analyzed using thematic analysis. Thematic analysis is a widely accepted qualitative analytical method that facilitates the identification, organization, and interpretation of recurring patterns within qualitative data (Braun & Clarke, 2022). Relevant scholarly texts, visual materials, and theoretical sources were systematically reviewed, coded, and categorized into themes related to innovation, aesthetic creativity, environmental awareness, and sustainable design

practices. The resulting themes formed the basis for the interpretation and discussion of the findings.

4.5 Ethical Considerations

Because this study relied exclusively on published literature and secondary sources, no human participants were involved. Ethical considerations focused on accurate citation, responsible use of scholarly sources, academic integrity, and transparent reporting of findings in accordance with accepted research standards (Israel & Hay, 2006).

5. Findings and Discussion

5.1 Innovation in Bangladesh Television Set Design

An important pattern emerging from contemporary television production practices is the growing significance of innovation in television set design in Bangladesh. The growing competition among television channels and the expansion of digital broadcasting have encouraged designers to adopt new technologies and contemporary production techniques. Rather than relying solely on traditional studio construction methods, designers increasingly integrate digital visualization tools, computer-assisted design software, and adaptable set components to enhance both efficiency and visual quality. Digital integration has significantly influenced contemporary production design practices. Advances in lighting technologies, digital backdrops, virtual graphics, and multimedia display systems have expanded creative possibilities within television studios. Similar developments have been observed internationally, where technological innovation has transformed production design into a more flexible and interactive creative process (Barnwell, 2017). These technologies enable designers to experiment with spatial arrangements, visual effects, and audience engagement strategies while maintaining production efficiency.

Contemporary design approaches also reflect changing audience expectations. Television viewers increasingly encounter sophisticated visual environments across digital platforms, creating pressure for broadcasters to improve production quality. As a result, designers are adopting more dynamic and concept-driven approaches that combine functionality with artistic innovation. These developments demonstrate that innovation is not limited to technology alone but also includes new methods of creative thinking and problem-solving within television production environments.

5.2 Aesthetic Creativity and Artistic Expression

The reviewed literature consistently identifies aesthetic creativity as a central element of television set design. The visual appearance of a studio directly influences audience perception and contributes to the overall identity of a television program. Designers employ color, form, space, and symbolic elements to create visually engaging

environments that communicate specific meanings and emotional responses.

Color functions as an important expressive tool within television production. Different color schemes are used to establish mood, reinforce program themes, and strengthen brand identity. Visual communication scholars argue that color influences both emotional interpretation and audience engagement (Zettl, 2015). Similarly, form and spatial composition contribute to the organization of visual information, helping viewers navigate complex visual environments while maintaining aesthetic coherence.

Contemporary television design practices also reveal the continuing importance of cultural motifs in shaping visual identity and audience engagement. Designers often incorporate locally recognizable patterns, artistic traditions, and cultural references to strengthen cultural representation and audience connection. Such practices contribute to the preservation of visual heritage while supporting creative innovation. This observation aligns with broader discussions within visual culture studies, which emphasize the role of design in communicating cultural identity (McKinney & Butterworth, 2015).

Visual storytelling represents another important dimension of aesthetic creativity. Television sets function not merely as backgrounds but as narrative spaces that support communication and meaning-making. Through the integration of artistic elements and spatial design, production environments contribute to the overall storytelling process and enhance audience experience.

5.3 Environmental Awareness and Sustainable Design Practices

The reviewed literature indicates that environmental awareness is becoming an increasingly important consideration within television production design. Although sustainability has not yet become a dominant principle in many production environments, increasing recognition of environmental issues has encouraged designers to consider more responsible approaches to material selection and resource use.

One notable practice involves the use of recycled materials in set construction. Recycled wood, metal structures, and repurposed decorative elements can reduce waste while maintaining visual quality. Sustainable design scholars argue that material reuse represents an effective strategy for minimizing environmental impact without compromising creative outcomes (McLennan, 2004).

Material reuse also contributes to production efficiency. Rather than constructing entirely new sets for each program, designers increasingly adapt existing structures and components for different production purposes. This approach not only reduces material consumption but also lowers production costs. Such practices demonstrate how environmental awareness can generate practical and economic benefits alongside ecological advantages.

Eco-friendly production practices further support sustainable design objectives. These practices include energy efficient lighting systems, responsible waste management, and the selection of environmentally preferable materials. While the implementation of these approaches remains uneven, current production practices indicate a gradual increase in awareness regarding the environmental consequences of television production. Sustainable design therefore appears to be emerging as an important consideration within the future development of Bangladesh television set design.

5.4 Challenges and Future Directions

Despite growing interest in innovation and sustainability, several challenges continue to influence television set design practices in Bangladesh. Budget limitations remain one of the most significant obstacles. Financial constraints often restrict access to advanced technologies, environmentally friendly materials, and long-term investment in sustainable production infrastructure. Consequently, designers frequently prioritize immediate production requirements over sustainability objectives.

Institutional constraints also affect implementation. The absence of formal sustainability guidelines within television production organizations limits the systematic adoption of environmentally responsible practices. Without organizational policies or industry standards, sustainability often depends on individual initiative rather than institutional commitment.

Professional training represents another important challenge. Although many designers possess strong artistic capabilities, opportunities for specialized training in sustainable production design remain limited. Expanding professional development programs could strengthen knowledge regarding innovative technologies, environmentally responsible materials, and sustainable design strategies.

Looking toward the future, sustainable policy development will be essential for promoting environmentally responsible television production. Industry organizations, educational institutions, and policymakers can play an important role in establishing standards that encourage innovation while supporting sustainability objectives. Greater collaboration among these stakeholders may facilitate the development of production environments that are simultaneously creative, efficient, and environmentally responsible.

Overall, the reviewed literature indicates that innovation, aesthetic creativity, and environmental awareness are increasingly interconnected dimensions of television set design. While significant challenges remain, the integration of these elements offers valuable opportunities for advancing sustainable television production practices within Bangladesh.

6. Conclusion

6.1 Summary of Findings

The present study examined the relationship among innovation practices, aesthetic creativity, environmental awareness, and sustainable television set design within the context of Bangladesh Television. The findings indicate that television set design has evolved beyond its traditional functional role and now serves as an important medium of artistic expression and visual communication. Contemporary production environments increasingly incorporate innovative technologies, digital integration, and adaptive design approaches to enhance visual quality and audience engagement. The study further demonstrates that aesthetic creativity remains central to television production design through the strategic use of color, form, spatial organization, cultural motifs, and visual storytelling. In addition, growing environmental awareness has encouraged the adoption of sustainable practices, including material reuse, recycling, and resource-efficient production methods.

6.2 Theoretical Contributions

The study contributes to the existing literature by connecting Creativity Theory and Sustainable Design Theory within the field of television production design. While previous research has often examined innovation, creativity, and sustainability as separate areas of inquiry, this study highlights their interconnected nature within a single design framework. The conceptual framework developed in this research demonstrates how innovation practices can stimulate aesthetic creativity, which in turn promotes environmental awareness and supports sustainable television set design. This integrated perspective extends discussions within Fine Arts, media studies, and sustainable design scholarship.

6.3 Practical Implications

The findings have practical significance for television set designers, producers, media organizations, and policy-makers. The study suggests that sustainable design principles can be incorporated into television production without compromising artistic quality or creative innovation. Greater emphasis on environmentally responsible material selection, resource management, and sustainable production planning may enhance both environmental performance and operational efficiency. Furthermore, institutional support and professional training can facilitate the wider adoption of sustainable design practices across the television industry.

6.4 Future Research Directions

Future studies may build upon this exploratory literature-based research by conducting interviews with television set designers, art directors, producers, and studio managers from different television networks in Bangladesh. Comparative investigations between public and private television organizations could provide deeper

insights into variations in design practices and sustainability initiatives. Further research may also examine the impact of emerging technologies, virtual production systems, and digital scenography on sustainable television set design. Such investigations

would contribute to a more comprehensive understanding of how creative industries can balance innovation, artistic excellence, and environmental responsibility in an increasingly dynamic media landscape.

References

1. Amabile, T. M. (1996). *Creativity in context*. Westview Press.
2. Barnwell, J. (2017). *Production design for screen: Visual storytelling in film and television*. Bloomsbury Visual Arts.
3. Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
4. Braun, V., & Clarke, V. (2021). *Thematic analysis: A practical guide*. SAGE Publications.
5. Bhamra, T., & Lofthouse, V. (2021). Thirty years of design for sustainability: An evolution of research, policy and practice. *Design Science*, 7, e40. <https://doi.org/10.1017/dsj.2021.39>
6. Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.
7. Denzin, N. K. (2017). *The research act: A theoretical introduction to sociological methods* (2nd ed.). Routledge.
8. Davis, T., & Charter, M. (2025). Creative industries and the circular economy: A reality check across global policy, practice, and research. *Sustainability*, 17(23), 10460. <https://doi.org/10.3390/su172310460>
9. Howard, P. (2009). *What is scenography?* Routledge.
10. Israel, M., & Hay, I. (2006). *Research ethics for social scientists*. SAGE Publications.
11. Kovaitė, K., Šūmakaris, P., & Korsakienė, R. (2022). Sustainability in creative and cultural industries: A bibliometric analysis. *Creativity Studies*, 15(1), 278–298. <https://doi.org/10.3846/cs.2022.16565>
12. Millerson, G., & Owens, J. (2012). *Television production* (15th ed.). Focal Press.
13. McClellan, P. (2016). *Production design: Visual design for film and television*. CRC Press.
14. McKinney, J., & Butterworth, P. (2015). *The Cambridge introduction to scenography*. Cambridge University Press.
15. McLennan, J. F. (2004). *The philosophy of sustainable design: The future of architecture*. Ecotone Publishing.
16. Patton, M. Q. (2015). *Qualitative research and evaluation methods* (4th ed.). SAGE Publications.
17. Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, 24(1), 92–96. <https://doi.org/10.1080/10400419.2012.650092>
18. Wille, J. I. (2015). Shaping dreams: Design ideas and design fiction in movie and television production design. In C. A. Miller (Ed.), *Designing cultures of the imagination* (pp. 157–176). Routledge.
19. Zettl, H. (2015). *Sight, sound, motion: Applied media aesthetics* (7th ed.). Cengage Learning.