

Unveiling Entrepreneurial Learning Dynamics: Insights from the Women Entrepreneurs of Creative Industries

Ayesha Abrar ¹, Madiha Gohar ², Fareesa Malik ³, Owais Anwar Golra ⁴

Author's Affiliation:

^{1,2,3,4}Assistant Professor, NUST
Business School, National University of
Sciences and Technology
Islamabad, Pakistan

Article History:

Submitted: January 13, 2024
Revised: March 26, 2024
Accepted: March 29, 2024
Published online: March 30, 2024

Corresponding author(s):

Ayesha Abrar
ayesha.abrar@nbs.nust.edu.pk

ABSTRACT

Purpose— This study explores how entrepreneurs in creative industries learn, focusing on social learning aspects. Unlike other sectors, creative entrepreneurs often tailor products to customer preferences and rely less on formal education. Instead, they learn through real-world experiences, cultural influences, and economic contexts. Despite the importance of this learning approach, it's underrepresented in entrepreneurship research. This research highlights the need for deeper investigation into entrepreneurial learning within creative industries.

Study Design/Methodology/Approach— This empirical study employed in-depth qualitative case studies of entrepreneurs in creative industries. We collected data via semi-structured interviews with entrepreneurs who work as designers in creative industries. We analyzed the data by employing the grounded theory analysis technique followed by a cross-case comparison.

Findings – The study highlights the dynamic and evolving nature of entrepreneurial learning shaped by personal and social experiences and the contextual forces throughout the entrepreneurial journey. Key activities playing crucial role in this process include observing, practicing, trial, and error, and interacting within the entrepreneurial community. Contextual factors significantly influence this process. Creative industry entrepreneurs leverage personal networks, technological resources, and social media for learning, highlighting their importance in the learning ecosystem.

Practical Implications – The study improves our understanding of how women entrepreneurs engage in entrepreneurial learning within a specific industry and social context. Furthermore, the research identifies the challenges that are critical to address through entrepreneurship education and support organizations – that cater to community entrepreneurs.

Originality/Novelty – The literature has acknowledged the strong influence of cultural and social context on women entrepreneurs, particularly in developing countries. This research contributes to the limited body of knowledge on entrepreneurial learning among women creative entrepreneurs by exploring the interplay between personal and social learning experiences along with multiple contextual forces.

Keywords: Entrepreneurial Learning, Creative Entrepreneurs, Creative Industry, Social Learning Theory, Qualitative Methods

JEL Classification:

1 | INTRODUCTION

Entrepreneurship is an integral part of the overall economic activities in any country. It has gradually risen the priority ladder of governments across the globe. Significant research in this domain has made efforts to understand the critical elements that influence the state of entrepreneurial activity in the country. One of the critical understandings that has emerged over the years, is that entrepreneurship can be taught and learned ([Motta & Galina, 2023](#)). Entrepreneurship “is the process of evaluating, committing to, and achieving, under contextual constraints, the creation of new value from new knowledge for the benefit of defined stakeholders” ([Hindle, 2010, p. 100](#)). Therefore, knowledge becomes an integral component of opportunity identification ([Ricci et al., 2021](#)) evaluation, venture creation, and venture management.

Nonetheless, the entrepreneur is a central actor in the entrepreneurial process who, by his/her knowledge, initiates the process of opportunity identification and new venture creation ([Eller et al., 2020](#)). Moreover, it captures the elements of “newness” in knowledge and the value created which implicitly reflects the importance of “learning something new” in such processes. Furthermore, the process is predominantly social as it creates value for various stakeholders i.e. for “someone” by “someone”. And finally, the context is of central importance and the contextual forces might have deeper influences on the entire process. The industry context here is also of immense importance ([Rosca et al., 2020](#)). The context encompasses various departure conditions, cultural influences, and developmental stages of industries that shape the entrepreneurs’ behavior ([Tera, 2014](#)). As various industry contexts will differ from country to country ([Tera, 2014](#)), results from one country may not be generalizable to another country for similar industries.

Over the years, scholars and policymakers have realized the importance of creative industries in the economic landscape of the country ([Khlystova et al., 2022](#)). Being one of the fastest-growing sectors, these industries not only create jobs, business opportunities, and investment inflow ([Potts, 2011](#)) but also contribute to economic development. Subsequently, there is a need to promote this sector as a catalyst of economic transformation, uplifting their eminence on the educational agenda to gather economic and political support. Creative industries can be understood as platforms to connect the sectors that depend on intellectual property or human creativity, as well as to capture the intersection of technology and culture ([Cunningham, 2005](#)). Creative industries have generated US\$2,250 billion and nearly 30 million jobs worldwide ([McIntyre et al., 2023](#)). Creative industries offer a unique context for entrepreneurial efforts, holding several attractive forces that shape entrepreneurial learning. This includes networking, collaboration, and socialization which are also integral components of the social learning process ([Kaliisa et al., 2022](#)). Contrary to the traditional sectors, entrepreneurs in creative industries seldom rely on formal education or training. More often, their learning is tightly connected to their context of work and therefore deeply entrenched in the rich tapestry of cultural, social, and economic contexts. Building on the existing knowledge, this research attempts to examine the intriguing facet of entrepreneurial learning within the creative industries domain and developing country context.

1.1 | Objective and Research Questions of Study

This study focuses on the fundamental process and nature of entrepreneurial learning in creative industries. Furthermore, it explores the role of contextual forces in shaping entrepreneurial learning behavior. We particularly aim to unfold the social mechanisms through which entrepreneurial learning occurs in

complex environments within the creative industries, and how these mechanisms impact the ability of entrepreneurs to navigate challenges and seize opportunities for sustaining their venture. We aim to answer the following research questions.

How do social forces shape the entrepreneurial learning process and opportunity identification within the creative industry?

1. How do the contextual forces of the creative industry add to the entrepreneurial learning of creative entrepreneurs?
2. To find the answers to these research questions, we follow multiple case studies research design. The contextual focus of the exploratory inquiry demands an interpretive study with multiple realities. We employ qualitative research methods to collect data through semi-structured interviews. We draw on SL theory to understand and analyse the data.

The study offers threefold contributions and enhancement to entrepreneurial learning literature. First, entrepreneurial learning is a derivative of social learning within the domain of entrepreneurship. Interpersonal relationships and shared experiences are of utmost value for managing and sustaining the venture as well as shaping entrepreneurial knowledge and behaviors. Second, the inclusion of creative industry contextual forces in the analysis of the entrepreneurial learning process provides a better understanding of the link between entrepreneurial previous knowledge, action, and social interaction in the context of occurrence. Third, past experiences and learning the history of entrepreneurs have a critical role in the opportunity identification process.

The paper is structured as follows: The second section reviews existing research on entrepreneurship in creative industries highlighting the idiosyncratic features of this sector. It also discusses the concept of entrepreneurial learning in general and within the context of creative industries. The third section explains the research methodology followed by findings, discussion, and conclusion sections.

2 | LITERATURE REVIEW

This section synthesizes the literature on learning in the entrepreneurship domain highlighting the meaning of the entrepreneurial process and its links with entrepreneurial learning. It also summarizes the nature of entrepreneurship in creative industries and identifies the idiosyncratic features of this sector. Weter, we review the concept of entrepreneurial learning in general and within the context of creative industries.

2.1 | Learning in the Entrepreneurship Domain

Entrepreneurs are individuals who seek to generate value and enhance economic activity both by identifying and exploiting new products, processes, or markets ([Esfandabadi, 2017](#)). Entrepreneurial activity is based on proactive human action which involves recognizing opportunities and establishing or expanding a business venture, to promote economic growth ([Bayar et al., 2018](#)). Entrepreneurship can be defined as a process by which individuals pursue business creation opportunities either on their own or within organizations ([Sharma, 2022](#)). Entrepreneurial action can be understood as human attributes, including assuming risk and willingness to face uncertainty ([Esfandabadi, 2017](#)). Business Creation using business

creation opportunities is a context-dependent social process through which individuals and/or teams bring together unique resources to exploit market opportunities and create wealth (*ibid*).

“Entrepreneurial learning is a key ingredient in the entrepreneurial process as it allows entrepreneurs to improve their venture, product, and skills, and enables them to learn and possibly recover from failure” ([Schou et al., 2022](#)). Over the years, although research on entrepreneurial learning has advanced to a greater extent, the area yet remains thirsty for deep exploration ([Clinton et al., 2022](#)). Present research on entrepreneurial learning is mainly about individuals learning and incorporating their learning in the entrepreneurial process of identification, exploitation, creation, and management of the venture ([Venesaar et al., 2021](#)). Subsequently, learning is seen to be multifaceted comprising awareness, reflection, association, and application, suggesting the conversion of an idea into a concrete outcome ([Rae & Research, 2012](#)). Entrepreneurs, transform their experiences into knowledge and highlight the two-fold nature of entrepreneurial learning both as a process and an outcome ([Politis, 2005](#)).

The domain of entrepreneurial learning has been dominated by cognitive theorists, focusing on knowledge acquisition and comprehension ([Rae & Research, 2012](#)). Cognitivists believe in isolated learning, independent of outside influences. The entrepreneur largely is seen as an isolated being, building his/her own “black box” of entrepreneurial knowledge and whenever needed, taking out the required “knowledge hammer” to tap the venture owned by him/her. This conception also stands opposite to the ground assumption of the entrepreneurial process view that entrepreneurs do not operate in a vacuum, rather they respond to their environments ([Esfandabadi, 2017](#); [Gartner, 1988](#)). Cognitivists neglect the role of personal experiences and the role of social context. Recently, scholars have shifted their attention towards the ‘social’ aspect of learning, which conceptualizes learning as a social and collaborative endeavour ([Rae & Research, 2012, 2017](#)).

Entrepreneurial learning is understood to be strongly shaped by the entrepreneur’s personal experiences such as learning through experiences and social context ([Capolupo et al., 2023](#); [Clinton et al., 2022](#); [Cope, 2001](#); [Lattacher et al., 2020](#); [Motta & Galina, 2023](#); [Politis, 2005](#)). Researchers believe that the learning process that takes place in an entrepreneurial context is both experiential and social ([Black et al., 2023](#); [Ferreira & Research, 2020](#); [Sarasvathy, 2001](#)). Social networks play a significant role in accelerating the learning processes among entrepreneurs ([Dibrell et al., 2024](#); [Zhao et al., 2022](#)). Participation is essential to the learning process in the entrepreneurial process ([McAdam et al., 2024](#)). The discussion above highlights the dynamic nature of research on entrepreneurial learning, suggesting a need for continuous exploration from diverse theoretical lenses. In the current research, we also seek to transcend the boundaries of cognitivism and our focus remains on the social learning aspect of entrepreneurial learning.

2.2 | Creative Industry and Entrepreneurship

The creative industries are dynamic and diverse and range from self-employed artists to globally renowned business organizations ([Bjorkegren, 1996](#)). Knowing that diversity is the essence of this sector where a substantial proportion of the workforce comprises micro-businesses, self-employed individuals, and freelancers ([Leadbeater & Oakley, 1999](#)). Creative entrepreneurs are multitaskers. They perform several roles simultaneously as producers, designers, and retailers, hence disregarding the traditional business structures

and roles ([Leadbeater & Oakley, 1999](#)). Although these entrepreneurs can take on large projects, creative entrepreneurs prefer to operate informally, outside the formal factory setting.

Creative industries are customer-led as they produce customized products, as compared to large-scale manufacturing selling pre-produced goods. Creative entrepreneurs co-create goods in line with customers' preferences ([Elias et al., 2018](#); [Karami & Read, 2021](#)). Creative industries are dispersed across various sectors resulting in assorted experiences of creative entrepreneurs across the board, presenting several opportunities for the creation and growth of new ventures ([Rae, 2004](#)). Additionally, the dynamic and impulsive nature of this industry is affected by several other factors such as shifts in market trends, increasing competition, changing customer preferences, and influences from other cultures and countries. The dynamic and volatile nature of the creative industry warrants quick and swift decisions to be made by the creative entrepreneurs, hence, rapid, and effective learning becomes of significant importance for venture success. [Rae \(2004\)](#) suggested that learning within the context of the creative industry is not the same as any other traditional setup. The section following this is a brief introduction to entrepreneurial learning within the creative industry.

2.3 | Entrepreneurial Learning in Creative Industries

Recent literature highlights various elements that distinguish creative entrepreneurs in terms of their approach to learning. Creative entrepreneurs tend to receive little formal business/management training or education when launching a new venture or managing one ([Dobрева et al., 2020](#); [Montoya & Practice, 2015](#); [Raffo et al., 2000b](#)). They place a greater emphasis on connectedness, collaboration, and networking for learning ([Bürger & Volkmann, 2020](#)). [Smith \(2017\)](#) highlighted the role of social networks in enabling entrepreneurial learning in creative industries entrepreneurs. They elaborate on the importance of informal learning processes and mechanisms in this context. Within this sector, learning is firmly rooted in the cultural, social, and economic environment in which these entrepreneurs are situated ([Min & Wilson, 2019](#); [Rae & Research, 2012](#); [Tran & Truong, 2022](#)).

Social learning is an informal process of actively acquiring and refining business knowledge based on interactions within specific domains of practice, therefore, the business knowledge shapes and evolves in tandem with entrepreneurial activities in the form of informal social interactions. ([Rafoo et al., 2000](#); [Rae, 2012](#); [Dobрева & Ivanov, 2020](#); [Rashid and Ratten 2021](#)). The business decisions thereby taken are often informed by informal and intuitive theories developed through their experience ([Calabretta et al., 2017](#); [Dobрева et al., 2020](#)). Hence, social learning emerges as the most significant form of learning. Experiential learning is another significant process of learning evident in the extant literature. In their seminal work, [Raffo et al. \(2000a\)](#); ([Raffo et al., 2000b](#)) emphasized that entrepreneurial learning in the cultural industries appears at its most powerful when entrepreneurs are 'doing' and reflecting on 'doing' business with others within their sector contexts. There is a dire need for a nuanced understanding of the learning processes involved pertaining to the crucial role and impact of industry-specific knowledge on entrepreneurial decision-making ([Jones et al., 2019](#)). [Lerro et al. \(2022\)](#) have examined in detail the impact of digital technologies on entrepreneurial learning within the creative sector, explicating the role technological advancements play in shaping learning practices and outcomes in this domain. Despite the scholarly recognition of the significance of experiential learning in these ventures and subsequent efforts to expand the understanding in this domain, the role of industry context

as well as underlying processes and mechanisms involved in entrepreneurial learning within the creative industries requires deeper understanding ([Motta & Galina, 2023](#); [Rae, 2004](#); [Rae & Research, 2012](#)).

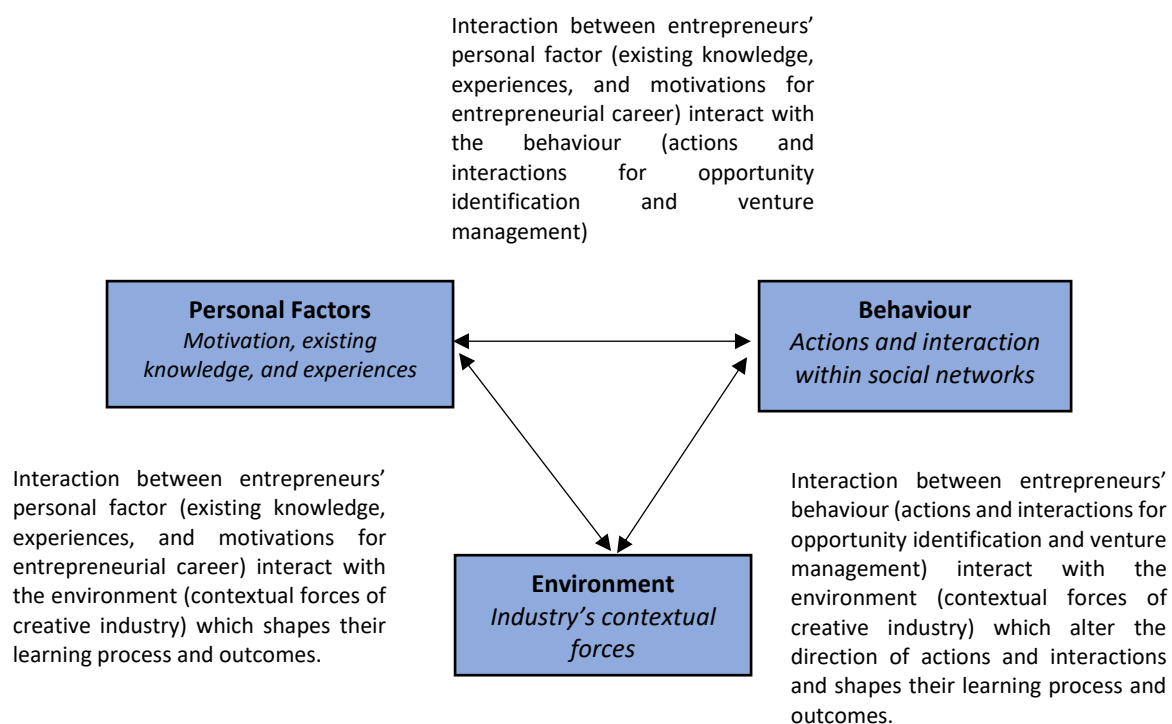
The multifaceted process of entrepreneurial learning within such a dynamic, complex, and volatile environment presents a stimulating scenario, demanding further exploration and deeper insights into nuanced underlying processes at play. Despite the current scholarly efforts, there exists a significant gap in understanding the specific mechanisms as well as processes underlying entrepreneurial learning within the creative industries ([Dobрева et al., 2020](#)). While recent studies do not explicate various aspects of this phenomenon, such as the role of social networks, industry-specific context, technical knowledge, and the influence of rapidly changing digital technologies, there is still a dearth of comprehensive understanding regarding how these factors interact and may shape entrepreneurial learning outcomes within this context. Entrepreneurial learning in relation to creative industries is becoming an important topic among scholars hence a close look and fresh perspectives will prove to generate a better understanding ([Dobрева et al., 2020](#)).

2.4 | Conceptual Framework

To understand the entrepreneurial learning dynamics, the current research has employed Social Learning Theory (SLT) by [Bandura \(1977\)](#). As per SLT, a significant fraction of individuals' learning occurs in a social context, "with a dynamic and reciprocal interaction of the person, environment, and behaviour," and a cognitive context that considers past experiences shaping their cognitive processes and behaviours ([LaMorte, 2019](#)). In addition, SLT asserts the importance of the cognitive aspect of learning, allowing the recognition that past experiences have strong influences in shaping individuals' engagement in various behaviours.

Figure 1

Conceptual Framework Adopted from Social Learning Theory (SLT by Bundura 1977) (Source: Authors)



With the framework of SLT, entrepreneurial learning may be understood as a process of learning that involves dynamic interaction between entrepreneurs, and their behaviors. And their social environment. Entrepreneurs actively participate in their surroundings, encompassing networks, communities, and market dynamics, to seize opportunities. Through this interactive process, entrepreneurs acquire new knowledge and skills, thus, transforming their understanding and behaviour, resulting in better venture outcomes.

3 | METHODOLOGY & DESIGN

This study follows an interpretive approach that helps in comprehending the entrepreneurial learning dynamic within an industry-specific context. The interpretive stance asserts that the social world is constructed via multiple interpretations, understandings, and experiences that are shaped by the fundamental assumption and that the world is multi-layered and textured ([Mason & Delhi, 2002](#)). Hence, it contains multiple perspectives, dimensions, and meanings. Within this frame of reference, the events and phenomena are interpreted by considering how people, involved in such scenarios would perceive and comprehend their own experience ([Aftab et al., 2023](#); [Patton, 2002](#)). An interpretive stance acknowledges that social phenomena tend to be complex and are mostly shaped, perceived, and represented in a variety of ways (ibid). The reality in such cases may be understood as subjective and it is a function of interpretation of social beings ([Burrell & Morgan, 1979](#)).

We employed the qualitative method since it centers more on the 'context of discovery' than on the 'context of justification' ([Guba & Lincoln, 1994](#); [Schwandt, 1994](#)). The research is based on the inductive logic of inquiry as qualitative research is also inherently inductive ([Deshpande, 1983](#)). The case study approach was selected to study entrepreneurial learning among female entrepreneurs because case studies are well-suited for examining phenomena in situations where behavioral events cannot be controlled, and the emphasis is placed on contemporary occurrences ([Yin, 2011](#)). "Case studies are tailor-made for exploring new processes or behaviours or ones which are little understood" ([Hartley, 2004, p. 10](#)). Qualitative case study researchers advocate small sample sizes which are mostly common in qualitative research i.e. 4 to 10 cases (Stake 2013), 3 to 8 cases ([Yin, 2013](#)), 2 to 4 cases ([Schoch, 2020](#)), and 6 to 12 ([Merriam, 1998](#)). Hence this research also has kept the sample size small i.e. the research is based on 9 in-depth case studies.

The sampling framework of the current study is formed by combining purposive, criterion, and snowball sampling ([Patton, 1990](#)). Purposive sampling assisted in identifying research participants for this study based on the characteristics relevant to the research. Criterion sampling was employed to outline the profile required and relevant for this study. Hence, each participant qualified by the following criteria to be included in the study sample.

- a) She is the initiator of the business (whether in sole ownership or partnership) and has been the major factor in establishing a venture and continues to operate and manage her venture.
- b) Her venture falls in the design sector of creative industries
- c) She holds the role of the primary decision-maker within her business.
- d) She has sustained her business for more than 3.5 years.

Table 1*Details of Respondents (Source: Authors)*

Respondent	Type of business	Background	Transition into Entrepreneurial Career
A	Consultant by design, global arts projects	Worked as a singer, worked as a project manager for large organizations, worked as a trainer to dyslexic people	Childbirth, a better life for the family
B	Music consultancy, Business trainer, Life coach, music retailer	Worked as a banker, financial advisor	As a hobby with her husband
C	Training consultancy, e-learning, and training consultancy	Employee as manager in various companies	Wish to be one's boss, first venture failure experience
D	Image consultant, online cosmetic outlet, training and development from executives, teams, and female entrepreneurs	Multiple employment experiences as a librarian	A desire for change, and sudden interest developed in image consultancy
E	Creative consultant, card designer	Employee as a creative consultant	Redundancy is, the desire to be one's boss
F	Jewellery designer, Jewellery design trainer	Design business, garage business with brother	Personal preference for jewellery designing
G	Cross-cultural communication consultant, training, workshops, and seminars with business executives	Worked in the family business	Left family business, interest in cross-cultural communication
I	Event manager	Designer, manager in post office	Desire for change, ex-designing business sold off
J	Clothing and jewelry retail, saddler retail, training and teaching horse riding	Sports women (horse riding) at international level	Age factors

3.1 | Data Collection Methods

The data was collected through detailed semi-structured, open-ended interviews ([Patton, 1990](#)). All interviews started by inviting the participants to share the story of their careers. It was highly beneficial in providing a comprehensive insight into the unique experiences they possess. To ensure that all relevant questions were addressed, a topic guide was used and continuously adjusted after each interview to explore the emerging themes. Therefore, each interview focused on (but was not limited to) the individual's career trajectory (both before and after starting a business), the reasons behind choosing an entrepreneurial path, the process of transforming ideas into a business, preferred learning resources, strategies for addressing knowledge gaps, and any significant challenges faced during their entrepreneurial journey. All interviews were conducted in person and recorded for accuracy, with explicit consent obtained from each participant before

the interview day. Each interview was 60 to 90 minutes long except for one interview, which was 110 minutes long. For data analysis, we utilized cross-case comparisons and grounded theory techniques (open, axial, and selective coding) to identify the prevailing patterns. Grounded theory techniques were chosen for their systematic approach to inductive analysis. Meanwhile, cross-case comparison offered a methodical means to identify the dominant patterns. The analytic framework of the current study is detailed in Table 2 below.

Table 2

Data Analysis (Source: Authors)

Level	Description of Activity
Level 1: Full transcription of interviews (Bauer & Gaskell, 2000)	Transcription of in-depth interviews which were tape-recorded.
Level 2: Familiarization (Ritchie & Spencer, 1994) and initial interpretation of the transcripts (Patton, 1987 cited in Cope, 2001)	Immersion in the data: listening to tapes, reading transcripts (Ritchie & Spencer, 1994) while writing comments in the margins indicating what can be done with different parts of the data ... several readings of the data sets are normally necessary' (Patton, 1987; p149 cited in Cope, 2001).
Level 3: a) Grounded theory procedure of open, axial, and selective coding (Strauss and Corbin 1994) b) Cross-case comparison of all cases at each step of open, axial, and selective coding.	All the interviews, after preliminary analysis in the familiarization stage, were analysed using the analytic procedures of grounded theory (Charmaz, 2000) of open, axial, and selective coding. Cross-case comparison was conducted at each step of open, axial, and selective coding.

3.2 | Data Analysis

By employing grounded theory coupled with cross-case comparison, we examine the entrepreneurial learning process of creative women entrepreneurs. Grounded theory in this research has been utilized as a data analysis tool only (not as a philosophy and methodology). Grounded theory analysis steps can support inductive analysis, to explicate the interconnectedness among categories and illuminate the underlying meaning within the data. Grounded theory extends beyond simply identifying themes and patterns; instead, it assists in understanding how these patterns relate to one another. This quality of grounded theory also facilitated comparisons across cases both at the conceptual and categorical levels. Three primary themes emerged as a result, providing insight into how women entrepreneurs learn, acquire, and utilize their knowledge and skills. Each theme is illustrated with the help of the most relevant case(s) (Stake, 2004).

4 | FINDINGS

We presented the research findings under three main themes.

4.1 | Towards the Entrepreneurial Journey: Entrepreneurs' Learning History and Motivations

Each entrepreneur possesses a unique life story, formed by a tapestry of educational encounters, followed by diverse employment trajectories, and rooted in familial dynamics. The entrepreneur's biography is a fundamental concept that emerged from the data. The findings highlight that women entrepreneurs in creative industries are established through the impact of circumstances they have encountered and interpersonal connections with significant people and influential figures. Educational experiences have served as crucial milestones in this narrative, showing that they act as strong catalysts for subsequent life events such as employment opportunities. Furthermore, these educational experiences act as a steppingstone and furnish individuals with the necessary technical knowledge and skill sets essential for identifying and seizing first employment and then entrepreneurial prospects. This symbiotic relationship between education and employment is dominant in the majority of cases. We have illustrated this by the narratives of cases D, B, and E, where each entrepreneur's journey is characterized by a strategic utilization of acquired skills towards the realization of entrepreneurial endeavours. Each of the three subthemes below is explained by elaborating on one of the cases mentioned above.

4.1.1. Educational Trajectory and its Significance

All respondents assert that formal educational experiences result in obtaining a degree or technical knowledge and provide a launch pad for their career to make their first take-off. These formal educational experiences were continuous and ongoing even when they stepped into their professional career as an employee. Thus, there was an ongoing phase of formal education which was partly interrupted because of their issues. These educational pursuits proved to be influential in making crucial career choices and decisions, reflecting the entrepreneurs' predispositions towards available career options. The educational experiences assisted them in acquiring essential skills and acted as catalysts for introspection. Hence, these experiences guided them towards career paths parallel with their individual preferences and aspirations.

4.1.2. Employment Experiences

Case B stepped into a professional career as a librarian at a local library and was trained by her organization, which lasted for about two years. However, by the time she completed her training, some unexpected turn of events occurred not in line with her initial plans. Although positions for librarians were not available due to some institutional changes, her organization granted her the flexibility to seek alternative job opportunities. This unanticipated development enabled her to explore better career prospects. It paved the way for a series of diverse business opportunities.

4.1.3. Skills and Knowledge Acquired through the Employment Career

Case-E's journey through various professional roles augmented her with a wealth of skills and knowledge. Her on-the-job role and working in a family business provided her with an opportunity to acquire a diverse skill set and the ability to manage multiple roles concurrently.

".... I was working in my own family business for three weeks a month and then one week in a month I was flying off to the Nordic countries and working with Nordic companies that were aiming to seek international expansion. I was lucky enough to relish the opportunity to explore cultural diversities and varied business practices. I just loved it and that's when I got to learn about cross-cultural differences, and different approaches to doing business, and then I swapped the focus of my doctorate from what I was doing to the

cross-cultural communication international business practices, and I started you know having a passion for that. In 1999, I started my own business called [ABC] International Limited...”

These experiences were not merely about developing technical skills; they also cultivated her interpersonal communication capabilities, polished her multitasking capabilities, and resultantly nurtured her managerial proficiency which is an essential skill for new ventures too. Her employment experiences exemplify the invaluable learning opportunities embedded within professional engagements. Each of the roles these entrepreneurs have assumed served as a crucible for personal and professional growth, equipping them with the versatile skills set crucial for their eventual transition into entrepreneurship.

4.2 | Social Learning in Entrepreneurial Process

A central and most significant theme that emerged is the experiential and social process behind acquiring knowledge that is essential for initiating a venture. The essence of this theme lies in the individual entrepreneur's encounters with various circumstances, along with the social interactions and relationships developed over time. Entrepreneurs do not operate in a vacuum; rather, as suggested by Gartner (1988) in his seminal work, they navigate their entrepreneurial journey in response to their surrounding environment ([Gartner, 1988](#)). This theme emphasizes that individuals must adeptly manage relationships with a diverse array of individuals, including friends, family members, and business associates throughout their entrepreneurial endeavors. These social connections play a significant role in shaping the entrepreneur's learning trajectory and overall journey. A prime exemplification of this theme can be found in the case of G, the founder of a cross-cultural communication training consultancy.

Case-G's entrepreneurial narrative serves as an illustration of how experiential learning, coupled with social interactions, nurtures growth and development within the entrepreneurial landscape. Her journey highlights the importance of navigating through various social contexts and leveraging interpersonal relationships for learning and innovation.

4.2.1. Entrepreneurial Journey and Learning: Navigating the Unforeseen

This sub-theme is explained through case G. Case-G started her entrepreneurial journey by leaving her job and joining her family business, looking for a change from her job in Spain. Concurrently, she got married and this transition brought significant shifts in her personal life, further interlocking her professional and familial spheres. As her journey continued, her husband also got his hands in the family business, adding another layer of complexity to their entrepreneurial endeavour. However, their high aspirations were met with misfortune when the business encountered the challenges of an economic recession. Confronted with this daunting reality, Case-G found herself at a crossroads, bound to re-evaluate the business and identify new paths. Yet, her decision to pivot faced heavy resistance from within her own family, underscoring the emotional toll and complexities inherent in such transformative decisions.

“...there was a time when I desired to implement some changes in the business, yet I faced and encountered resistance from family. Those around me, being significantly older and experienced, including my husband who is 15 years my senior, and having considerably more experience in the industry, were reluctant to allow the idea of change...”

During this transformation, Case-G recognized the existence of knowledge gaps within the business, which pushed her to embark on a learning project. Amidst uncertainty, she realized and appreciated that learning new skills and knowledge was indispensable to steer the business towards resilience and success.

“...so during the economic recession, I thought there must have been a better way to run the business and realized that although I did every job, I didn't know how to run the business. I set out to learn what it takes to run a business...”

Case-G's journey exemplifies the multi-layered and complex nature of entrepreneurial life, at the junction of personal and professional dynamics, adaptation, and resilience to external challenges with a continuous quest for knowledge and growth. Through this case, we can underscore the importance of resilience, adaptability, and a commitment to lifelong learning to survive in the ever-evolving landscape of entrepreneurship.

4.2.2. Learning from Personal Encounters: A Journey of Making New Meaning.

Most of Case-G's entrepreneurial learning was influenced by personal experiences gained from multiple encounters. Each encounter and episode served as a catalyst for a dynamic process of meaning-making, learning, and unlearning wherein engaged in observation, and reflection, drew conclusions, and actively applied the lessons learned to her business. The entrepreneurial journey presents her with a variety of challenges and opportunities as she navigates its complexities. Each experience provided a valuable learning opportunity, whether it was managing familial dynamics within the company or handling external market fluctuations.

“I began to work in Finland once a week every month, giving out business consultancy services. For the remaining 3 weeks, I decided to dedicate my time to our family business. This arrangement allowed me to gather insights into international business practices and especially cultural differences. This experience was very enriching, as it exposed me to various approaches to conducting business.”

It is evident in the above quote that Case-G is engaged in a process of active learning. Where she interpreted and translated her newfound knowledge into actionable strategies for her business. Her learning journey was characterized by a proactive approach to applying lessons learned which includes implementing innovative solutions to adapt to market changes and fostering a culture of continuous improvement within her organization. Through the introspective practice of observation and reflection, she was able to distill key insights and extract meaningful lessons from her experiences. In essence, Case-G's entrepreneurial trajectory underscores the transformative power of personal experiences in driving learning and growth which ultimately paved the way for sustained success and resilience in the face of adversity.

4.2.3. Social Learning and the Entrepreneurial Context

Women entrepreneurs from the creative industry have a strong desire for social learning. They value the exchange of emotions, visions, and experiences with the people that they consider to be of value in their network. These women do not depend on their own experiences only but prefer to learn from the experiences of others as well, specifically from the individuals that they think are trustworthy and of value. This shared learning process enables entrepreneurs to acquire new knowledge that adds to their success.

“I seek advice from a colleague Terry, used to express my concerns about the change that I envision in the context of existing skepticism. I stress my persuasion in the need for change and the clarity of thought about the future state of my business. Keeping the suspicion, I stressed that I could envisage the transformation that wished for. Terry was attentive towards me and then he suggested I watch out as in case of failure of the proposed changes the business can vanish within a couple of years. Keeping in mind the complexity of the situation I took his advice, though he could not provide any financial support, he gave me access to knowledgeable people within his network, which was of help in reviewing and refining my growth plans (Case-G).

The above passage describes how she shared her vision and goal with someone she trusted and facilitated her to the significant others in his business circle. This not only gave her access to a platform where she could refine her ideas and gain valuable knowledge from the key figures. These relationships have helped her in learning and enabled her to gain insights and perspectives. Interaction with her colleagues broadened her network, giving her opportunities for future collaboration and growth in the business.

4.3 | Navigating the Dynamic Landscape of the Creative Industry and the Venture Emergence

Within the domain of entrepreneurial learning, venture creation is another significant theme. The dynamics of creative industry ventures are strongly influenced by their context and surroundings. With the progression in the entrepreneurial journey, women entrepreneurs engage in several activities, where almost all activities are geared towards their venture development. Women take multiple roles to help grow their ventures with strong dedication towards their businesses. The creative industry requires adaptability and innovation; hence, entrepreneurs are to actively seek new ways to enhance their ventures and stay competitive. To do so women are required to upskill their knowledge and learn to navigate the intricacies of this industry. In the constant desire for innovation and improvement, female entrepreneurs capitalize on their knowledge and experiences that help them to develop and expand their businesses. The application of learning in this dynamic context, adoption, and evolution are key to growth and success.

4.3.1. Business Start-up and Launch

In the nascent phases of their business, the activities of promotion and marketing are of pivotal importance. Hence, entrepreneurs engage in activities that help them establish their businesses, develop a positive reputation, get word-of-mouth advertisements from satisfied customers, and increase visibility through active marketing strategies. This stage comprises a more multifaceted approach, involving setting up business infrastructure, developing brand recognition, and executing marketing initiatives. Entrepreneurs use several strategies and channels like print media and word-of-mouth referrals to circulate information about their products and services to current and potential clients. In this phase, friends and family play a significant role through their endorsement and referrals, which aids the visibility and credibility of the business. In short, the startup phase represents the complexities where an entrepreneur is trying to establish a market presence and cultivate future growth, and entrepreneurs use their network and learn from the network.

4.3.2. Diversification Strategy and Continuous Growth

For entrepreneurs in creative industries, the path toward growing the venture is a never-ending aspiration. They expand their business by capitalizing on their skills resulting in multiple streams from one business,

offering different products or services. If we talk about Case-J, who started as a designer. She ended up managing cafes. She has not only diversified her business portfolio but has also transformed into the domain of event management. This journey represents the dynamic and evolving nature of entrepreneurship in the creative industry, where the entrepreneur should be flexible and adapt to changing circumstances. Capitalizing on their skills and expertise, entrepreneurs may choose to go in different directions for their business expansion (also demonstrated by case I). Such diversification helps them contribute to the vibrancy and innovation of creative industries.

“When I look at the strategic aspects, things are okay. This perspective has resulted in the growth of the business. In the beginning, I owned a gym with a small cafe in it, but it did not perform as per my expectations. We hardly reached to breakeven, though we worked a lot for it. Then there came an opportunity to acquire a café in Maldon, and it was a success. Then we acquired a sandwich bar in Chelmsford and converted that too into a cafe. With this, we also developed our catering business but in two years-time I got to know that the retail side of the business was not my cup of tea, hence I closed it down and remained focused on catering and event management. This is very much what I enjoy doing.”

This road of business constantly evolves as per self-developed criteria that are often shaped by the personal preferences and choices of female entrepreneurs. The self-proposed benchmark guides entrepreneurs in their business operations; let it be expansion, diversification, contraction, and/or modification. While assessing the performance and fate of their business, entrepreneurs rely on their aspirations, values, and perceptions that provide a base for strategic decision making for entrepreneurs.

In this process, businesses are to experience the evolution as per the vision of the entrepreneurs regarding the benchmark that they have set for themselves. By constantly shaping their ventures as per their criteria women entrepreneurs navigate their entrepreneurial journey with confidence and purpose. The backbone of the entrepreneurial process depends on entrepreneurs' ability to manage and nurture their relationships with customers and employees. Entrepreneurs are managing these interactions with a diverse range of stakeholders. Hence, effective, and efficient relationship management has become indispensable for women entrepreneurs to grow their ventures.

4.3.3. Creative Industry Contextual Forces and Volatility

The ever-changing context of the creative industry acts as a driving force for entrepreneurial learning. Known with changing customer preferences, market trends, technological developments, and diverse cultural influences force entrepreneurs to innovate. Entrepreneur's commitment to fulfilling customers' demands and accommodating every client to their satisfaction is their key to success as suggested in Case J.

“We are getting very Americanized now...”

While facing these challenges and the volatile nature of creative industries ([Priambodo et al., 2021](#)), women entrepreneurs in the creative industry come across several knowledge gaps that require a proactive approach to new learning. Such learning comprises looking for expertise and knowledge from and within the social network. Entrepreneurs prefer to take help from individuals who have all the required expertise; entrepreneurs fill their knowledge gaps by learning from them. Such acquisition of knowledge initiates a new phase of learning and adaptation.

5 | DISCUSSION

The findings elaborated above underscore the dynamic nature of entrepreneurial learning within the creative industry. There is a volatile multifaceted landscape characterized by rapid technological advancements, changes in consumer behaviour, new market trends, and global cultural influences from different parts of the world for entrepreneurs in this sector ([Priambodo et al., 2021](#)). This tendency requires a continual process of adaptation and innovation, instigating entrepreneurs to indulge in diverse learning initiatives to meet evolving challenges and seize emerging opportunities. This makes the dynamics of entrepreneurial learning more complex for this sector.

Furthermore, the findings reveal the entrepreneurial mindset of embracing learning as a strategic imperative is essential if the venture must survive in this sector. Since entrepreneurs recognize that learning from significant others is vital for success and overcoming challenges, they actively use their social networks to learn, access, and exchange external knowledge and expertise ([Lattacher et al., 2020](#); [Motta & Galina, 2023](#)). This proactive approach towards learning enables entrepreneurs to address immediate question marks and promotes a culture of adaptation and continuous improvement within their ventures. Entrepreneurial learning is a derivative of social learning within the domain of entrepreneurship. Interpersonal relationships and shared experiences are of utmost value for managing and sustaining the venture as well as shaping entrepreneurial knowledge and behaviors. This argument is consistent with SLT's emphasis on the dynamic and reciprocal interaction of individuals and their behavior with their social environment.

At the core of the learning journey is the recognition of the paramount significance of relationship management ([Schou et al., 2022](#)). The key to a successful business is to prioritize customer satisfaction and accommodate client requests by adapting to cultural influences and meeting the demands of diverse markets, even if this means acquiring new skills and knowledge. Entrepreneurs in the creative sector must understand that path toward successful ventures, and bank upon effectively nurturing relationships with customers, employees, and business counterparts.

Ultimately, the discussion identifies the interconnected relationship between the dynamic context of the creative industry, the entrepreneurial pursuit of learning, and the central role of developing and managing social relations. Hence, given this dynamic interplay, entrepreneurs emerge, navigate challenges, exploit untapped opportunities, and drive the emergence of their ventures through a relentless commitment to learning and innovation.

Theoretical Contribution, 2: Practical Implications, 3: Limitation and future research directions.

6 | CONCLUSION

The current study is an effort to contribute to the current understanding of entrepreneurial learning in the creative industry. The theoretical contribution, practical implications limitation, and future research directions are discussed below.

6.1 | Theoretical Contribution

Entrepreneurial learning can be seen as a dynamic phenomenon influenced and shaped by the interplay of personal and social experiences encountered by creative entrepreneurs throughout their entrepreneurial

journey, emphasizing the context of practice. The learning trajectories for these individuals are marked by a blend of personal insights coupled with extensive collaboration within the specific context of their endeavors. Our study illustrates entrepreneurial learning because of dynamic and reciprocal interaction between personal experiences, social environment, and entrepreneurial behavior whereby the skills acquired are strategically utilized by the entrepreneurs to navigate entrepreneurial challenges. The learning dynamics within the entrepreneurial sphere of creative industries are predominantly experiential and socially embedded, inherently intertwined with the unique context of the creative industry. Subsequently, within the realm of the creative industry, entrepreneurial learning can be understood as a socially situated experiential process, emphasized by its interconnectedness with broader socio-cultural factors. In a nutshell, Entrepreneurial learning can be understood as derivative of social learning within the domain of entrepreneurship the findings manifest that entrepreneurial success within the creative industry is contingent upon a deeper observation and understanding of the dynamic environment, strong network of relationships, and an unwavering commitment to lifelong learning from social and experiential means. Moreover, the volatile nature of the creative industry compels proactive learning and swift adaptation for which entrepreneurs leverage social networks to fill knowledge gaps and stay competitive. Hence the environment (contextual forces of the creative industry) plays a crucial role in directing and shaping entrepreneurial learning.

6.2 | Practical Implications

The way forward from this point is that policymakers, educators, and industry stakeholders must recognize the significance of fostering an ecosystem that nurtures these entrepreneurial attributes. The findings of this research may be helpful to the Policymakers and relevant support organizations while designing targeted policies and initiatives that may be aimed at fostering entrepreneurship within creative industries. A particular benefit will be facilitating networking opportunities as well as offering tailored entrepreneurial programs to increase the entrepreneurial activity in creative industries via learning. Future academic research can be directed towards how these learning approaches can be integrated into the classroom to prepare the students for creative industries sectors. By facilitating the support infrastructure for learning initiatives, development of collaborative networks, and encouraging a culture and orientation towards innovation, creative entrepreneurs can be empowered and hence the creative industry will continue to flourish and make social and economic contributions.

6.3 | Limitations

One of the limitations of our research is that the findings are only generalizable to similar contexts. Qualitative research aims to provide in-depth and rich insights into a particular context, however, generalizing findings to other contexts requires careful consideration. Secondly, our sample is based in the design sector only. Hence, the findings only elaborate on the contextual influences of this particular subsector of creative industries.

6.4 | Future Research Directions

We suggest future scholarly inquiry into the intersection of entrepreneurship, gender, and creative industries. Various aspects of entrepreneurial learning, particularly the social characteristics, development of social cognition in the entrepreneurial process, the role of social networks in the development of social

cognition, the impact of cultural contexts on the development of social cognition, and the dynamics of creative entrepreneurs in diverse settings. By sparking curiosity and dialogue, we contribute to the continuing academic discourse on entrepreneurship and innovation.

Acknowledgment: The authors would like to express their sincere thanks to the editor and the anonymous reviewers for their helpful comments and suggestions.

Author Contributions: Conceptualization, A.A.; methodology, A.A. and M.G.; software, A.A. and M.G.; validation, F.M., and O.A.G; investigation, A.A., M.G. and F.M.; data curation, F.M. and O.A.G.; writing—original draft preparation, A.A.; writing—review and editing, A.A. and F.M. All authors have read and agreed to the published version of the manuscript.

Declaration of Conflicting Interest: The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Copyright: This is an open-access article, free of all copyright, and may be freely reproduced, distributed, transmitted, modified, built upon, or otherwise used by anyone for any lawful purpose. This work is published under the license “[Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/)”.

Funding: The author(s) received no financial support for the research, authorship, and/or publication of this article.

Data Availability Statement: Data that supports the findings of this study are available on request from the corresponding author.

Plagiarism Statement: This article was scanned by the plagiarism program. No plagiarism was detected.

Disclaimer/Publisher’s Note: The statements, opinions, and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of publisher “AGASR” and/or the editor(s). The Publisher AGASR and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions, or products referred to in the content.

REFERENCE

- Aftab, J., Abrar, A., & Maroof, L. (2023). Identity Construction of Pakistani Female Entrepreneurs in Religious Framework: An Interplay of Sociocultural and Religious Factors. *Journal of Entrepreneurship and Innovation in Emerging Economies*, 9(2), 198-221.
<https://doi.org/10.1177/23939575231171003>
- Bandura, A. (1977). Self-efficacy: toward a unifying theory of behavioral change. *Psychological review*, 84(2), 191.
- Bayar, Y., Gavrilitea, M. D., & Ucar, Z. J. S. (2018). Financial sector development, openness, and entrepreneurship: Panel regression analysis. *10(10)*, 3493.
- Bjorkegren, D. (1996). *The culture business: management strategies for the arts-related business*. Routledge.
- Black, J. A., Perry III, L. G., & Lahm Jr, R. J. J. G. J. O. B. P. (2023). EXPERIENTIAL LEARNING AS A DEVELOPMENT TOOL FOR ENTREPRENEURIAL MINDSETS: THE CASE FOR STIMULATION ASSIGNMENT. *7(1)*, 125.
- Bürger, T., & Volkmann, C. (2020). Mapping and thematic analysis of cultural entrepreneurship research. *International Journal of Entrepreneurship and Small Business*, 40(2), 192-229.
- Burrell, G., & Morgan, G. J. L. U. (1979). *Sociological Paradigms and Organizational Analysis* Heinemann.
- Calabretta, G., Gemser, G., & Wijnberg, N. M. J. O. S. (2017). The interplay between intuition and rationality in strategic decision making: A paradox perspective. *38(3-4)*, 365-401.

- Capolupo, P., Ardito, L., Messeni Petruzzelli, A., & De Massis, A. J. I. S. B. J. (2023). Opening up the black box of family entrepreneurship across generations: a systematic literature review. *41*(7), 734-773.
- Clinton, E., McAdam, M., Gamble, J. R., & Brophy, M. (2022). Entrepreneurial learning: the transmitting and embedding of entrepreneurial behaviours within the transgenerational entrepreneurial family. In *Families in Business* (pp. 70-91). Routledge.
- Cope, J. (2001). *The entrepreneurial experience: Towards a dynamic learning perspective of entrepreneurship* [University of Lancaster].
- Cunningham, S. (2005). Creative enterprises. *Creative industries*, 282-298.
- Deshpande, R. (1983). "Paradigms Lost": On Theory and Method in Research in Marketing. *Journal of Marketing*, 47(4), 101-110. <https://doi.org/10.1177/002224298304700411>
- Dibrell, C., Gamble, J. R., Clinton, E., & Sherlock, C. (2024). Family firm innovativeness: an investigation of family governance, commitment, and generation involvement. *Entrepreneurship & Regional Development*, 1-22.
- Dobрева, N., Ivanov, S. H. J. T., & Studies, M. (2020). Cultural entrepreneurship: a review of the literature. *16*(4), 23-34.
- Elias, S. R., Chiles, T. H., Duncan, C. M., & Vultee, D. M. J. O. S. (2018). The aesthetics of entrepreneurship: How arts entrepreneurs and their customers co-create aesthetic value. *39*(2-3), 345-372.
- Eller, F. J., Gielnik, M. M., Wimmer, H., Thölke, C., Holzapfel, S., Tegtmeier, S., Halberstadt, J. J. B. S., & Environment, t. (2020). Identifying business opportunities for sustainable development: Longitudinal and experimental evidence contributing to the field of sustainable entrepreneurship. *29*(3), 1387-1403.
- Esfandabadi, H. J. A. J. B. A. M. (2017). Analysis Concept of Entrepreneurship on Emphasis Reflexivity Approach. *1*, 1008.
- Ferreira, C. C. J. I. J. o. E. B., & Research. (2020). Experiential learning theory and hybrid entrepreneurship: factors influencing the transition to full-time entrepreneurship. *26*(8), 1845-1863.
- Gartner, W. B. (1988). "Who Is an Entrepreneur?" Is the Wrong Question. *American Journal of Small Business*, 12(4), 11-32. <https://doi.org/10.1177/104225878801200401>
- Guba, E. G., & Lincoln, Y. S. J. H. o. q. r. (1994). Competing paradigms in qualitative research. *2*(163-194), 105.
- Hartley, J. (2004). What is a case study. *Essential guide to qualitative methods in organizational research*, 323.
- Hindle, K. J. E. n. t. e., & reflexivity. (2010). Skillful dreaming: testing a general model of entrepreneurial process with a specific narrative of venture creation. *1*, 97-135.
- Jones, P., Ratten, V., Klapper, R., & Fayolle, A. (2019). Entrepreneurial identity and context: Current trends and an agenda for future research. *The International Journal of Entrepreneurship and Innovation*, 20(1), 3-7.
- Kaliisa, R., Rienties, B., Mørch, A. I., & Kluge, A. (2022). Social learning analytics in computer-supported collaborative learning environments: A systematic review of empirical studies. *Computers and Education Open*, 3, 100073. <https://doi.org/https://doi.org/10.1016/j.caeo.2022.100073>
- Karami, M., & Read, S. (2021). Co-creative entrepreneurship. *Journal of Business Venturing*, 36(4), 106125. <https://doi.org/https://doi.org/10.1016/j.jbusvent.2021.106125>
- Khlystova, O., Kalyuzhnova, Y., & Belitski, M. (2022). The impact of the COVID-19 pandemic on the creative industries: A literature review and future research agenda. *Journal of Business Research*, 139, 1192-1210. <https://doi.org/https://doi.org/10.1016/j.jbusres.2021.09.062>
- LaMorte, W. (2019). The social cognitive theory. Boston University School of Public Health. In.
- Lattacher, W., Wdowiak, M. A. J. I. J. o. E. B., & Research. (2020). Entrepreneurial learning from failure. A systematic review. *26*(5), 1093-1131.
- Leadbeater, C., & Oakley, K. (1999). *The independents: Britain's new cultural entrepreneurs*. Demos.
- Lerro, A., Schiuma, G., & Manfredi, F. (2022). Entrepreneurial development and digital transformation in creative and cultural industries: trends, opportunities and challenges. *International Journal of Entrepreneurial Behavior & Research*, 28(8), 1929-1939.
- Mason, J. J. L., thousand oaks, & Delhi, N. (2002). Qualitative researching sage publications.
- McAdam, M., Clinton, E., Gartner, W. B., Hamilton, E. J. E., & Development, R. (2024). How family business practices are created, maintained, and transformed across generations from a community of practice lens. 1-22.
- McIntyre, P., Kerrigan, S., Fulton, J., King, E., & Williams, C. (2023). Creative Industries: Global and Local Perspectives. In P. McIntyre, S. Kerrigan, J. Fulton, E. King, & C. Williams (Eds.), *Creativity and Creative Industries in Regional Australia: Interconnected Networks, Shared Knowledge and Choice Making Agents* (pp. 59-93). Springer International Publishing. https://doi.org/10.1007/978-3-031-45972-6_3
- Merriam, S. B. (1998). *Qualitative Research and Case Study Applications in Education. Revised and Expanded from "Case Study Research in Education."*. ERIC.
- Min, S., & Wilson, J. (2019). How do fashion designers emerge? An empirical investigation of their entrepreneurial processes. *International Journal of Fashion Design, Technology and Education*, 12(1), 35-45. <https://doi.org/10.1080/17543266.2018.1472813>

- Montoya, M. J. C. E. i. T., Pedagogy, & Practice. (2015). POETICS AS A DYNAMIC CONCEPT IN CREATIVE AND CULTURAL ENTERPRISE. 90.
- Motta, V. F., & Galina, S. V. R. (2023). Experiential learning in entrepreneurship education: A systematic literature review. *Teaching and Teacher Education*, 121, 103919. <https://doi.org/https://doi.org/10.1016/j.tate.2022.103919>
- Patton, M. Q. (1990). *Qualitative evaluation and research methods*. SAGE Publications, inc.
- Patton, M. Q. (2002). *Qualitative research & evaluation methods*. sage.
- Politis, D. (2005). The Process of Entrepreneurial Learning: A Conceptual Framework. *Entrepreneurship Theory and Practice*, 29(4), 399-424. <https://doi.org/10.1111/j.1540-6520.2005.00091.x>
- Potts, J. (2011). Creative Industries and Economic Development. In *Creative Industries and Economic Evolution*. Edward Elgar Publishing.
- Priambodo, I. T., Sasmoko, S., Abdinagoro, S. B., Bandur, A. J. T. J. o. A. F., Economics, & Business. (2021). E-Commerce readiness of creative industry during the COVID-19 pandemic in Indonesia. 8(3), 865-873.
- Rae, D. J. E. t. (2004). Entrepreneurial learning: a practical model from the creative industries. 46(8/9), 492-500.
- Rae, D. J. I. j. o. e. b., & Research. (2012). Action learning in new creative ventures. 18(5), 603-623.
- Rae, D. J. I. J. o. E. B., & Research. (2017). Entrepreneurial learning: peripherality and connectedness. 23(3), 486-503.
- Raffo, C., O'Connor, J., Lovatt, A., & Banks, M. (2000a). Attitudes to formal business training and learning amongst entrepreneurs in the cultural industries: situated business learning through 'doing with others'. *Journal of Education and Work*, 13(2), 215-230.
- Raffo, C., O'Connor, J., Lovatt, A., & Banks, M. (2000b). Attitudes to Formal Business Training and Learning amongst Entrepreneurs in the Cultural Industries: Situated business learning through 'doing with others'. *Journal of Education and Work*, 13(2), 215-230. <https://doi.org/10.1080/713676987>
- Ricci, R., Battaglia, D., & Neirotti, P. (2021). External knowledge search, opportunity recognition and industry 4.0 adoption in SMEs. *International Journal of Production Economics*, 240, 108234. <https://doi.org/https://doi.org/10.1016/j.ijpe.2021.108234>
- Rosca, E., Agarwal, N., & Brem, A. (2020). Women entrepreneurs as agents of change: A comparative analysis of social entrepreneurship processes in emerging markets. *Technological Forecasting and Social Change*, 157, 120067. <https://doi.org/https://doi.org/10.1016/j.techfore.2020.120067>
- Sarasvathy, S. D. J. A. o. m. R. (2001). Causation and effectuation: Toward a theoretical shift from economic inevitability to entrepreneurial contingency. 26(2), 243-263.
- Schoch, K. (2020). Case study research. *Research design and methods: An applied guide for the scholar-practitioner*, 245-258.
- Schou, P. K., Bucher, E., & Waldkirch, M. (2022). Entrepreneurial learning in online communities. *Small Business Economics*, 58(4), 2087-2108. <https://doi.org/10.1007/s11187-021-00502-8>
- Schwandt, T. A. J. H. o. q. r. (1994). Constructivist, interpretivist approaches to human inquiry. 1(1994), 118-137.
- Sharma, D. (2022). *Entrepreneurship in India*. Taylor & Francis.
- Smith, E. E. (2017). Social media in undergraduate learning: categories and characteristics. *International Journal of Educational Technology in Higher Education*, 14, 1-24.
- Stake, R. (2004). Standards-Based & Responsive Evaluation. In: California: Sage Publications.
- Tera. (2014). The economic contribution of the creative industries to EU GDP and employment. Forum d'Avignon,
- Tran, Y., & Truong, A. T. T. (2022). Knowledge recontextualization by returnee entrepreneurs: The dynamic learning perspective. *Journal of International Management*, 28(3), 100922. <https://doi.org/https://doi.org/10.1016/j.intman.2021.100922>
- Venesaar, U., Malleus, E., Arro, G., & Toding, M. J. A. S. (2021). Entrepreneurship competence model for supporting learners development at all educational levels. 12(1), 2.
- Yin, R. K. (2011). *Applications of case study research*. sage.
- Yin, R. K. (2013). Validity and generalization in future case study evaluations. *Evaluation*, 19(3), 321-332.
- Zhao, F., Barratt-Pugh, L., Standen, P., Redmond, J., & Suseno, Y. (2022). An exploratory study of entrepreneurial social networks in the digital age. *Journal of Small Business and Enterprise Development*, 29(1), 147-173.