



## DEVELOPMENT OF ENTREPRENEURIAL CAPACITIES: CREATIVE TRAINING

Ivana Maria Fossari<sup>1</sup>

Carmen Lucia Fossari<sup>2</sup>

Édis Mafra Lapolli<sup>3</sup>

### SUMMARY

The Knowledge Society develops with a focus on human capital. The binomial technology and knowledge in organizations processes emerging demands that require management agility. Designing the future also requires entrepreneurs to be competitive in the present, with innovation being a pressing need in organizations. Organizations credit human capital for developing the entrepreneurial skills of their leaders and employees in search of competitive advantage. This article deals with innovation and the strategic aspects of Knowledge Management, and aims to propose creative training to enhance entrepreneurial skills. It uses as a technical procedure a case study deepening a resource from the theatrical universe: Dramatic Games and Creative Experiences, technique used in the Permanent Theater Workshop at the Federal University of Santa Catarina. This work seeks to establish a link between dramatic games as a stimulus to the development of entrepreneurial skills. It seeks to answer: How to enhance entrepreneurial skills with Theater Games and Creative Experiences in an organization? It was concluded that the proposal can be a strategy to stimulate self-knowledge, the recognition of the other being a stimulus to the expansion and strengthening of the entrepreneurial characteristics of individuals in organizations, leveraging new entrepreneurial capacities. How to enhance entrepreneurial skills with Theater Games and Creative Experiences in an organization? It was concluded that the proposal can be a strategy to stimulate self-knowledge, the recognition of the other being a stimulus to the expansion and strengthening of the entrepreneurial characteristics of individuals in organizations, leveraging new entrepreneurial capacities. How to enhance entrepreneurial skills with Theater Games and Creative Experiences in an organization? It was concluded that the proposal can be a strategy to stimulate self-knowledge, the recognition of the other being a stimulus to the expansion and strengthening of the entrepreneurial characteristics of individuals in organizations, leveraging new entrepreneurial capacities.

**Key words:** Entrepreneurial Capabilities; Dramatic Play; Creative Experiences.

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<sup>1</sup> Federal University of Santa Catarina- ivanafossari@hotmail.com

<sup>2</sup> Federal University of Santa Catarina- carmenfossari@yahoo.com.br

<sup>3</sup> Federal University of Santa Catarina- edispandion@gmail.com

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## **INTRODUCTION**

The Knowledge era brings technology leading the daily lives of people. In a short space of time, the world has undergone profound transformations, as in the case of the production of industrial society based on the machine for contemporaneity, giving way to Knowledge, the main driving force of development and the greatest asset of organizations.

Transformations that generate an immediacy in search of answers that support the management of new organizations, which, added by technological advances, need constant improvement to establish themselves and stay alive in a highly competitive market, in a society of ample opportunities, Pinchot (1994, p.262) notes:

As organizational relationships in networked organizations progress from domination to partnership, focusing on individuals and their relative power will give way to focusing on jointly delivering the service.

Knowledge is born in people, and when transformed into a value within organizations it becomes one of their main assets, Nonaka and Takeuchi affirm that it is up to the organization to support, encourage and provide a favorable environment for activities that stimulate its creation: “ The individual is the element that creates knowledge and the organization is the element that expands knowledge ”. (1997, p.280)

Competitiveness in the knowledge society also requires creative individuals who pursue new challenges in the organization. The main actor in this scenario is the entrepreneur, he is essential for his ability to move this entire chain of knowledge to the production of goods and incorporation of values in organizations.

A literary image that represents the profile of the entrepreneur, who moves the dream to reality in organizations, is the character created by Miguel de Cervantes, his mythical “Don Quixote de La Mancha”, the universal character of the 16th century that reflects the ontological side the human capacity to dream, and, in the dream universe of literature, he sees dreams dissipate in “windmills”; however, the focus character of this article, the entrepreneur within organizations is one who is equally touched by his dreams, adding to the challenging ability to turn them into reality.

For Fossari (1999, p.16) the interaction “through techniques / notions and theatrical games, which are mediated by playfulness and mimetic potential, aim at the collective awakening of individual energies towards creative spontaneity”. Since creative capacity is

essential to the development of entrepreneurial behavior, this reinforcement of the creative capacities and skills of people in organizations is the subject of this article.

## **2 THEORETICAL FRAMEWORK**

### **2.1 ENTREPRENEURIAL CHARACTERISTICS**

The Entrepreneur is the person capable of moving the “windmills” to concreteness, sparing no effort, often taking risks, but usually determined and with ample capacity to predict their own risks with actions planned to overcome adversity. Girardi et al (2009, p.35) define him as “a curious professional who, instigated by nonconformity, is attracted by new ideas and solutions and has the potential to add value to a product.”

Rosa and Lapolli (2010, p. 26-28) adapted from Cooley (1991) the Entrepreneurial Characteristics and Behaviors for the training process:

Setting goals: has a long-term, clear and specific vision; establishes measurable short-term goals;

Systematic planning and monitoring: constantly reviews its plans taking into account results obtained and changes in circumstances;

Persistence: acts repeatedly or changes to an alternative strategy in order to face a challenge or overcome an obstacle;

Commitment: attributes to yourself and your behavior the causes of your successes or failures and takes personal responsibility for the results obtained; collaborates with employees or puts themselves in their place, if necessary, to complete a task;

Information search: is personally dedicated to obtaining information from customers, suppliers and competitors; personally investigates how to manufacture a product or provide a service; consults experts to obtain technical or commercial advice;

Search for opportunities and initiative: Do things before you are asked or forced by circumstances; acts to expand the business to new areas, products or services; takes advantage of unusual opportunities to start a new business, obtain financing, equipment, land, the workplace or assistance;

Demand for quality and efficiency acts in ways that do things that meet or exceed standards of excellence;

Taking calculated risks: evaluates alternatives and calculates risks deliberately;

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Persuasion and networking: uses deliberate strategies to influence or persuade others;

Independence and self-confidence: seeks autonomy in relation to the rules and controls of others; maintains its point of view even in the face of opposition or discouraging results.

Beuttenmuller and Laport (1989, p.75) affirm: “Man is not a static being, but an animated creature in constant movement. (...) man lives in search of a constant balance, both bodily and external, as well as spiritual and internal”. Reason that supports the inclusion of Creative Experiences as a contribution to the development of Entrepreneurial Characteristics.

## 2.2 THEATER GAMES

This article focuses on suggesting games and experiences from the world of theater in the areas of improvisation, body expression and vocal technique, which give sustainability to the process of training the actor / actress, for the development of skills inherent in representation.

The formation of an actor / actress requires an intense process of body and vocal preparation, and one of the resources of this learning is in “dramatic games”, which are elements inserted in the practice of improvisation that stimulates the development of creativity, expands the interrelationship the group, as well as, develops new skills according to the focus proposed in the different games experienced.

For Spolin (1963, p.3) “We learn through experience, and nobody teaches anyone anything. This is true both for the child who moves initially by kicking the air, crawling and then walking, and the scientist with his equations”. The experience of human learning occurs through mimesis, so since childhood the child reproduces the universe of the adult world according to his perception, as Spolin's statement improvisation acquires its importance in the formation of the actor / actress.

Given the above, it is observed that such a proposal can enhance the development of entrepreneurial skills in the Knowledge Management of an organization. Yozo (1996, p.42) highlights that the game has the role of facilitator, to release the existing tensions between the group at the same time that it strengthens the bonds, with due care of the person who is leading

so that the limits of each participants are respected, he warns: “Overtaking them, inconsequentially, means increased resistance and not productivity”.

Within organizations it is necessary to create a space that facilitates the coexistence of the group. The implementation of theatrical games and experiential techniques in this space can facilitate individual and group development in relation to their entrepreneurial characteristics and skills.

### **2.2.1 THEATER X PSYCHODRAMA GAMES**

When creating a space in the organization of experiences, it is important to establish the field of action within the limits of creativity, being careful that the individual and collective relationships that emerge do not go beyond the limit of Psychodrama. The coordinator of the experience is responsible for

Starting from the meaning of drama, a word of Greek origin that means “action”, Moreno (1999, p. 98) defines Psychodrama as the method that penetrates the truth of the soul through action, it “begins where group psychotherapy ceases and expand it to make it more effective. The goal of group therapy, of bringing together its miniature members of society, is clear and defined (p.97-98) ”. Thus, psychodrama is a deep group therapy and its task is to produce an emotional discharge in which the feeling embedded in a traumatic memory can be released to the conscious plane, creating new inner and outer experiences.

From this premise, this article does not enter into this field of Psychodrama, but, rather, experiences and games that, brought from the theater universe, may, due to their dynamics, contribute to this end. Thus, the dramatic game and the possibility of representing similar or similar situations and people is considered an experience of personal, creative development and propelling new skills of the participants.

Regarding the role playing, Yozo (1996, p.17) considers “the dramatic game an instrument with many resources and extremely efficient”, as in a hypothetical situation in which the development of the role of managers in a company focused on leadership is the theme , it is possible to find individuals who demonstrate personal difficulties. In this case, the game coordinator will limit himself to working only on his professional role.

The nature of an experience arising from the Improvisation universe of the dramatic game is essentially collective, and at the same time allows a space for the individual to expand his self-knowledge. On this theme, Arte Educadora Reverbel (1989, p.110) quotes Jean-Pierre Ryngaert: "The Dramatic Game is a collective activity. The group is the place where the individual works for himself, and with others. "

### **2.2.2 CREATIVE EXPERIENCES X THEATER GAMES**

The Creative Experiences presented in this Article are adaptations of a Methodology that has been developed for three decades, called "From How to Be to Represent Another Being" and that result in the preparation of Actors and Actresses, through an Extension Course: Permanent Theater Workshop created and coordinated by Carmen Lúcia Fossari, held at the UFSC Theater linked to the Cultural Artistic Department, Department of Culture at the Federal University of Santa Catarina.

The stimulus to creativity, and the usual and unusual behavioral relationships that are created in the dramatic game establish a web of group interrelations, the participants when experiencing situations that are either credible or not in their reality, and, by allowing "to be" another being they intensify human relations and the exchange of knowledge within an organization because they have experienced wider dimensions of themselves than their peers.

As a didactic resource, the experiences corroborate for the training of new managers, and can increase and / or reinforce the characteristics of the entrepreneurs in the organization.

It is necessary to have a large space that allows the freedom of body movement, with softer lighting and soft classical or instrumental music to start the session. As a physical resource chairs for the participants and eventually some elements indicated. As for the number of sessions, the suggestion is ten sessions, once a week, which gives two months and two weeks. It can be maintained for a longer period, according to the People Management plan.

As for the nature of the applicability of dramatic games, it must occur with the acquiescence of all: "players" and those who coordinate the "session". "If the first rule is the pleasure of the group, the game must be interrupted whenever the pleasure of the game ceases (REVERBEL, 1989, p.110)".

The author also points out that, being a game, it must have rules capable of establishing a code: "Since the code of the game is inspired by that of the theater, it is

necessary to delimit a space, a duration, a group of players and a continuity in the action (REVERBEL, 1989, p, 111) ”.

In view of the caveat, it is established that at any time during the games, interruption may be requested to assess internal demands or external occurrences.

### **3 METHODOLOGY**

The case study according to Gil (2008, p.58) "[...] can be used in both exploratory and descriptive and explanatory research". In this article, the methodological path describes the proposal of Dramatic Games in a Creative Experience as a strategy for the development of entrepreneurial skills based on the experience of OPT / UFSC.

All the exercises proposed both for the initial four moments and for the development of the ten creative Experiences, they are free adaptations used in the Permanent Theater Workshop, based on the statements of theater scholars in particular: Augusto Boal (1980), Viola Spolin (1963), Reverbel (1989), Beuttenmuller and Laport (1989) among others.

The experience starts with body relaxation, continues with a vocal warm-up giving priority to Breathing. The Coordinator guides the movement of the group by suggesting alternate walks, ideally five to six walking possibilities.

#### **3.1 STARTING CREATIVE LIVING**

The preparation for an experience spans four moments in each meeting and at the end of the session, a discussion about the experience and the theme pertinent to it is promoted.

##### **3.1.1 1st Moment - establishing contact with the group:**

All sitting in chairs placed in a circular fashion favoring a relationship of trust and reciprocity between team members and the Coordination that establishes the rules explaining their role, clarifying that they can suspend the game at any time or interact indirectly or even directly to the group well-being and harmony.

##### **3.2.2 2nd Moment - Relaxing the BODY**

The coordinator proposes a body relaxation, namely: Sitting on the edge of the chair, arms along the body, the participants will perform a sequence of movements. Rotate the head in a circular fashion slowly from the right shoulder, front, left shoulder, neck and return to the

right shoulder, centering close to the spine. Repeat this sequence three times, alternating sides. Move your arms in a circular shape, flex and open and close your hands. Circular movements of the right shoulder, then left, then both. Supported on the heel, “move the whole leg” left and then right; The coordinator advises the participants to stand up, to recognize the main joints of the body, that is, to bend the joints: Chin, Neck, Shoulders, Waist, Hip, Knees, Ankles ending the crouching movement, initiates the reverse movement, which implies keeping the body upright again in relation to the Spine. It is important that each participant becomes aware of the chained movement of the vertebrae. The Coordinator must be attentive in case a participant has movement limitations with the Spine so that he does not perform the exercise; “Accommodate” the body by sitting comfortably in the chair.

### **3.1.3 3rd Moment - Breathing and the speaking apparatus**

The voice involves breathing associated with the articulation of various systems that make up the speaking and resonating apparatus. On the act of breathing Nunes (1973, p.7) conceptualizes: “it comprises two times of inspiration and expiration. On inspiration the chest expands and the air enters the lungs; on exhalation the air is expelled by an inverse movement”. Since the sound of the voice is a reflex proportional to the force given off by the lungs expelling air.

Beuttenmuller and Laport (1989) warn that the voice is “the sound source of our feelings. Working the voice in its various shades must be the constant exercise of the actor or whoever needs to use the voice to direct messages to an auditorium”.

Breathing plays a major role in individual well-being, as well as helping to support more effective verbal communication. Breathing well and projecting the voice are essential elements for individuals. The voice expresses the interior and extends it to the interpersonal space, which is why you should pay attention to the course of your experiences. The theme is very specific and requires expert guidance for further study.

Vocal training: Sitting in a chair, relax your body, inhale deeply (bring the air through your nostrils to the lung, without moving your shoulders) after exhaling slowly (exhaling through your mouth) 3x; Inhale and exhale alternately: inhale through the right nostril and exhale through the left nostril, alternate 3x each; 'Chewing' imaginary gum up to five units, simulating creating balls ... Snapping lips, trying to touch the right ear to the left with your tongue; Prepare the vocal tract and lubricate mouth, lips and tongues. Insist that they



articulate, exaggerating both the opening of the mouth, as well as the lip movements, dental tongue, palate, for the clarity of the vocal sound; Vocalize the vowels in ascending tones controlling the breathing: a, hey, o, u and after the highest to lowest tone: u, o, i, e, a; Articulate the consonants of the alphabet without the vowels;\_F, V\_ S, Divide sentences into syllables, and speak each one before speaking the entire sentence; Play coloring words with the colors of feelings: sadness, joy, weakness, hope, courage, fear, pity, etc. Example: words Boy + joy ("saying" the word "boy" with a tone of "joy") ; Playing to give intention to the words through the verbs: murmur, shout, ask, suggest, dream, unite, win. Example: words: entrepreneur + win (say the entrepreneurial words with the tone of the verb win).

### **3.1.4 4th Moment - The body in motion.**

The first experiences should start with collective games in order to prepare each participant for the subsequent challenges. Such experiences guided by the Coordinator will naturally encourage other sequences to be proposed.

The group walks through the room, the coordinator alternates the orientation of the walk: tiptoe, heel, without bending the knee. All together represent an animal chosen by everyone: dog, cat, lion, others. Variations in gait can occur: two by two; half of the group imitates dogs and half cats, which tends to turn into a chase followed by laughter and relaxation; The Coordinator will suggest in the first experiences that each participant imagines geometric figures in space: trapezoidal circle, parallel lines, star, cone, triangle, and, in sequence, each participant makes his / her body the drawn figure. The exercise continues with the creation of geometric figures in pairs, passing to four members and finally, that each group creates a single geometric figure.

It is suggested that for the initial moments of preparation of the individual body, in group, voice and movement, one third of the time of each session of Vivencia Criativa, estimated at 60 minutes, is made available.

## **3.2 CREATIVE EXPERIENCES**

At the end of each Creative Experience, the Coordinator proposes a wide discussion with the group to evaluate the session, establishing a reflection on the entrepreneurial

characteristic and respective expected behaviors in focus, according to the example suggested for the number one Experience:

At the end of the experience, the coordinator gathers the group in a circular form and asks each member at a time to evaluate how they felt in the experience. The coordinator initiates a reflection on the process of the two moments related to the proverbs and the breaking of the paradigm with the need to adapt the “new” sayings, establishing a parallel with the challenge of establishing goals and the ability to create new goals in entrepreneurship.

### **3.2.1 EXPERIENCE 1 - Popular Sayings**

Entrepreneurial Feature in Focus: Goal Setting

Divide the members into groups of 3 to 4 people. Coordinator draws papers with different popular sayings between groups. Each group must improvise a scene using their body, without the aid of objects, in which the popular saying is represented to the large group; example: “One day the house falls”.

In the second moment of the Experience, the Coordinator will propose that the groups perform a second improvisation, but inverting the popular saying. In this case: "One day the house will not fall". The small group should discuss what solutions for the house “do not fall” and then represent.

This change in the action of the popular saying will stimulate breaking the paradigms they enunciate. The group must be free to work the popular saying in a metaphorical way. Among the Popular Sayings, other possibilities are suggested for the theme of experiences such as: Land of the blind who has an eye is king x Land of the blind who has an eye is not king; Soft water in hard stone beats until it punctures x Soft water in hard stone can be piped and better used;

### **3.2.2 EXPERIENCE 2 - Reproducing the moment.**

Entrepreneurial feature in focus: Planning and systematic monitoring

The rules of experience should indicate the construction of an image that reproduces a theme proposed by the coordinator and or suggested by the group between a realistic classic painting or a photograph.

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For the Classic Frame option, it will be necessary to have objects such as wigs, fabrics that can be suitable as period costumes and even newspapers, which consist of a rich possibility of being “modeled” as costumes and scenic props. For the option of creating a photograph, only the participants' bodies and the gestures will form the image.

Themes need to be themes that evoke immediate recognition. Suggestion of historical family themes: One year anniversary party, Wedding party, First day of school, Graduation, The first mass in Brazil, São João party, Symphony Orchestra, Palanque de Político other themes inherent to the organization where the experiences take place , example: Planning meeting, Coffee Time.

Coordinator proposes that the group build images of a proposed theme through the bodies, he will say the steps: it is up to the members to remain in a certain pose as if they were statues. The first participant creates a pose initiating the image, the following will compose and complement the previous pose and so on, for example, with the theme being a one-year anniversary party, the members must go individually and in sequence to build the photo: the birthday boy, the mother, the father, the grandmother, the grandfather, invited children, other guests.

The coordinator of the experience proposes that a second group complete the photograph making their bodies the decoration of the party: balloons, cake, birthday candle. The coordinator undoes the photo and reverses the game, who was part of the first photo, will enter the second stage as a decoration element.

A third group has to improvise on the theme of the party's budget, they must represent parents and suppliers discussing the party's prices, first an overpriced budget, but through a dialogue they manage to adjust the budget, but this whole discussion should take place in mime, without the use of voice.

### **3.2.3 EXPERIENCE 3 - The last one is the winner**

Entrepreneurial Feature in Focus: Persistence

This experience is close to a game. The coordinator proposes an improvisation in which the winner will be the participant who finishes last, but the coordinator will not say the rule of the game in the first stage, requests that the group profile itself in a column, side by

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side, close to a wall at one end of the room, then indicates that the group will walk to the opposite end of the room. Of course many will step up to get to the opposite side in the first place.

After the first stage is completed, the coordinator proceeds with the experience by placing a rule and assuming the character of Game, since there will now be a winner. Participants must cross the room walking in slow motion, whoever finishes last will win. The second rule of the game is that whoever stands still leaves the game, because slow motion implies slow, almost imperceptible, but continuous movements.

A suggestion: at the beginning of the experience during the initial phase of preparing the body and voice, the Coordinator should include exercises related to body balance. Among the possibilities, the participants remain standing in circles, each one should feel the weight on both legs and slowly transfer the weight from the left leg to the right leg and then remove the left foot from the floor. Repeat the exercise alternating the transfer of legs, feet.

If the coordinator realizes that it was still done in an accelerated time, he can perform a relax, like a circle dance singing a circle song and resumes the game again.

### **3.2.4 EXPERIENCE 4 - Discover the change**

Entrepreneurial Feature in Focus: Commitment

The coordinator requests that the group be divided into two, forming two columns (“a” and “b”), one person in front of the other, at a distance of 1 meter between the two columns; people in pairs watch each other closely for a few minutes, turn around; people in column “a” begin to describe their peers in as many details as possible, such as the colors of the clothes, props, hair color, hairstyle, shoes, etc. Switch to the comments of people in column “b”; return to face each other in a quick “check”, turn around again; each person changes a small detail in his clothes, adornment, hair, socks, shoes, etc .; return to face each other and each must discover the change in their partner.

### **3.2.5 EXPERIENCE 5 - Who is the Character?**

Entrepreneurial Characteristics in focus: Information search

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The group, after warming up the body and voice, sits forming a semicircle, in front of a highlighted chair; the coordinator asks each participant to write in “secrecy” the names of well-known characters, athletes, political artists and popular local figures;

In possession of the papers, each participant will take a paper, whoever took what he wrote changes the paper;

The coordinator advises that each participant should, when sitting in the highlighted chair, think about the character that is written on his “confidential” paper;

It is up to the group to ask questions and observe the answers until they can identify which character the participant is representing.

This experience privileges the questions more than the answers, the questions will form the profile associated with the answers that will only be syllabic.

Detail: the participant who answers the questions can only answer using the words, or better, the syllables: palitelabá. Questions must be accurate for answers that suggest, yes, no, maybe. And this apparent difficulty is what makes the experience exciting.

### **3.2.6 EXPERIENCE 6 - Improvisation with objects**

Entrepreneurial feature in focus: Search for opportunities and initiative

The group coordinator, in agreement with its members, gathers in a large cardboard box objects brought by everyone and of different natures and textures: parasol, plate, flower, toy, sunglasses, suitcase, sculpture, clock, deck, pot, book, wig, scarf, glove, handsaw, hat, notebook, others.

After the body and vocal warm-up, the coordinator starts the Improvisation with Objects experience. Explains the rules to the group about the use of two objects chosen by the participant and after adding an object, by the coordinator;

One of the challenges of the experience will be that the objects in the first moment will have their realistic use and in a second moment they should have another meaning, that is, the focus of improvisation changes during the execution;

The experience happens through improvisations by each participant who, under the guidance of the coordinator, goes to the box and chooses two objects;

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The participant in possession of the two objects improvises a scene in which the two objects must be used and be the focus of the scene's attention, changing focus;

Example the participant has a hat as one of the objects, he after wearing it, should give it another function, for example, the hat speaks, or it is "punctured" and the rain wets the head, or even it comes out of the head and it becomes a musical tambourine. Repeat improvisation with your second object;

The coordinator then takes a third object and gives it to another participant who must immediately enter the improvisation and interact in the scene, using the object that has just "won" from the coordinator. The coordinator can add objects and participants, always paying attention to performance. Restart with another participant and other objects.

### **3.2.7 Experience 7 - Mirror**

Entrepreneurial feature in focus: Quality and efficiency demand

The coordinator requests that the group be divided into two, forming two columns ("a" and "b"), one person in front of the other, at a distance of 1 meter between the two columns;

The coordinator says the first rule, the participants in column "a" create faces and facial expressions and the participants in column "b" imitate them like a mirror;

At this point, you cannot use your hands to complete the gestures;

The Coordinator inverts the order and the participants in column "b" now start facial mimicry and column "a" reproduces simultaneously;

Then the coordinator releases the use of hands, and after a while the whole body. At the end it reverses the order between the columns.

Depending on the performance of the exercises, at the discretion of the coordinator, teams of five participants can be formed, with one member being the one who creates the movement and the others the mirror.

The experience is more of an exercise based on the mimesis of the gesture, known in the theatrical universe as "Mirror". Naturally, this experience will give rise to new developments, because it stimulates creativity.

### **3.2.8 EXPERIENCE 8 -The chair.**

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Entrepreneurial feature in focus: Take calculated risks

A chair is required for each participant. It is suggested that chairs that are already widely used and preferably made of wood be made available.

After the initial work of relaxing and warming up the body and voice, the coordinator gives the rule of experience;

Participants will walk around the room carrying their chair;

The coordinator then indicates new functions for the chair, for example, the chair is now a baby cart and the group “pushes the baby cart”, the chair is the baby and is crying wants to be held, “lulling” the baby , the chair becomes a chair again, the chair is a musical instrument, to make sound from it, the chair is a ladder, a window, the chair is a flowery and fragrant plant, the chair is a blanket and it is cold;

After this battery of different functions for the chair, the coordinator puts an ambient sound with classical and relaxing instrumental music and the experience reaches a new stage;

The coordinator indicates that each participant, kneel in front of the chair and start talking to the chair;

However, there is a great difficulty every time you speak a verb you must say the verb in a very soft tone and the rest of the sentence and normal tone. This moment of experience is a moment in which each participant usually lets dreams, concerns. A moment of more intimate experience;

The experience continues with the coordinator returning to driving, he indicates that everyone feels in the chair again, listen to the music;

Now you will walk around the room without looking at your chair for a minute, walk next to the chair, further away;

The final stage again forms the circle and one by one, each participant will go to the center of the circle and leave their chair, forming a “mountain” of chairs;

The “mountain” erected, the group walks around and one by one removes its chair from the mountain in reverse order the last one who placed it is the first to remove it.

### **3.2.9 EXPERIENCE 9 - Creating a collective story.**

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Entrepreneurial feature in focus: Persuasion and network

The coordinator organizes the participants seated in a circle and advises on the experience that will enter the universe of the Narrative; the group begins to tell a story where everyone will be part of the oral narrative; the coordinator adds key words for the story. The initial word, for example, can be Blue; color Blue the key word must be present in the story for those who begin the narrative, and then those who continue.

The coordinator will have in his hands a baton that will alternate with the group participants to surprise those who continue the story; the participant who receives the baton continues the story.

Other key words follow: all characters have round noses, people and animals in the story walk backwards, the sidewalks are made of gelatin and the streets are snowy and the color red is also present in the story.

Thus, in the course of history, the following narrative would be obtained as an example:

Far away from here, a very old city was called blue. The residents had blue hair and the grass was blue. Nobody liked orange there, and the sun was blue, the blue night almost like the blue day. The inhabitants and animals had round, red noses. Anyone who looked quickly would think that everyone was a circus clown, people and animals, so much so that everyone walked backwards and when running they usually slipped on the gelatin sidewalks. There, dogs and cats love to eat parts of the sidewalk. On the street blue cars cost to cross in the red snow, follow. Such a surrealist story, however, is a stimulus to creativity because it gives concrete instruments for the development of creativity that comes from observation, from concrete to abstract to concrete.

The coordinator must list the key words in advance, but must use each one at a time when the group has explored each one to solidify the narrative. As a suggestion to the coordinator, he can choose keywords that relate textures, volumes, smells, colors, temperature.

### **3.2.10 EXPERIENCE 10 - Overcoming obstacles.**

Entrepreneurial feature in focus: Independence and self-confidence



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The exercise aims to stimulate the group's self-confidence and starts with the coordinator asking the group to form a diagonal line in the room and with a distance of approximately 70 cm between the participants;

The coordinator indicates the exercise rule that consists of moving through the participants' line. They will walk individually leaving behind the line to be the first in line and so on until everyone has crossed the line;

However, there is a degree of difficulty, the walk will be in a zigzag pattern.

The last member of the diagonal line passes by the left side of the participant in front of him and goes around the back of the right side of the next one ahead and so on. The hands along the body and he must not lean against the body of the participants where he “turns” the line;

A second step then. The coordinator advises that the exercise resumes, now with a greater degree of difficulty, as the participants must walk on their backs in the opposite direction, from front to back;

This step ends the last step and certainly the most difficult. Participants will again cross the line diagonally, but now blindfolded, it is important that the other participants remain silent.

Finally, consider that these 10 experiences are the result of creative processes and, therefore, are dynamic and mutant, each group has a unique experience, new approaches and new experiences will emerge. It is important that the coordinator write down each experience to improve the new experiences. Not forgetting that creating an environment conducive to the game and / or experience will greatly contribute to the well-being of all, obtaining good participation results.

## **4. EXPECTED RESULTS**

The characteristics that shape the profile of the Entrepreneur can be developed or improved to the extent that they are capabilities inherent to human beings. Dornelas (2008, p.12) says that “entrepreneurial behavior is geared to action, to the new, the constant need to seek new opportunities for business”.

## Development of Entrepreneurial Capabilities: Creative Training.

One of the great challenges of the knowledge economy is to add value to knowledge and turn it into a lever for entrepreneurial activity. The space of creative experiences is a contribution to the awakening of creativity, which for Beuttenmuller (1989), only flourishes in a favorable environment.

"The interaction, due to its characteristic of mutual exchange and reciprocity between members, allows greater fluidity in interpersonal relationships (FOSSARI. 1999, p.16)".

The expected result of this investigation: How to enhance entrepreneurial skills with Theatrical Games and Creative Experiences in an organization, is presented in syncopated form in Chart 1 and corroborates the statement by Pereira (2013, p.84): "the procedures adopted produced the adequate sample for the study".

**Table 1** - Relationship between entrepreneurial characteristics and creative experiences

Feature Entrepreneur	Experience No. Creative	Creative experience
Setting goals	01	Popular sayings
Systematic planning and monitoring	02	Reproducing the moment
Persistence	03	The last one is the winner
Commitment	04	Discover the change
Information search	05	Who is the character?
Search for opportunities and initiative	06	Improvisation with objects
Quality and efficiency requirements	07	Mirror
Take calculated risks	08	The chair
Persuasion and network	09	Creating a collective story
Independence and self-confidence	10	Overcoming obstacles

**Source:** Prepared by the authors

## 4 FINAL CONSIDERATIONS

This article proposes to establish an approximation between two areas of knowledge: Art and Knowledge Management. Through a tested and proven practice favorable to the development of artistic skills: theatrical games and creative experiences.

If the activities of the Theater as a communicative language of art allows “to promote consciences, capable of reestablishing in man, his condition of being a thinker, of being emotional and being active” (FOSSARI, 1982, p.7) the use of elements of this craft applied Knowledge Management may support the development of the entrepreneurial characteristics of individuals in organizations, a condition for bringing out innovative attitudes.

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