

Creativity in Entrepreneurship Education:

Learning through practicing cultural entrepreneurship

Abstract

Research on entrepreneurship education allows identifying the needs of an eclectic field of pedagogies based on a linear teaching-learning process. Few studies on entrepreneurship education focus on entrepreneurship as practice and experience. We expand the knowledge on the educational process as we propose to rethink the creative process within entrepreneurship education from the perspective of experience, defined by Dewey. The meaningful experience as ‘creative integration’ involves spatial and historical meaning. The goal of our study is to contribute and highlight the importance of the creative process as an educational practice in entrepreneurship education. Recurrent educational practice in an undergraduate degree for 2 years consists in the empirical basis of our qualitative research. The data comes from multiples sources: observation, documents, videos, and interviews. The results highlight the importance of creativity for entrepreneurship education, as creativity is understood as a process of social and cultural construction. This paper discusses and invites entrepreneurship scholars to consider creativity as a significant process and experience in entrepreneurial education. In addition, creativity can be a strategic element that enriches the way we teach and learn how to be entrepreneurs.

Keywords: Creativity. Entrepreneurship Education. Cultural Entrepreneurship.

Introduction

Creativity is usually defined as the generation of something new and that is useful or appropriate (Amabile *et al.*, 1996). In the field of entrepreneurship, the traditional idea of creativity comes from Schumpeter (1934) when he establishes the term “creative destruction” to justify that the entrepreneur must use creativity to play a fundamental role in the growth of the economy by creating innovative ideas. Faced with the image of the creative entrepreneur, as an individual who has a fundamental role for economic growth (Berglund, Dhalin, & Johansson, 2007), creativity and entrepreneurship have always been central concepts to understand the forces that govern capitalist economies and societies (Stenberg & Krauss, 2014).

The relationship between entrepreneurship and creativity is also a topic that is widely discussed within organizations, especially with regard to collective creativity and the organizational conditions of entrepreneurship (Hjorth *et al.*, 2018; Shalley, Hitt, & Zhou, 2015). However, in the field of entrepreneurship education, creativity is not so well discussed. Few researches suggest creativity in the field of entrepreneurship education (Shu, Ho, & Huang, 2020; Boysen, Jansen, & Knage, 2018; Lin, & Nabergoj, 2014; Neck, Grenee, Brush, 2014; Penaluna, Penaluna, & Diego, 2014;) despite advocating creativity as a key element of entrepreneurship. Creativity is not just a dimension of entrepreneurship practice, but a strategic element that enriches the way we teach and learn to be entrepreneurs.

Many studies advocate new approaches to entrepreneurship education (Fayolle, 2018; Bureau & Komporozos-Athanasiou, 2017; Neck, Greene, Brush, 2014), through entrepreneurship experience (Neck, Neck, & Murray, 2018; Hjorth, 2011). Thus, entrepreneurship education incorporated new process-oriented concepts, such as effectiveness (Read & Sarasvathy, 2005), design thinking as experiential learning (Ziduka & Mitchell, 2018; Daniel, 2016) that invite students to explore ideas and opportunities (also non-business) in progressive, creative learning, oriented towards the practice of processes and to teach entrepreneurship to everyone, as a

necessary and useful skill to reason about the world (Sarasvathy & Venkataraman, 2011). However, the main educational and didactic issues remain driven by the traditional teaching focus on innovative business (Greene *et al.*, 2018; Thrane *et al.*, 2016; Chen *et al.*, 2015; Fayolle, 2013; Gibb, 2002) and little is discussed about how creativity can be used in entrepreneurship education. In fact, there is no entrepreneurship activity without creativity, so it is not possible to teach and learn about entrepreneurship without considering creativity in the process. This approach still needs more theoretical work and empirical research. In this sense, we will delve into the following question: how could we rethink creativity as a strategic element in the entrepreneurship education process?

So, this article proposes an innovative dimension to think about the role of creativity in entrepreneurship education. Indeed, the goal of our study is to contribute and highlight the importance of the creative process as an educational practice in entrepreneurship education.

Our theoretical support to achieve this goal will be based on the perspective of creativity as social process construction (Amabile, 1996; Amabile *et al.*, 2005) and cultural participation (Glaveanu, 2010). Creativity is a social process that spreads through interaction and that involves collaboration, influence, and working together (Slavich & Svejnova, 2016).

We consider, in this paper, entrepreneurship as an emancipation process (Hjorth, 2011; Rindova, Barry & Ketchen, 2009), it is socially and collectively constructed, meaning entrepreneurship represents a type of human performance (Gartner *et al.*, 2016). Furthermore, entrepreneurship is a process, a phenomenon in movement, and is increasingly seen as related to creativity (Steyaert, 2007).

Such theoretical support will be relevant for understanding the experience of education to create convergence and applicability in the teaching-learning field (Dewey, 2010). Our study seeks to examine the value of creativity in entrepreneurship education. Theoretically, we focus on the understanding of creativity as a process, experience, and practice, integrating the literature on

creativity in the fields of management and entrepreneurship. Empirically, we conducted a longitudinal and practice study within undergraduate degree on entrepreneurship. The data comes from multiples sources: observation, documents, videos, and interviews. Direct observation took place in the practices during debates class on the organizational activities of the enterprise and teamwork meetings. About documents, the students produced experiences themselves of creativity during entrepreneurial education. The videos provided in-depth and context-sensitive accounts of the students' experiences of the creative process and entrepreneurship learning. Semi-structured interviews allowed to obtain relevant information, following a specific script, in addition to providing the teacher with clarity, direct and flexible interaction with students.

The paper is structured as follows. In the following section we highlight the research opportunities and relevance of creativity in entrepreneurship education. Then we outline the experience of creating a cultural festival, as well as our methods and how the data was collected and analyzed. Next, we present the dynamics of learning entrepreneurship by practicing educational creativity. Finally, we propose and discuss several contributions in relation to the importance of creativity in entrepreneurship education, as well as presenting our conclusion.

1. Creativity in Entrepreneurship Education: Research Opportunities and Relevance

The definition of entrepreneurship as emancipation, social change, and social transformation (Rindova, Barry, & Ketchen, 2009; Hjorth, 2011) makes the connection between the concept of creativity as an interactive process and engagement by an individual or a collective (Slavich & Svejenova, 2016; Harvey & Kou, 2013).

It is interesting to work with the idea that the classroom provides students with a way to free themselves from a conventional teaching-learning style. The students need to be encouraged to somehow break away from this style and the way they approach the community they are part

of and that faces many difficulties and problems. The force/stamina that they have, which we can consider as part of being an entrepreneur, is their will to transform this reality, to overcome adversity, and to emancipate themselves from this difficult situation. In addition, students can understand why and how entrepreneurship is seen as a moral force which solve social problems (Berglund, & Verduijn, 2018). Entrepreneurship can be conceived in this way: entrepreneurship as emancipation (Hjorth, 2011).

Entrepreneurship education studies explore how one learns to be entrepreneur during the creation and management of risk ventures (Gielnik *et al.*, 2015; Leitch, Hazlett, & Pittaway, 2012; Vesper, Gartner, & Cope, 2007; Cope, 2003; Minniti & Bygrave, 2001). Creativity is paramount in the entrepreneurship education process, but it has been overlooked by research in this area. Research on entrepreneurship understands creativity as being key to the recognition of business opportunities and the tendency to start businesses (Shane & Nicolau, 2015), but research on entrepreneurship education has ignored it.

We conceptualize creativity as a process within both entrepreneurship and entrepreneurship education. Creativity is a process of social construction (Amabile, 1996; Amabile *et al.*, 2005), affected by social and environmental factors (Amabile *et al.*, 2005), and forming a link between the context of social relations and individual creativity (Perry-Smith & Shalley, 2003). The social context in which the individual is embedded influences creativity (Mainemelis & Ronson, 2006; Perry-Smith & Shalley, 2003; Amabile, 1996). We also understand creativity from the cultural point of view (Glaveanu, 2010, 2011), which means understanding creativity as cultural participation, as various systems that contribute to its development and emergence: cultural order, individual expression, and social dynamics. Individuals are social and cultural beings. As a result, creative expression is also a form of cultural expression and, lately, it has been one of the most illustrative forms of cultural participation (Glaveanu, 2010, 2014). From the perspective of creativity as cultural participation (Glaveanu, 2010), when can we say

something is creative? (Glaveanu, 2011a). And how are we creative together? (Glaveanu, 2011b).

Slavich and Svejenova (2016) describe creativity as interaction (a relational process): “creativity is predominantly defined as an ‘interaction,’ which suggests a relational process. Such definitions emphasize the collective and collaborative nature of creativity, revealing the role of groups in creative processes” (Slavich & Svejenova, 2016: 242). In addition, “group creativity occurs when a bounded and recognizable collection of individuals works interdependently toward a shared goal” (Harvey, 2014: 324). In brief, this study will discuss creativity as an interactive process (a relational, social process) and the engagement of an individual or a collective in a productive task (Slavich & Svejenova, 2016; Harvey & Kou, 2013).

Using the idea of creativity as a relational process (Slavich & Svejenova, 201) helps us to understand Dewey's (1934; 1938) approach to educational experience, in which the need for social life is important for the educational process and for the development of the individual. Entrepreneurship education through experience can use experience as a perception, in which the individual interacts with the environment he/she forms part of, thus developing personal skills, learning from his/her everyday actions and situations, and becoming a better, more capable person. Within this in-depth experience discussed by Dewey (1938), students may have a fuller understanding of what entrepreneurship is, which is not limited to business, and they can learn entrepreneurship for life. That is, if experience is perception, in the educational sense, the student also learns how to act as an entrepreneur. This understanding helps advance the teaching of entrepreneurship. In Dewey we find a broader view of experience and this has been the source for many studies on education.

Thus, creativity in the context of entrepreneurship teaching is related to the formation of the entrepreneur and to the process of formation of the entrepreneur. Creativity occurs inside the

process. The process demands a certain creativity and a certain creative effort from the student. The student uses a creative process in the very work he/she has to perform; in the creative work he/she is doing. It is necessary to challenge the traditional entrepreneurship content, associated with creativity and recognition of discoveries (Berglund, Dhalin & Johansson, 2007). In this sense, this article seeks to contribute and highlight the importance of the creative process as a practice in entrepreneurial education.

2. Creativity in Entrepreneurship Education: The Experience of Creating a Cultural Festival

2.1 Teaching Entrepreneurship through a Practice-based Approach

This research was based on an undergraduate degree and on the teaching-learning process of entrepreneurship in the link between theory and practice. This process was based on an entrepreneurial experience of the Festival of Entrepreneurial Arts, in which students organized, managed a festival and applied concepts and theories. The classes were taught through theoretical and practical activities. The theoretical classes involved theories about entrepreneurship, cultural entrepreneurship and event management. The practical classes involved practicing event management, in which the students managed an enterprise by preparing activities for the festival. During the classes, the curatorship, the criteria for forming the public, and the program of the festival were discussed.

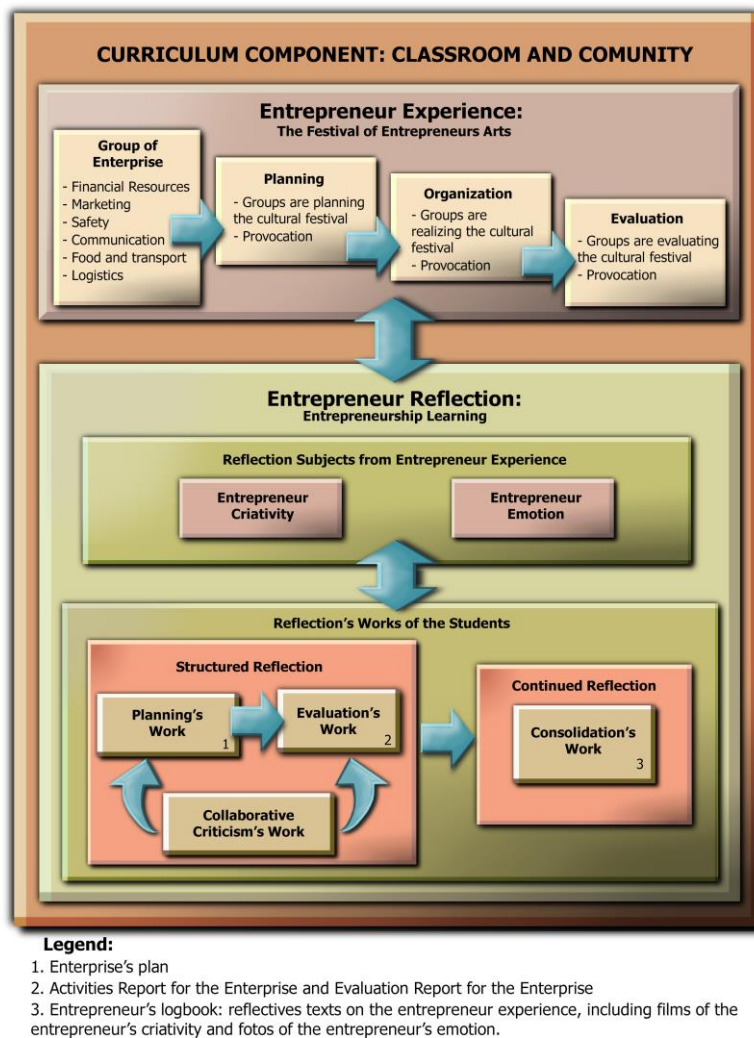
The empirical research was based on 4 teaching-learning practices, corresponding to 4 academic semesters. The professor (one of the researcher) taught the curricular component guided by the entrepreneurship education process through experience, in the articulation between theory and practice, with the entrepreneurship of a cultural festival as its experiential core. Each practice involved 30 students and 4-hour weekly meetings over 4 months. The students need to create, organize and manage a cultural festival (Entrepreneurial Arts Festival),

which took place at the end of the practice and is open to the community. The structure of the practice is presented in Figure 1. The festival provides a learning space for cultural entrepreneurship; it promotes experiences in creativity, management, and entrepreneurship, constantly linking theory to practice.

The creativity described does not merely involve a fictitious project only for the scope of the practice, it involves a project that is ‘socially engaged’. It involves a project where students do a creative job and develop creative work (process) to produce something that will be provided not only to them, but to society. The event will be consumed, diffused, and exposed to the whole of society, involving the engagement of students with society.

The students are organized into functional teams (financial resources, marketing, logistics, security, communication, food, and transport) and each team performs activities for the organization of the cultural festival. In the classroom, each team has some minutes to present and discuss the progress of the activities for the organization of the project. They also have time to reflect (a) on the relationship between theory and practice, and (b) the experience of creativity as a cornerstone for entrepreneurship learning. All throughout the practice, the students experience the organization of the festival and are constantly engaged in relation to preparing the audience (local community) and curating artists for the festival.

Figure 1: The structure of the practice



What do the students report regarding creative work? It is important to connect their competence and their learning in terms of becoming entrepreneurs and understanding and valuing this creative process. How do the students perceive this learning process? These questions are important for explaining the educational environment for creativity.

2.2 Methods

We conducted a practice study during four undergraduate degree about entrepreneurial skills. The research is based on multiple data collection: direct observation, documents, videos, and semi-structured interviews. **Direct observation** took place in the practices during debates: (a)

on the organizational activities of the enterprise (festival) and (b) teamwork meetings. All situations and challenges reported by the students regarding the creative experience were recorded and observed by the researchers. the activity of forming an audience to compose the festival was a moment of direct observation to identify the creativity of the students. The teams had to compose the audience of the festival. To fulfill this purpose, it was necessary for them to mobilize the region, mainly students from public and private elementary schools to participate in the event. During the visits, students' behavior regarding the process of practicing creation was observed. In this case, in each academic semester all the teams were observed during the dissemination of the festival in the visited institutions. Each team was observed during a one-hour visit to the school / university, totaling six hours of direct observation for the visit. Direct observation helped us to access informal information and produce a rich description of the creative process embedded in the educational process (Emerson *et al.*, 2001).

In terms of **documents**, the students produced documents about the experience of creativity during entrepreneurial education. The written documents produced by the students were classified into two categories: Structured Reflection Works and Continued Reflection Work. The Structured Reflection Works formed a set of works produced by the students (in group and individual), composing the final grade of the curricular component and divided into two stages. The first refers to the Planning Work in which each team's Entrepreneurial Plan was prepared. In this plan, the teams described their initial responsibilities for organizing the event, basing them on theories on event management and entrepreneurship. The second stage consisted of the Evaluation Works divided into two reports: the Activity Report for the Project and the Project Evaluation Report. The first report evaluated the actions of the Entrepreneurship Plan, using theories on event management and entrepreneurship. The second Project Evaluation report identified and evaluated which planned actions were successful and which were not successful during the festival.

The work of the Collaborative Criticism was also part of the Structured Reflection Works. In this case, it was an individual work, in which each student reflected and commented on the proposals of other teams or colleagues, elaborating detailed, precise and constructive criticisms that helped the teams to review their plans and improve their enterprise management practice. In addition to these works for note, all the graphic production produced by the teams was also considered as a document, as working tools for the organization and dissemination of the festival. It is worth mentioning that the Structured Reflection Works were used by students in conjunction with the technological application Trello.com. Thus, Trello.com helped students to contextualize their criticisms, texts and observations about the cultural festival organization experiences. The Continuous Reflection Work, identified as Entrepreneur's Logbook, was a textual report developed by students during the practice of entrepreneurial education throughout the curricular component. The written documents were produced in a particular context, in which the students formally described their thoughts. This particular context is directly involved in the structured construction of the document (Prior, 2003). Thus, the Entrepreneur Logbook produced by the students reported how they learned to be entrepreneurs through the experience of creativity. The documents represented a particular version of realities built by students to meet the objective of this study (Flick, 2009) which is to contribute and highlight the importance of the creative process as a practice in the educational through cultural entrepreneurship. In this sense, the Entrepreneur's Logbook was built by students who individually explained their experiences as entrepreneurs, how they learned to be entrepreneurs from the organization of a cultural festival during the curricular component, reflecting on practicing creativity.

Another type of tool used in our empirical research were **videos**. The videos were a rich source of information in our qualitative research (Heath, Hindmarsh, & Luff, 2010) as they provided in-depth and context-sensitive accounts of the students' experiences of the creative process and entrepreneurial learning. The professor explained to students about the importance of recording

moments when they felt like entrepreneurs. To meet this important aspect of research through video, she requested the production of an audiovisual report to students (individually) presenting moments when they felt fulfilled through the creativity process, that is, students filmed the most creative moments during organization of the enterprise (festival). Each video had an average time of five minutes. These moments contributed to a reflection on being an entrepreneur, as students presented how they learned to be entrepreneurs through creativity. At the end of each semester, the creative experiences that were most repeated among students were chosen. At that time, students were asked whether their experiences with the creative process reflected anything important to them in entrepreneurial learning. In this way, the reflection was worked with the students through the visual report. Such characteristics of the video technique are important when the description is what and how to present the situations by those observed through the video (Flick, 2009; Knoblauch *et al.*, 2006).

Semi-structured interviews, another source of information, allowed to obtain relevant information, following a specific script, in addition to providing the teacher with clarity and direct and flexible interaction with students (Godoi & Matos, 2006). The interviews were useful because they transmitted lived experiences (Alvesson, 2003), so they were useful for this research, as the students had an entrepreneurial experience when they organized a cultural festival. Semi-structured interviews helped students to express and transmit their feelings and actions. In addition, the interviews contributed to the direct observations and complemented the documentary research (Vergara, 2009), which was also necessary for the conduct of this research.

The semi-structured interview with the students was done collectively, in a moment of reflection in the classroom, after the festival. The interview at the end of each semester helped to analyze creativity as a foundation for entrepreneurial learning. On the occasion, the students transmitted the entrepreneurial experience of organizing the cultural festival. The professor

presented to the students, on the last day of class of each academic semester, videos in which creativity happened more frequently among students. In view of this presentation, the professor asked about these moments reported in videos. This led students to reflect on experiences related to creativity as entrepreneurial learning.

2.3 The Work and Creative Process of the Students

We found a group of students accustomed to traditional classes, who did not reflect on the subject, were passive, did not question, were complacent, and had no prospects for professional improvement. The students were comfortable with a teaching methodology involving lectures, slides, video presentations, case studies, business plan preparation, text reviews, and written tests. As the classes advanced and practice pedagogy was applied, the students were challenged to get out of this "comfort zone" (Hjorth, 2011). The students exchanged experiences. These exchanges enabled an important dynamism among them to advance the goals of organizing the cultural project. Each task carried out and each unforeseen problem that emerged allowed the students to reflect on the decisions they made, in addition to practicing creation.

The creativity in the student learning process was one of the key aspects considered in this research. To encourage creativity among the students, the professor presented goals to be achieved by them, in order to plan the organization of the festival. Thus, the creativity was stimulated by the goals. For the definition and distribution of the goals in the allowed time, the students were divided into enterprise teams. Beyond the goals, each team developed its specific tasks for the organization of the cultural festival following a schedule presented by the professor. There were 3 goals to be achieved by the teams. The first was to design the curatorship of the festival; for this each team was responsible for ensuring the participation of 1 local artist and 1 national artist. The second goal was for the teams to mobilize and promote the festival to ensure public participation on the day of the event. And the third was to seek

financial resources to pay for possible festival expenses. These goals were mediated by a free application used for project management, available from Trello.com.

In all the classes, the teams had an allocated time to present and discuss the progress of the tasks for the organization of the festival, providing a real brainstorm. Here, the teams had time to reflect on the link between theory and practice. The students reflected on the experience of organizing a cultural festival by practicing creativity. The students had a lot of ideas to solve problems or to improve the tasks for the festival, as one student mentions when interviewed:

As we worked on the proposed activities, skills emerged, which had perhaps never been used, such as having initiative, being observant, making decisions, being communicative, listening more to what others had to say, and putting ourselves in the place of others.

The contact with the public to disseminate the festival, with entrepreneurs to search for sponsorship, and with the artists promoted creativity as a relational process (Slavich & Svejenova, 2016) among the students, which contributed in the practice creation.

This relational process of creativity involved the students creating videos featuring the sponsor and the artist who were supporting the event. The videos were used on the website and on the social networks of the event to publicize and mobilize the public. The students created a fair to sell snacks at the university to raise money to pay for the expenses of the festival and also as a way to contact the university audience and announce the event. The students sold gifts given by entrepreneurs to raise funds and those gifts that were not sold were distributed among the participants of the event. The students had the idea of requesting one kilogram of non-perishable food from the visiting public for entrance to the festival. This was to donate the food collected to the needy community of the city where the festival was held. Several logos and titles for the festival were created by the students. The choice between them was made in the classroom, reflectively, by discussing the characteristics of the logo and title that best represented the festival.

Achieving the goals for the organization of the festival engaged the students' creativity at an appropriate moment. The way the professor conducted the classes also allowed the students to emphasize the collaborative nature of creativity. In entrepreneurship education it is important to insert creativity as a practice, and in conducting the classes in a creative way the professor promoted a form of entrepreneurship education that generated an effective learning about creativity in entrepreneurship, through experience and practice. During this process, the students practiced creation because they were encouraged by the professor to do so. The students gave feedback to the professor about this. The professor talked to the students about their creative actions and practices that improved the tasks for the festival. In this case, the collective creativity occurred when the professor stimulated divergent thinking among the students and their individual ideas were aggregated into the group's creative output for the success of the festival (Harvey & Kou, 2013).

The professor also accompanied the students in the field activities, such as the festival promotion. In this activity it was possible to see how the students developed their personal abilities. Everyone was helpful, even if the goals were divided by teams.

The entrepreneurial logbook and videos provided detailed and contextual accounts of the students' experiences of the creative process and entrepreneurship learning. The students understood the importance of creativity to be entrepreneurial. In other words, to hold a cultural festival in the social context the students are part of, creativity is a necessary requirement to understand entrepreneurship in practice. However, there was also the controlling of emotions and skills development. It was here that teamwork became a new challenge for the students, allowing for a sense of integration and respect for others. In addition, the students felt free to create, express their opinions, and be autonomous in conducting the enterprise, that is, the freedom of emancipation led to creativity being practiced in support of the success of the festival.

The students developed a slogan for the festival. The slogan was an identity created for the cultural festival. With the slogan, the students created pamphlets, shirts, and a website to make it easier to promote the festival. These promotional strategies helped the students to announce in schools, universities, malls, and in transit, inviting the community to attend the event. During this time, the students had direct contact with the audience, which helped their ability to speak in public. The students had the idea of hiring a sound car with an advertising professional to announce the event while moving through the streets of the city where the festival was held. As for the day of the festival, the unforeseen events that arose during the organization helped the students in practicing creativity, since in the relational process (Slavich & Svejenova, 2016) they had to solve the unforeseen problems that arose, for example the absence of artists in the event schedule and technical problems at the venue such as damaged bathrooms and inadequate lighting to present the artists. The students worked together, in other words, interdisciplinary teams solved the unforeseen problems. During the classes and the organization of the festival the group creativity occurred when the students worked interdependently towards a shared goal (Harvey, 2014), in this case, the success of the cultural festival.

The work and creative process of the students were important to the learning of cultural entrepreneurship. The students learned to practice creation from the experience of organizing the festival. Through the students' experiences and the practice-based learning exercise (Bureau, 2018), practicing creativity was a relational process (Slavich & Svejenova, 2016) among the students that contributed in the creativity and revealed the learning of the students, as teams, in creative processes (Harvey, 2014; Harvey & Kou, 2013).

2.4 The Educational Environment for Creativity

The institutional environment of entrepreneurship education should focus, in particular, on creativity. This refers to a form of entrepreneurship education that addresses the concept of

practice-based learning (Bureau, 2018), instigating students' creativity in relation to the learning process. It is important that the student learns to build on experience by adopting practical measures and habits that help him/her in professional life outside the academic arena (Bureau, 2018). The following is from one student's interview concerning professional life:

In addition to holding the festival, the essential role of this practice was to awaken in each student the vocations we all have, combining the theory with the practice, presenting challenges to set goals, because that is what motivates people, the search for evolution and continuous improvement.

The learning through practice can be achieved through the creation of events, such as the organization of a cultural festival. The students learn to practice creation, work in groups, make decisions, innovate, and create, while emphasizing learning through the mistakes and successes that practice offers. In this way, the students learn why it is important to interact with the social environment they are part of, in addition to achieving practical and concrete results (Bureau, 2018). This is part of one student's interview at the end of the practice:

I will take to my life what I have learned: accept and face challenges; value the group, because it was thanks to the union and commitment of all that everything went well.

This allows them to connect and increase their network of contacts during the teaching-learning process through experience. In addition, this process offers the professor the opportunity to develop differentiated teaching methods, which ultimately stimulates the creativity of the educator. Practice learning has attracted interest among universities (Bureau, 2018; Kozlinska, 2011). It provides an opportunity for professors to develop a new educational environment for creativity. In this research, the professor conducted the classes by allowing the students to be free to express their opinions, reflect on their actions, and decide what was best for the festival. This process made it easier for the students to be stimulated and to think critically (Hjorth, 2011).

Creating educational situations linking academic and non-academic arenas (Buerau, 2018), as was the case of the students' relationship with the practice, artists, entrepreneurs, and the public, allowed the students to develop creative activities when carrying out a cultural project, that is, the festival. This experience provided the students with a learning experience where they could think creatively, surprisingly meeting the expectations of the artists and the public that visited the festival.

This teaching-learning context offers entrepreneurship education alternatives to conceive creativity in a socially constructed way, as a process of social construction (Amabile, 2005). This task can be carried out daily by professors concerned with creation or innovations in the teaching-learning process of entrepreneurship. This ongoing effort helps in understanding the action of undertaking extraordinary and creative ways of acting, since entrepreneurship is described as an agent of social change (Steyaert & Hjorth, 2007) and increasingly related to creativity (Steyaert, 2007).

3. The Dynamics of Learning Entrepreneurship: Practicing Entrepreneurial Creativity

Considering what was presented in the previous section, we can reflect on creativity as a process of social construction, affected by environmental and social factors (Amabile *et al.*, 2005; Amabile, 1996), that creates a connection between social relations and individual creativity. The social context (classroom and social environment) the student is part of ends up influencing the practice creation. This conceptual perspective corroborates and expands the approach to creativity as interaction (Slavich & Svejenova, 2016), in this case presented as a relational process in which it emphasizes the collective and collaborative nature of creativity, revealing the role of groups in creative processes (Harvey, 2014; Harvey & Kou, 2013). Thus, it is perceived that creativity underlies entrepreneurship, particularly in cultural entrepreneurship, because it is linked to how entrepreneurship is learned through experience, through a creative

educational process that provides and sustains a creative environment, contributing to this with entrepreneurial creativity.

4. Discussion and Implications

In this study, entrepreneurial education generated profound learning (Fullan, Quinn, & McEachen, 2018) among students, provided engagement in the teaching-learning process through experience that aroused more active and collective creativity. This research thus developed a differentiated conception of creativity, giving the student freedom to practice creation and making him more creative and productive in the learning process. The results emerging from our research highlighted the importance of creativity for entrepreneurial education, such as social interaction (Slavich & Svejnova, 2016), which helped students to interact with themselves and with the community, practicing the creation of the cultural enterprise. The social context in which the students were inserted affected the creative experience (Mainemelis & Ronson, 2006; Perry-Smith & Shalley, 2003; Amabile, 1996) in the relational process (Slavich & Svejnova, 2016).

From a cultural point of view, creativity increased self-confidence and improved students' knowledge of the nuances of experiencing the act of entrepreneurship in the field of culture. Indeed, this work discusses, in an innovative way, about creativity as an important relational process for entrepreneurial education. Creativity is not just a dimension of entrepreneurial practice, but a strategic element that enriches the way we teach and learn to be entrepreneurs. If creativity can be used to practice creation in entrepreneurship education, it still remains a subject that needs more theoretical work and empirical research.

Therefore, creativity is a dimension to be analyzed, because there is no entrepreneurial activity without creativity. Therefore, it is not possible to teach and learn about entrepreneurship without considering creativity in the process, so this thesis encourages future research on

entrepreneurial education, experience and creativity. Theoretical support to achieve this goal was based on the perspective of creativity as construction of social processes (Amabile *et al.*, 2005) and cultural participation (Glaveanu, 2010). Creativity was a social process.

Treating entrepreneurship as emancipation, social change and social transformation (Hjorth, 2011; Rindova, Barry & Ketchen, 2009) strengthened the connection with the understanding of creativity as an interactive process in which the individual is engaged with the collective (Slavich & Svejenova, 2016; Harvey & Kou, 2013). In addition, the social context in which the individual is incorporated influences creativity. It is a fact that using the idea of creativity as a relational process (Slavich & Svejenova, 2016) also favored during the empirical case, as the context of cultural entrepreneurship was associated with the creative economy, a theme that is directly linked to creativity and that is in discussion in the academy. Furthermore, entrepreneurship is also linked to creativity and this relationship is a topic that is widely discussed within organizations, especially with regard to collective creativity and the organizational conditions of entrepreneurship (Hjorth *et al.*, 2018).

As results of the research, we propose and discuss several contributions in relation to the importance of creativity in entrepreneurship education. The theoretical contribution of this article is to consider creativity as an interactive process (a relational, social process) and the engagement of an individual or a collective in a productive task (Slavich & Svejenova, 2016; Harvey & Kou, 2013) in the teaching-learning entrepreneurship process, opening a challenging field of research that can be deepened. Practice creation needs to be part of the educational process for a person to learn what it takes to be an entrepreneur. Creativity in the teaching process is widely researched and discussed in the field of Management, in general, and little studied in the field of Entrepreneurship. With this, this study opens a new research path by better integrating these fields in future empirical research. Thus, the challenge is for creativity to be deepened in the field of entrepreneurship education research. Students had the opportunity

to practice creation through the experience of developing a cultural festival involving local entrepreneurs from the cultural sector. The experience of creating and organizing the festival allowed the students to practice and reflect on the creative process intrinsic to the process of entrepreneurship. The creative process involved several activities: creating themes for the festivals; making decisions; communicating with the audience; producing graphic, artisanal, and gastronomic ways of reducing costs; negotiating with artists and sponsors; improvising and solving unexpected problems; creating safe strategies for fundraising; marketing the festival; elaborating creative ways to mobilize the audience; and searching for resources from entrepreneurs and finding ways to convince them to sponsor the festival. The social context the students were part of and the actions they had to perform influenced the creative activity; that is, the classes, the fieldwork, and the social networks built in the process of organizing the festival itself were crucial for the students to practice their creativity. These conditions provided that the motivation for creative actions (Aldrich & Martinez, 2015). The context in which they were embedded influenced the way they experienced the creative process.

This research has implications for practicing creativity in entrepreneurship education. First, it points to the need for change in the context of entrepreneurship education, enabling universities and entrepreneurship education centers to rethink creativity in the curriculum and as a key activity for engaging students in the teaching-learning process of entrepreneurship. Second, this study shows how entrepreneurship education through experience contributes to making students more prepared outside the academic arena. Last but not least, the research design of this study guides entrepreneurial educational practice and proves that creativity as a relational process is important for students to practice creation. Students learn by practicing creativity.

Conclusion

This research achieved the proposed objective of to contribute and highlight the importance of the creative process as an practice in the educational through cultural entrepreneurship, because it helped students in a deep entrepreneurial learning, making them more stimulated to reflect on their experiences as professionals and individuals and to wish to be entrepreneurs in their daily lives and in society by practicing creation.

In this study, creativity occurred within the learning process, requiring a creative effort from the student who used his own work to practice creation. In entrepreneurship education, it is important to insert creativity as a practice and, in conducting classes in a creative way, the researcher (professor) promoted a form of education for entrepreneurship that generated effective learning about creativity, through experience. The students felt free to create, express their opinions and be autonomous in conducting the project. In addition, this process offers the professor the opportunity to develop differentiated teaching methods, which ends up stimulating the educator's creativity.

In effect, this paper discusses and invites entrepreneurship education scholars to consider creativity as a significant relational process and experience in education. Creativity is not only a dimension of entrepreneurial practice, but a strategic element that enriches the way we teach and learn how to be entrepreneurs. Whether creativity can be used to practice creation in entrepreneurship education, however, still remains a subject that needs further theoretical work and empirical investigation. This study is a step in that direction.

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