Creativity and Entrepreneurial Behavior

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Whether we can teach creativity may be a moot question. We can, however, create environments and opportunities in which one can discover creative potential and how to harness it. An emerging Center of Entrepreneurship at Trinity University proposes to cultivate, coordinate, and integrate our diverse resources for the development and application of more creative entrepreneurial behavior and achievement. A central feature of this program is to help students develop an entrepreneurial mindset about whatever they might do in their lives, and not simply how to develop a business, as is so typical of such programs around the world. A first step in this initiative is an introductory course about Creativity and Entrepreneurial Behavior. Designed for all students who love the initiative, ingenuity, and excitement of putting ideas into creative action, this course focuses in part on how to awaken creativity and how to channel creativity through design. Because of its strong emphasis on social entrepreneurship, we actively recruit international students in order to expand our thinking and to help us realistically address cultural concerns. In this paper we report our progress with this course and project its role in a world confronting the positive and negative aspects of globalization.

Creativity and Entrepreneurial Behavior is one of several choices for completion of a University Common Curriculum First-Year Seminar at Trinity University. Students can select which section they wish to take, but students who are interested in this entrepreneurial seminar must apply and provide a justification based on what they have done in the past and what they might contribute to the seminar. From this pool of applicants the instructors select no more than 16 students, hoping to involve a wide variety of students in terms of their academic plans and demographics. This course also serves as one of the primary entry points for the interdisciplinary minor in Entrepreneurship. The course is team-taught by at least two of the six faculty who represent this minor. Since the course began in the fall semester, 2007, the instructors have included the current authors of this paper, one from Engineering Science and one from Speech and Drama. We have carefully positioned this course and the minor so that it is not simply an extension of the Business Administration programs, but draws heavily on those faculty and courses, as well as faculty and staff from many other programs around our university. We are trying to create an environment in which creativity, innovation, and design will become the hallmarks of our initiative for students from any discipline on our campus. In this fashion our emphasis is on creativity and the entrepreneurial mindset and the potential for entrepreneurial behavior in all sorts of contexts, not just in the formation of a new business venture. We want students to recognize that people in all walks of life can become amazingly entrepreneurial, as they work in wide-ranging positions with all sorts of products and services. As this paper confirms, we believe creativity and the entrepreneurial mindset are the cornerstones for entrepreneurship education. Therefore, the primary focus of this course is to awaken students' creative minds and more broadly develop a culture of the entrepreneurial mindset.

The Center of Entrepreneurship at Trinity University proposes to cultivate, coordinate, and integrate our diverse resources for the development and application of more creative entrepreneurial behavior and achievement. This center integrates the creativity of the arts, the perspective of the humanities, the theories of the sciences, and the skill of business and engineering professions to produce systematic change in the way we consider problems and solutions for the society and the environment (Uddin, Hill, & Walz, 2008). A first step in this initiative is the introductory course addressed in this paper. Within this course, creativity becomes the ability to see something in a new way, as if for the first time, and to communicate that insight. It involves questioning prior assumptions, analyzing their implications, and making new connections. Entrepreneurial behavior becomes the processes, practices, and decision-making activities that facilitate the actualization of our creative ideas. This course is designed for students across the humanities, arts, engineering, sciences, and business who love the initiative, ingenuity, and excitement of putting ideas into creative action.

This course focuses on the following topics, considered in a fashion that integrates creativity as the foundation of entrepreneurship:

1. Awakening Creativity: To examine the concept of creativity, to elaborate the diverse creative processes, and to demonstrate creative behaviors.
2. Channeling Creativity through Design: To examine the concept of design, to elaborate how design channels creativity, and to demonstrate the process of designing.
3. The Entrepreneur Within: To learn the traits associated with entrepreneurs, to assess how each person relates to these characteristics, and to plot variations that can foster entrepreneurial potential.
4. Entrepreneurial Opportunity: To examine how context frames opportunity, to understand how one can relate to these contextual variations, and to demonstrate adaptive skills.
5. The Entrepreneurial Challenge: To develop E-Teams that will define a long-term project and create a plan of action. As part of this challenge, students form Entrepreneurial Teams. Each E-Team develops long-term project plans to transform their creative ideas and turn them into market-place realities.

A wide variety of teaching strategies are used in this course, including lectures, classroom activities, guided discussions, video clips, peer group learning and presentations, outside entrepreneur speakers, as well as online and web-based interactions. Student feedback indicates that this is a very successful course. The purpose of this paper is to elaborate on the contents, strategies, and tactics of this course.

Awakening Creativity

Many definitions of creativity and creative processes are available in the literature. Greek philosophers thought creativity was a mystical inspiration from the seven muses. Freud thought creativity emerged from the tension between conscious reality and the unconscious mind. Whether originating with the muses or within our subconscious, creativity essentially involves thinking and doing in extraordinary ways (Hill, 2006). As a point of departure, we

build on a definition that treats creativity as "a uniquely human mental ability wherein an individual conceives synthesis of ideas which is original for him, searches for deep meanings of the ideas, and seeks either to find their correspondence with reality or their relations to the thoughts of others" (Givens, 1962). Beyond such conceptualizations, the literature further identifies characteristics that most creative individuals share, such as curiosity, imagination, spontaneity, passion, persistence, perspective, abstraction, connection, and the ability to analyze and synthesize (Cf. Root-Bernstein & Root-Bernstein, 2001). These qualities are important aspects of our pedagogical approach when we later ask each student to examine themselves as potential entrepreneurs. We try to awaken our students' creative potential through carefully-crafted lessons, activities, and assignments from the musical, visual, and performing arts.

Lessons from Music: "Cacophony vs. Harmony"

Dr. Timothy Kramer, Professor of Music and Composer in Residence at Trinity University, is a central contributor to our integration of the musical arts. In one interactive music class session he introduces students to a wide array of musical scores, describes their origin, creative processes, and the creative minds of the composers. Building on the concepts of sound and music, he articulates how one can awaken the creative mind by composing music with a combination of time span and intensity of sound. In this class students create a musical score making sounds from their vocal cords (not singing), hands and feet, and by varying the volume and intensity from high pitch to low pitch sounds in designated time intervals. Learning how to use these somewhat cacophonous materials to create something harmonious teaches the students the potential of composition to stimulate their thinking and creativity.

To supplement Kramer's creative stimulation, we require the students to locate and read three articles about music as a creative activity and record an annotated bibliographic entry for each reading in their individual journals. We also ask them to record in their journals personal reactions about the relationship of music to their individual creative development. The responses are amazingly revealing! Finally we create at least four groups and require each group to create a 30-second musical clip involving at least four different genres, such as classical, jazz, rock, or heavy metal, and incorporate at least one musical interlude from a foreign culture's music. These clips are played to the entire class for reactions and response as they relate each product to creativity. These exercises and Kramer's presentation help students to broaden the horizon of their creative minds. It provides them motivation and inspiration to become more creative thinkers. While we anticipated that students who already read music would benefit most from the music section, we have found that those students who know little about music seem to make the greatest leap in self awareness when using this session to expand their creative potential.

Lessons from the Visual Arts: "Collage and Assemblage"

The central contributor for our lessons from the visual arts is Ms. Susan (Sam) Gilliam, a visual and performing arts professional and teacher. In one interactive class session, students are challenged to analyze, interpret and use visual materials to awaken their creativity. She first asks students to take one blank piece of paper and create a message of either chaos or

stability. After doing so, the artifacts are organized for display and students react to what was done with the pieces of paper to convey the varied messages. They are surprised to discover the wide interpretations and expressions of the same phenomena. In the next step, Gilliam writes a large numeral *2* on the board and asks what the students see; once they escape the bounds of the obvious number, the interpretations take an interesting turn towards thinking outside the carefully-delineated box. She then asks each student to take one blank sheet of paper, draw a frame, and place the *2* within the frame. The assignment is to use lines to extend the number within and perhaps outside the frame to create something unique. Some of the students are confounded initially, but all of a sudden a light seems to illuminate their creativity as they realize the challenge and proceed to generate some amazing drawings that may centralize or widely deviate from where they began. After viewing and discussing selected examples of famous art works to model creative responses to the artist's historical, social, and cultural context, students are invited to play further with ideas and their creative expression. Collectively the assignments challenge the students to recognize how all sorts of materials can be combined and displayed with diverse effects and creative possibilities.

One of the most distinctive contributions Gilliam provides our course is her extensive professional work on passion and its role in the arts. She is a certified consultant with 4MAT Learning Styles and Educational Methodology and provides Passion Workshops to reinvigorate professionals of all callings, especially educators, as they revisit their love for the work they do. So, while using the visual arts as her point of departure, she instills the students with a passion for whatever they do and emphasizes the relevance of passion to the successful entrepreneur. When conditions and motivations are low, passion can often sustain the drive and exuberance so necessary for success. Here again, for the visual arts and passion, we require students to locate three articles and add annotated bibliographic entries for their journals. This allows them to reflect on Gilliam's input and then add to their journals personal reactions about how this input has affected their thinking and creative potential. One of the most exciting aspects of this section of the course is an assignment where they are to apply what they are learning. They are challenged to create a piece of artwork that represents an imaginary animal and then present their results to the class with a discussion of how this new animal might contribute to our world. The results are varied, but every student reveals some skill at the conceptual, if not the artistic, aspects of the assignment. Whether they are skillful artists or not is unimportant; what they gain from this part of their course is a new way of perceiving materials, designs, and outcomes in their world.

Lessons from the Performing Arts: "Motion and Mobility"

The key contributor for our lessons from the performing arts is Dr. Susanna Morrow, Assistant Professor of Drama and a professional actor. One of her specialties as a teacher is her work in movement, built upon many years of work in dance and other movement for the stage. In a very physical, interactive session, she conducts a series of motion and mobility exercises to awaken student creativity. The class starts with a five minute warm-up session for relaxation of mind and body, suggesting the value of Yoga in invigorating the mind and body for more astute thinking and action. Then students play a series of interactive games to learn how one can be creative with sound, motion, and mobility. Students perform individually and in groups to learn the invaluable lesson that successful performance art is based not only on one person's work, but also in the careful coordination of one's actions with the actions of

others, a very serious aspect of learning to work as highly-responsive team members. The exercise begins with a sound/movement circle in which all stand in a circle and pass a sound and movement around. Initially chaotic, the students soon learn to coordinate their actions with others until their collective work is much more harmonious. This also serves to break the ice among those students who have no background in the performing arts. Small groups follow the more individual early exercises and work at more carefully-coordinated activities. Remarkably shy individuals begin to break the barriers of their reticence and start to interact with greater freedom of movement and more sensitivity to their role in teamwork.

Examples of these small group exercises are the bench games of head, arm, leg, and the two up/two down. For the former game three students sit on a bench, face the audience, and are permitted only three actions: raise an arm, turn the head, or cross a leg. By interacting with these three actions students create spontaneous performances that become remarkably well coordinated, almost to the level of a group performance. For the up-down exercise, two students sit in chairs facing the audience with two other students standing behind them. Two students sitting on the chairs will initiate action. The two students standing up will echo. One seated person will start by saying a phrase or word. The other three students will then repeat that phrase (or word) and play with it musically. The phrase (or word) has to be repeated with exactly the same intonation and intention as given, but the music builds with timing delivery. Then, another line is offered by either one of the initiators. Each one of these lines must be radically different from another in voice quality, volume, pitch, speed, or content. The initiators are allowed to say up to three phrases. With increasing complexity these games reveal to the students aspects of life they may never have considered until these high-impact exercises.

We supplement the contributions of Morrow's session with the required articles and reactions that students enter into their journals. What we have discovered is that this section of the course is often more removed from the students' background and may well have the greatest impact, especially for those who are more reticent about actively engaging in whatever they are doing. Even though many of our students have enjoyed athletics in high school, they are struck with the importance of coordinated movement and physical engagement. With this brief stimulation, the students repeatedly comment about how important the lessons from this section are to their development as individuals and potential entrepreneurs. In subsequent assignments we require all of the students in each group to prepare video materials to demonstrate their position. With their use of the media they employ, they see themselves as a physical representative of their work and realize how important that physicality is in conveying passion and enthusiasm about their ideas. This personalization may be the central reason why a supporter might later invest in one of their proposals.

Paper #1: "Awakening My Creativity"

Throughout the lessons from the arts to awaken creativity, students are working on an individual paper of 5-7 pages of typed text. Our introduction of this assignment expresses some of our philosophical orientation about the relevance of the arts to creativity and then lays out generally what we want them to consider. As stated on the assignment guidelines:

No one has a simple formula by which we can become creative. People with all sorts of personalities and attributes can become amazingly creative. This paper should initiate the self assessment of your creative potential, elaborating how you will build on your unique set of qualities and adjust your weaknesses to become maximally creative. In this paper each student will report an introspective consideration of his or her creative potential. In some regards the personal statement that you wrote before our course began can serve as a point of departure. We recommend that you examine your personal statement, reflect on what it reveals about you, how your particular qualities converge to make you potentially creative, and what personal restrictions you must ultimately confront to increase your potential.

After this reflexive consideration of your self, identify the method or steps you might need to take in order to enhance your creative potential. Finally, look around at your current situation and discuss how you plan to develop your creative potential within the next few months.

These papers reveal that students take this challenge very seriously and actually lay out plans to expand their creative potential. At least, they say, we know the creative shortcomings that we will need to keep in mind when we choose partners in our future endeavors.

Channeling Creativity through Design

Centuries ago, the Greek philosopher Aristotle proposed a doctrine of four causes that explain the essential ingredients that lead to any human creation: Simply stated, everything that we do originates with intentions that take materials and shape them into something that will meet an ultimate goal; thus he spoke of initial, material, formal, and ultimate causes. In other words we have ideas about to how to shape the materials of our world into things that will enhance our process of becoming. While creativity is the ability to see and do something in a new way and may directly impact the initial and material causes, the more formal cause of design helps us to shape and articulate those creative insights. This does not mean to us or to Aristotle that creativity and design are separate and can be treated exclusive of each other; in fact, all of the four causes interweave and become interdependent as the process of anything becoming advances toward fruition. The designer becomes an interface between creativity and function as the designer serves as an explainer or translator, the communication link between the thing and the user, the idea and the reality. The designer gives perceivable shape to whatever is proposed and makes it apprehensible, comprehensible, and potentially attractive. In the Creativity and Entrepreneurial Behavior course we define "design as an iterative decision-making process to transform a creative idea into a practical reality." Design thus becomes a creative, non-verbal medium that can be considered as a language of art. The designer develops a plan of action that gives life to ideas and concepts through visual elements and visual principles to achieve the desired appearance of a product.

The design unit of this course considers the following topics that are organized to relate design to creativity on the one hand and to personal development as an entrepreneur on the other. These topics also lay a foundation for a major out-of-class project, labeled the Tiger Speaks:

- The inter-relationship among creativity, design, and entrepreneurship
- The essentials of visual language; the visual elements of line, shape, form, color, and textures, and the visual principles of harmony, contrast, balance, proportion, and pattern
- Product analysis or re-creation of the design elements from existing products
- The relevance of sketch-books, notebooks, and journals for idea stimulation and development
- Drawing in two and three dimensions
- Principles of modeling
- Digital media and photography
- Thinking strategies for design teams
- Engineering approach to design
- Framing a social issue through design

Most of these topics are introduced and taught through a series of hands-on classroom activities and design project assignments. To lay the foundation for this unit, a key contributor is Mr. Steve Gilliam, Professor of Drama and professional scene designer.

During his session, Gilliam explains how he came to be a designer through his love of play. Tracing his individual development, he underscores how play represents the application of passion for any activity into a rule-governed approach to whatever you choose to do with your life. As he develops his position, he asks the students to distinguish between what they enjoy doing and what they view with less passion. He encourages them to bring their passions closer to what they enjoy playing. By the time his session is over the students have a new understanding that play is not something that we should stifle for the sake of maturity, but rather is something that we need to convert into a constructive element of our passion and creativity about life. He shows them what play involves as our lives progress and what the sustenance of pleasures from youthful exuberance can become in the playground of life. While we all know the importance of keeping in contact with our inner child, Gilliam provides a justifiable context for this perspective. Operating within this philosophical perspective, most of his session integrates the aspects of visual elements and principles as he extends his discussion to examine his nationally prominent work as a set designer.

The Tiger Speaks project represents the culmination of work in this unit. We divide the class into small groups, and each group is challenged to identify a problem on the Trinity campus, analyze it thoroughly, and craft a possible solution that they then frame for public presentation. The tiger, incidentally, is our campus mascot. This project is supposed to help the students combine their creative potential with their newly acquired design skills into a practical project of use in their own immediate environment. In other words, students are required to incorporate the lessons from music, visual arts, and performing arts for practical use as they design a product and approach for its implementation. One essential feature is that students follow the methodology of the design process: (a) problem identification definition, (b) analysis of solutions, (c) evaluation, and (d) communication. The final artifact of this design project is a promotional video for the chosen social cause. Examples of the results are exciting:

- Nutrition on Trinity Campus. This video promotes healthy and nutritional eating habits on campus.
- Turn off Lights Daily (TOLD). This video promotes energy savings by developing a culture of turning off bedroom, bathroom, and other lights at the residence halls.
- Do not Slam the Door. This video proposes to stop the terrible noise of doors slamming at all hours of the day in the residence halls.
- Off Campus Ride. This video addresses the transportation problems faced by the out-of-state and international students in attending off-campus activities.

From this assignment the students not only learn about the integration of creativity and design, but they also become much more socially sensitive about the needs of people in their environment. This sets up well our subsequent emphasis on entrepreneurial opportunity. Throughout this unit, as well as others, students are expected to record their reactions to every exercise and reading that we provide. The course instructors who also represent different aspects of the design process are major contributors to the mini-lectures and other activities used in this unit.

Paper #2: "Channeling Creativity through Design"

Our assignment sheet for this unit specifies a little of our philosophy and lays out guidelines for the 5-7 page paper each student is required to submit. As we note in the guidelines:

> Being creative is alone insufficient for the successful entrepreneur. One must also impose persuasive structure on the innovative idea to make it attractive and defensible for those who will need to support it. This paper should further your consideration of the design and presentation of your ideas. For this paper you will first need to identify a social concern and explain its importance. We recommend that you select something manageable, rather than trying to take on the world. You should, secondly, develop a method for inspiring a broader audience to address this social concern. Your method will address prominent aspects of the message and the media you might use. Do not think of media narrowly, as this includes all channels of communication and all possible combinations of them. Instead, think integrative media as a very creative adaptation of the available means of persuasion. Finally, you will need to project the plan of action for implementing your concept and approach to this social problem. Your design must be both distinctive and functional.

Some of the students work with extensions of the topic for their Tiger Speaks project, but most select a broader concern and build an approach to promoting their ideas. Throughout this unit we deal with specific aspects of promotions such as slogans, logos, and other captions that easily promote their ideas. During one partial class session we randomly divide the class and ask them to design T-shirts that our class can use to promote the entrepreneurial initiative at Trinity. Ultimately, we hope to arrange an on-campus showing of their promotional videos for the Tiger Speaks projects in a high-traffic area. We also encourage them to use the music clips they earlier created as background music for their videos. These activities indicate how

we work at every opportunity to integrate parts of the course into an ongoing accumulation of strategies and tactics that can lead students to become more creative entrepreneurs.

Entrepreneurial Behavior: The Person, Opportunity, and Challenges

Creativity and Entrepreneurial Behavior is the first course taken by students who intend to minor or complete an interdisciplinary second major in Entrepreneurship at Trinity University. One of the objectives of this course is to develop an entrepreneurial mindset in the students' thought-processes at a very early stage of their collegiate work. Students with an entrepreneurial mindset will, we sincerely hope, recognize opportunities and act upon them with critical and creative thinking. Everything up to this point in the course has challenged the students to see the relevance of work primarily in the arts and humanities for the cultivation of their entrepreneurial mindset. At this stage we turn more to the social sciences to aid their self examination. We manage this with two sets of personality tests. First, at the beginning of this unit each student completes a 10-page self-examination survey from a book about entrepreneurship (Timmons & Spinelli, 2007) to identify and analyze their own psychological characteristics for entrepreneurial behavior. This is a more typical sort of test geared toward some of the qualities that often appear in lists of characteristics represented among successful entrepreneurs. Second, we ask them to purchase *Strengths Quest* (Clifton, Anderson, & Schreiner, 2006), a book which includes an online test to determine personal qualities. The book then elaborates what these qualities entail. The importance of this test is its emphasis on positive qualities only and its argument that too often we over-emphasize our weaknesses so much so that we reduce the potential of our strengths. Using a combination of these two tests, students complete the individual writing assignment of this unit.

Paper #3: "The Entrepreneur Within"

Because of the importance of this self examination, we require that students go beyond the tests to formulate more carefully what they need to do and how. As the assignment sheet suggests, this paper can become a personal contract about one's future development:

Each of us is a unique collection of qualities. Becoming better at dealing with our world requires that we recognize our distinctive constellation of qualities so that we can harness our strengths and control our weaknesses. This paper should further your consideration of your qualities and how to maximize your potential. For this paper you will first need to review and summarize the personal inventory that you encountered in the survey recently given to you. What are your primary strengths and weaknesses? Based on this assessment, the second general question is how might you best cultivate your potential? To answer this question will require you to discuss realistically the behavioral techniques and attitude adjustments that you will need to undertake. You may find it useful to try and visualize your potential and then specify how you might get there. The third and final aspect of this personal quest is to project how you might apply your potential in the upcoming E-Team projects and beyond. One prominent dimension of the application stage is to determine how you can use your interpersonal and small group skills to apply your personal potential most effectively. Throughout this assignment, think about how your self assessment

might differ from what others might think of you. Bridging that distance will be very useful in applying your entrepreneurial potential.

As we present the two evaluation approaches in our work with the students, they may seem contradictory with one urging the identification of both strengths and weaknesses and the other emphasizing only the strengths. We are convinced that disadvantages can result from concentrating too strongly on one's weaknesses and ignoring the cultivation of strengths. We make this apparent contradiction an explicit topic of discussion in the class and ask the students to deal with both points of view as they cultivate their own potential. Whatever one's philosophical position, we must develop our strengths, but we cannot simply ignore our weaknesses. It seems a matter of emphasis, and we want the students to develop a balanced approach.

In addition to the self evaluation tests and the written project, for this section of our course we invite five to six successful practicing entrepreneurs as guest speakers, usually alumni. From these speakers students learn firsthand the success and failure stories of being an entrepreneur. Students interact with the guest speakers, recognize the traits of practicing entrepreneurs, and relate these characteristics to their own entrepreneurial potential. One of these guests is usually a strong advocate of the strengths approach to self evaluation, and that presentation helps us launch our discussion of the potential difficulty of this approach. On several occasions the students are invited to visit one or another of the companies involved for firsthand examination of how they do what they do and why they are successful. This not only invites students to network among successful entrepreneurs, but also sets up summer employment and internship opportunities. Students also tremendously enjoy the anecdotal examples of what not to do and how widely diverse the backgrounds of entrepreneurs are with all sorts of skills, experiences, and peculiarities. Nearly every one of them argues convincingly that selection of other members of an organizational team is crucial, and knowing yourself is the first step in making thoughtful choices.

Practicing entrepreneurs recommend that the following knowledge, skills, and behaviors are essentials to developing an entrepreneurial mindset, as shown in Table 1.

We introduce the following topics in this course in order to teach the knowledge, skills, and behavior these entrepreneurs and the literature identify as crucial:

- Personal inventory and psychological model of entrepreneurial behavior
- Recognizing opportunities and generating ideas
- Research and feasibility analysis
- Writing a business plan
- Industry and competitor analysis
- Developing an effective business model
- Analysis of individual entrepreneurial strengths and weaknesses
- Importance of intellectual property
- Formation of entrepreneurial teams (E-Teams)
- Developing business plans for E-Team projects

Table 1.

Creativity/Innovation	Team Building
Design	Leadership
Vision	Risk Taking
Passion	Customer Orientation
Persuasion	Business Planning
Communication Skills	Business Skills & Language
Decision-making skills	Strategic & Risk Assessment
Self-motivation	Professionalism

Obviously most of these topics could each become the focus of an entire course. In many ways what we provide is a survey course with rather defined instrumental objectives. We want the students to know what is involved with the entrepreneurial endeavor, where to seek out further information, and to develop an entrepreneurial mindset that will enable them to succeed no matter what direction they take in their lives. The several guest speakers provide students with the necessary personalization and motivation to enhance their opportunities and to initiate some important steps. Two upper-division courses will later provide students the opportunities to explore these important topics in greater depth.

As a final part of this course, students form Entrepreneurial Teams. Consistent with several different parts of the course, the formation of their teams is an important step that must be done very deliberately. Each E-Team develops long-term project plans to transform one of their creative ideas into a marketplace reality. While plans may change beyond this course as students may shift in or out of an E-Team, once they stabilize their interests and commitments, we have financial support for them to work with the ideas and prepare them for either national competitions or beyond that to actual implementation. While many of the ideas will die early, some of them will come to life. In these early days of our entrepreneurship initiative, we do not yet have long-term results from this course, but much interest is buzzing. To assist the pursuit of our goals both in this class and beyond we have all of the students from this specific course live in a theme or affinity residence hall. They also have a course mentor who has been a former student in this course, and through the selection process for entry to the course they all come to know each other before they ever arrive on campus at the beginning of the fall semester. All of these items converge to create a strong camaraderie and commitment to the success of our course and its broader program.

The final project of the course is the application of the student-selected E-Teams into a preliminary business plan paper and video. Each E-Team submits only one paper and one video that all members must help to produce. During the designated final exam session, the teams have 30 minutes each to present their video, discuss its development, and address questions and answers from the class. The assignment sheet for this major project provides more specific guidelines than those for earlier, individual written assignments.

Paper #4: "Entrepreneurial Opportunity"

Unlike the preceding three papers, this fourth assignment is a group project. Your E-Team group will submit one paper for a group grade. Determining who does what, when, and how with the actual paper are major parts of this assignment, as you are, in effect, preparing

your team for future engagement with even larger concerns. For this paper you should address the significance of team building and how teams should work together to realize the advantages of working in a group. Then you should discuss the unique chemistry of your group and assess its potential synergy.

Finally, you will develop a tentative plan for your entrepreneurship challenge project. Your plan must answer the following questions:

What is your product or service? Briefly describe what it is you want to sell or provide.

What is your market or target audience? Briefly discuss the audience to whom you are selling the product or providing the service. For example, what industry is it? How large of a market do they represent?

What is your revenue model? More simply, how do you expect to make your initiative productive?

Who is your competition? Or, with whom might you need to align your initiative? Briefly discuss who they are and what they have accomplished. Provide proof that your business model and/or concept will work.

What is your competitive advantage? Simply working in an area with successful competitors is not enough. You need to communicate effectively how your initiative is different and why you have an advantage over the competition.

While this does not prescribe a complete business plan, this is a start in that direction and represents the application of what we can reasonably address in one lower-division course. While the results of this assignment are preliminary, the project does start the group thinking about entrepreneurial opportunities and pushes the students beyond this first course. We hope that they will continue to work on these projects, refine them, expand them, and maybe even add other members to their team. The future is certainly bright for these young entrepreneurs.

Projections

Creativity and Entrepreneurial Behavior represents in microcosm the entrepreneurship program at Trinity University. From this paper several of the broader, underlying assumptions and potential implications emerge. First, this course and academic minor are treated separately from the Business programs. Too often people think of entrepreneurship as inextricably related to business endeavors, whereas we think much more broadly about the relevance of an entrepreneurial mindset for anyone in any profession or vocation. For example, teachers, farmers, religious leaders, and people in all lines of work can become entrepreneurial. In a world where business and economics have become such overpowering points of view, we collectively need to restore a more balanced perspective, not excluding business, but instead reframing entrepreneurship for everyone. As this introductory course reveals, the essentials are creativity and cooperation. If we can foster these skills and

potential, we can encourage more students to consider their world and its opportunities with less concern for the accountants' bottom-line.

Second, we actively recruit international students for the course, and they are eager to participate. As they quickly teach our domestic students, cultural variability has deeper implications than a simple change of pace and face. As those of us who study intercultural communication can attest, studying social concerns from different cultural perspectives opens alternative views and encourages us to "think outside the box," which much of our prior education has fostered (Hill, 2006). Too often, however, the international students are so enamored with the "American" way of thinking and approaches to success that they fail to detect the subtle indoctrination of their own cultural frame. Through open discussions and critical analysis the students can realize the mutual benefits of a multi-cultural perspective as it relates to their creative development and the location of entrepreneurial opportunities.

One of the most prominent buzzwords in the world today is globalization. Here again, this term suffers the overpowering impact of the business and economic perspective. The widespread negative reactions to globalization during the past two decades reveal the discontent all over the world with this restricted conception. Many of us in IAICS were so excited with the growth of interdependencies suggested by globalization. Unfortunately interdependencies built on exploitation have seriously confounded the potential for world community, and the ethnic, religious, and cultural disharmony may be greater today than ever before (Hill, 1996-97). A theme of our course about creativity and entrepreneurial behavior is to emphasize social entrepreneurship and a broader perspective about economics and social change. While we certainly do not oppose capitalism, we do recognize the varied versions of that economic philosophy, and we do indict its abuses, its cultural constraints, and the dangers associated with exploitative trends. Within the last few years we have seen the world-wide ravages of greed. Rather than throw out the system that spawned such abuse, we are encouraging an alternative version that constructively taps the potential for better human relations with a greater percentage of humankind benefiting from the wealth of ideas around the world.

The focus of this paper may seem for many members of IAICS as quite remote from the mission of our organization. Indeed, when we originally thought of presenting our work on one course and academic minor, we too discarded the idea. The more we discussed what we were trying to do in this introductory course, the more we came to realize that this course represented in many ways what we all need to be addressing: How can we cultivate the maximum creative skills of our students and help them to become better at introducing their ideas into the world around them? That is a primary purpose of why we study intercultural and international communication. One of the major obstacles confronting us was the commandeering of critical social terms for an exploitative orientation. This latter concern is a central topic of the linguistic phenomenon of framing issues with language. Now that we have written these final paragraphs the urgency of what we are doing is more obvious than before and the challenge is a major concern for all of us who would teach our students to prepare better for the future.

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