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HARNESSING CREATIVITY FOR ENTERPRISE: SELF-EFFICACY AS CATALYST

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ABSTRACT

Purpose: The study examined the interplay between self-efficacy, creative potential, creative anxiety, and students' entrepreneurial intent in the creative sector.

Design/methodology/approach – the paper, anchored on the Componential Model of Creativity, adopted a quantitative approach involving 378 students selected based on the UK's Department of Culture, Media and Sport's definition of the creative sector and randomly sampled students using a simple random technique. Data analysis utilised partial least squares structural equation modelling.

Research limitation: This paper explored constructs based on creative potential, creative anxiety, entrepreneurial self-efficacy, and entrepreneurial intention. Future research should examine the relationship between creative anxiety and innovation.

Findings: This paper demonstrated that creative potential and entrepreneurial self-efficacy significantly predict students' entrepreneurial intention and self-efficacy significantly mediates the relationship between creative potential and entrepreneurial intention and between creative anxiety and entrepreneurial intention.

Practical Implication: The study outlines the importance of government agencies ensuring a conducive social environment through supportive policies to ensure the employability of students who possess the requisite creative potential and self-efficacy and wish to act on their entrepreneurial intentions.

Social Implication: Identifying and addressing creative anxiety should be part of the enterprise education curriculum. Students who often opt for programs without prior experience may experience high anxiety in school. Educators should guide such students by gradually raising their self-efficacy to help them overcome creative anxiety.

Originality/value: The study demonstrates the effect of creative anxiety and the double mediating role of entrepreneurial self-efficacy in enterprise education.

Keywords*: Anxiety. creative potential. entrepreneurship. intention. self-efficacy*

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INTRODUCTION

Ever since "the creative economy" was launched in 1997 through the ex-prime minister Tony Blair's labour government manifesto, the concept of the creative sector has received intense focus, not only in the UK but in academia and the global policy arena as well (Gerosa, 2022; Tremblay, 2015). Currently, global emphasis on the creative sector and its potential for national growth and economic contribution have received policy backing worldwide to the extent that countries now have ministers and agencies dedicated to implementing country-specific agenda aimed at achieving economic value and influence based on the sector (England et al., 2021; Pratt, 2022; Widodo et al., 2023).

Although there appears to be no single consensus on what the definition of the creative sector is and even which specific areas accurately constitute the creative sector, policymakers and scholars, nonetheless, agree that given the needed attention and investment, the creative sector can drive national economies and global influence for countries that are properly positioned to reap the rewards of the sector (Di Novo et al., 2021; Drianda et al., 2024). According to the International Finance Corporation, a World Bank group, creative industries are currently generating annual global revenue of $2 trillion, supporting 50 million jobs worldwide. They could account for 10% of the global Gross Domestic Product (GDP) before 2030 (IFC, 2024).

With such impressive economic prospects for the creative sector, it is quite understandable that countries will invest in education and entrepreneurship to ensure that the next generation of creatives will hone their career development to sustain the creative sector. Extant literature that has examined the creative sector in recent times has noted three broad developments. First, there appear to be a high number of self-employment trends, freelance and flexible working conditions of people in the creative sector, which is expected to grow in the future (Khlystova et al., 2022; Landoni et al., 2020; Lazzeretti et al., 2023; UNCTAD, 2018). Secondly, as a result of the high employment prospects, there's a push by national governments to support self-employment in the creative sector by advocating for entrepreneurship studies (Gouvea et al., 2021; Kolb, 2020; Landoni et al., 2020; Loots et al., 2021) and thirdly, educational institutions are expanding creative industries courses and combining them with entrepreneurship programs (Chamorro-Koc & Kurimasuriyar, 2020; Hendri et al., 2023; Salvador & Comunian, 2024; van Laar et al., 2022).

To achieve the overall aspirational change needed to promote and sustain academic programs in creative industries, it is important that researchers examine students' creative potential and entrepreneurial ambitions related to careers or enterprises in the creative sector. Despite a huge number of research on students' entrepreneurial interest (Barba-Sánchez et al., 2022; Bazan et al., 2020; Boubker et al., 2021; Lu et al., 2021; Maheshwari et al., 2023), some scholars have noted that the role of students' creative potential, interwoven with entrepreneurial competencies

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in the creative sector has been taken for granted and under-researched (Carey & Naudin, 2006; Salvador & Comunian, 2024; Wang et al., 2024) resulting in a gap in the literature.

This gap in the literature is important given the duty of students to sustain the creative sector initiatives and the need for enterprise education to adequately address the needs of future creatives by developing and delivering enterprise education that fulfils students' needs. Therefore, this study sought to investigate the direct and indirect effects of entrepreneurship, self-efficacy, creative potential, creative anxiety and entrepreneurial intention of learners.

The key importance emanating from this study is that it brings much-needed focus to enterprise education and research in a relatively underappreciated aspect of creative sector research. As universities worldwide are pressured to deliver enterprise education for all sectors, this study unravels the intricate mix of issues that shape students' Entrepreneurial Self-Efficacy (ESE) and Entrepreneurship Intent (EI) and charts a new course on how creative anxiety and creative potential play a role in students' decision-making. Thus, the study contributes to literature and practice by redefining extant literature on student entrepreneurship in a new, underserved creative sector. In addition, the study develops a framework that is tested and anchored on the theory of the Componential Model of Creativity to bridge the gap of the theory in a new creative research setting. finally, using a moderating effect, the paper explains the double mediating role of students' Entrepreneurial Self-Efficacy in the creative sector. The study findings benefit government agencies currently implementing national agendas and, most importantly, to higher educational institutions under pressure to develop and train employability competencies related to the creative sector.

The study unfolds as follows: Section Two reviews the literature, Section Three details the methodology, and Section Four details the analysis and discussion. Then, Section Five presents conclusions, implications, and further studies.

THEORETICAL BACKGROUND

Creativity as a research area or topic is so vast that attempts to explore a single classic, contemporary and cutting-edge theory to explain seems foolhardy. Since antiquity, several phenomena associated with creativity have been discussed in elaborate discussions, with the first systematic inquiry dating back to the nineteenth century (Kaufman & Glăveanu, 2019). Several theories have been propounded in the quest to uncover the underlying structure of creativity, with the Four P (Person, Product, Process, and Press) framework proposed by Rhodes (1961) as one of the foundational theories of creativity. A more recently updated

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version of Rhodes' framework for the underlying structure of creativity is the Five A (Actors, Audiences, Actions, Artefacts, and Affordances) (Glăveanu, 2013).

Theories such as the Componential Model of Creativity (Amabile, 1993; Amabile & Pratt, 2016), the Investment Theory of Creativity (Sternberg & Lubart, 1991), the Triangular Theory of Creativity (Sternberg & Lubart, 1991) examine the ingredients necessary for creativity. Other theories of creativity, such as the Reciprocal Model of the Creative Process (Forgeard & Mecklenburg, 2013) and the Matrix Model (Unsworth, 2001), address the driving force behind creativity. Consequently, Mednick (1962) Associate Theory is one prominent creative process theory that emphasises the ability to connect remote concepts.

This present paper adapts the Componential Model of Creativity (CMC) developed by Teresa Amabile and later expanded by Amabile & Pratt (2016) as the theoretical framework for exploring creativity within the context of entrepreneurship. This theory posits that creativity stems from the intercourse of three distinct essential components within an individual (domain-relevant skills, creativity-relevant processes and task motivation) along with the social environment. When contextualised in this study, the CMC provides a comprehensive lens through which the dynamics between Creative Potential (CP), Entrepreneurial Self-Efficacy (ESE), Creative Anxiety (CA) and students Entrepreneurship Intent (EI) could be understood.

With the CMC, creative potential can be viewed as synthesising domain-relevant skills and creative-relevant processes. Creative-relevant processes entail cognitive styles, working styles, and personality traits that account for people's ability to think creatively. Juxtaposing the variables of CMC to this present study, creative potential directly aligns with these components as it reflects people's capacity to develop novel and valuable ideas, which is critical in entrepreneurial contexts.

Individual self-assurance to successfully perform entrepreneurial tasks can be linked to the task motivation variable of the CMC. An individual's degree of engagement in any given creative task stems from the degree of motivation, primarily intrinsic (Antonioli et al., 2016). Consequently, a high ESE will likely heighten an individual's intrinsic motivation. This will facilitate the translation of creative potential into entrepreneurial outcomes (Srimulyani & Hermanto, 2021).

Creative anxiety, on the other hand, can be positioned within the social environment variable of Amabile's theory. People's creativity can be induced by their social environment, which includes external pressures, expectations and evaluations. Creative anxiety, usually characterised by the apprehension related to creative tasks (Daker et al., 2020), may potentially stem from this environment, hindering the creative process. However, viewed through the lens

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of the CMC, ESE may mitigate the negative impact of creative anxiety by bolstering task motivation and supporting the individual's creative and entrepreneurial pursuits.

Analogous to the creative outcome in the CMC, entrepreneurial intention represents the behavioural outcome in this study. When the sections of the CMC (domain-relevant skills, creativity-related processes, and task motivation) align favourably, creativity results in innovative outputs. In the same vein, when the creative potential is harnessed through high ESE and creative anxiety is managed, the entrepreneurial intention is likely to increase.

The CMC is relevant to this study as it underscores the role of both individual and environmental factors in fostering creativity, a precursor to entrepreneurial action. It provides a theoretical basis for examining how creative potential (individual factor) and creative anxiety (environmental factor) interact through ESE to influence entrepreneurial intention. Drawing from the CMC, emphasis on motivation is crucial as it emphasises the relevance of self-efficacy in translating creative ideas into entrepreneurial endeavours. Also, it offers valuable insights into conceptualising how creative potential could lead to entrepreneurial intention. It provides a pedestal for understanding the mediating role of ESE by linking creative processes with entrepreneurial outcomes.

Hypothesis Development

Creative Potential and Entrepreneurial Intention

Lubart et al. (2022) define creative potential as the capacity to generate innovative ideas and solutions within a domain. Creative potential is a dynamic construct that can be assessed through various means such as psychometric tools, analysis of an individual's previous achievement and engaging in talent competition (Lubart et al., 2022). On the other hand, entrepreneurial intention (EI) represents previously hidden latent potential as a causal antecedent to more observable individual actions (Donaldson et al., 2021). In the context of this study, EI is explained as a temporally embedded mindful willingness (Donaldson et al., 2021) to engage in entrepreneurial behaviours deliberately.

Available research suggests a close relationship between creative thinking, creativity and EI (Anjum et al., 2021; Durnali et al., 2023). Although the extent to which creative potential influences EI is unclear because the literature does not provide this information, individuals with the capacity or latent ability to generate new and innovative ideas are more likely to direct those ideas towards planned entrepreneurial behaviour.

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One widely used theory in studying the EIs of individuals is the Theory of Planned Behaviour (TPB), developed by Ajzen (1991). Despite scholarly investigative endeavours using the TPB, an inflexion point has occurred within a broader scope of entrepreneurship literature, giving way to new ideas for examining the interaction of factors among antecedents. In light of this, the present study introduces the creative potential variable to examine its influence on the EI of Fashion Design Students. Aside from using TPB in investigating EIs, little is known about how creative potential influences entrepreneurial intention when viewed through the lens of CMC. This current study will, however, examine the influence of creative potential on EI by hypothesising that:

Hypothesis 1: Creative potential (CP) has a significant positive influence on entrepreneurial intention (EI)

Creative Potential and Entrepreneurial Self-Efficacy

In a recent study, Abdulla Alabbasi et al. (2022) conducted a meta-analysis to examine gender differences in divergent thinking (DT) using mean differences and variability in creative potential. Their study established the existence of greater male unpredictability in creative potential, which indicates that males exhibit a wide distribution of DT scores compared to females. In a separate study, Lubart et al. (2022) explored the conceptual and measurement issues related to creative potential in science. They sought to understand how creativity manifests in scientific contexts and to develop reliable and valid assessments for identifying scientifically creative students. Their study identified three primary methods for measuring creative potential. By comparing three different settings (school, home and outside of school and home), Runco et al. (2023) investigated the expression of the creative potential of middle and high school students recruited from the Kingdom of Bahrain and the United Arab Emirates. They concluded that social environments influence creative tendencies.

Using ESE as a mediator, Wang et al. (2023) explored the direct or indirect impacts of entrepreneurship education on entrepreneurial intention. Their findings established that while entrepreneurial education significantly positively influences entrepreneurship intent, ESE completely mediates the paths between entrepreneurship education and entrepreneurship intent. Stemming from available literature, relatively little research has been conducted on the relationship between creative potential and entrepreneurial self-efficacy. Meanwhile, Christensen et al. (2023) posit that design students are likelier to exhibit high ESE with their adaptive cognition and formal training. If the assertion by Christensen et al. (2023) is empirically valid, then this study hypotheses that:

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Hypothesis 2: Creative Potential) has a significant positive influence on Entrepreneurial Self-Efficacy.

Entrepreneurial Self-Efficacy, Creative Potential and Entrepreneurial Intention

Coelho et al. (2019) examined the relationship between ESE, EI, and the moderating role of subjective norms. Their study further sought to understand how outcome expectations mediate the connection between ESE and EI. Kumar and Shukla (2019) examined the relationship between entrepreneurial self-efficacy (ESE), creativity and entrepreneurial intentions (EI). They reported that ESE is the strongest predictor of EI, with personality significantly influencing intentions. In the same study, Kumar and Shukla (2019) added that the effect of creativity on EI is marginal but fully mediated by ESE, while the effect on proactivity is partially mediated.

Using descriptive statistics and structural equation modelling, Singh et al. (2023) investigated how entrepreneurial motivation affects the relationship between ESE and EI. That work revealed that entrepreneurial motivation positively impacted EI and ESE as predictors of EM and EI. Despite the numerous studies on the relationships between creativity, ESE and EI, the issue of ESE as a mediator between creative potential and EI has attracted very little attention from the scholarly community. This study, however, seeks to bridge that knowledge with the third hypothesis:

Hypothesis 3: Entrepreneurial Self-Efficacy Fully Mediates Creative Potential and Entrepreneurial Intention

Entrepreneurial Self-Efficacy, Creative Anxiety and Entrepreneurial Intention

Research suggests that self-efficacy influences entrepreneurial behaviour, while other studies indicate that high levels of ESE are positively correlated with increased entrepreneurial intentions (Urban, 2020). By conducting a meta-analysis, Miao et al. (2017) synthesise findings across multiple contexts by concluding that ESE is one of the most significant predictors of entrepreneurial intentions (Kumar & Shukla, 2019). The mediating role of ESE in various psychological and contextual processes has gained significant attention, yet its interaction with creative anxiety remains underexplored.

While creativity is often considered a pivotal component of entrepreneurship, the anxiety accompanying it has enervating effects. For example, while some studies suggest that a moderate level of anxiety pushes the frontiers of creativity, helping individuals to achieve more, excessive anxiety may hinder the creative process, thereby negatively affecting entrepreneurial

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intentions (Daker et al., 2020). In the light of existing literature, a complex relationship exists between creative anxiety and entrepreneurial intentions, warranting further investigations into the dynamic mediating role of ESE. Examining the mediating role of ESE on creative anxiety and entrepreneurial intention in this study addresses critical gaps in the literature on how psychological factors influence entrepreneurial intentions. The proposed study offers valuable insights into the psychological processes underpinning entrepreneurial behaviour in creative contexts. The study, therefore, hypothesised that:

> *Hypothesis 4: Entrepreneurial Self-Efficacy Fully Mediates Creative Anxiety and Entrepreneurial Intention*

Based on the hypotheses, The framework proposed for this study is shown in Figure 1.

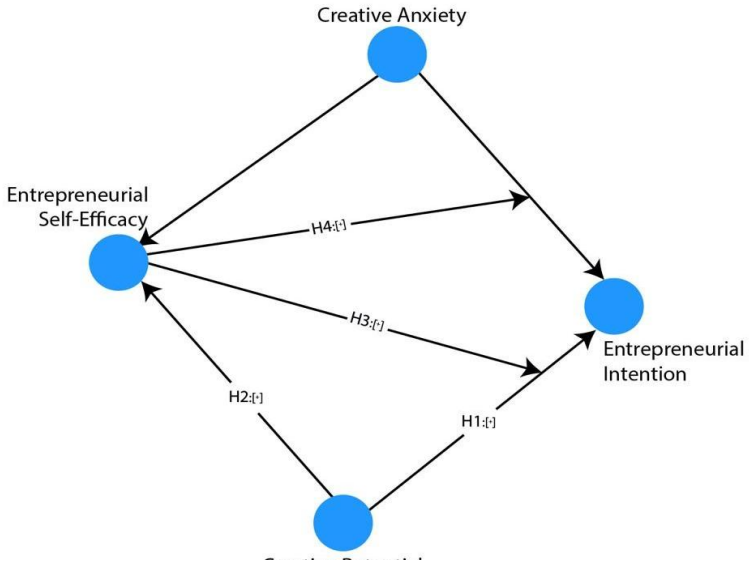

Figure 1: Proposed Conceptual Framework

METHODS

Study Design and Setting

The quantitative technique was applied to this paper. Therefore, the quantitative process influenced the research design, sampling and instrumentation choice. Using a cross-sectional survey, data was obtained to determine the nexus among creative potential, entrepreneurial intention, creative anxiety, and entrepreneurial self-efficacy. The study was undertaken among

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Ghanaian university students whose academic programs involve the creative industry and aspire to establish businesses with creativity at the heart of such businesses as design, architecture, film and video, advertising, literature, computer gaming, performing arts and fashion. To determine the inclusion criteria, the study adopted the UK's Department of Culture, Media and Sport (DCMS), which, as explained by Higgs and Cunningham (2008) defined Creative industries as "those which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". Thirteen sectors are outlined based on DCMS's definition. Hence, students across public and technical universities in Ghana whose course areas fall under those sectors were the chosen population. The current work was undertaken in Ghana because Ghana, like most emerging economies, has recently been developing policies to strengthen the creative sector for economic development. To achieve that objective, the government appointed a minister to oversee developments in the creative sector, including the establishment of the Creative Arts Council in 2018 and 2019 and the development of the Creative Arts Bill to provide national policy direction for the sector (Alacovska et al., 2021)Therefore, this study will help determine whether current students undertaking various programs will achieve outcomes anticipated by national policy initiatives.

Sample and Sampling Approach

The sample size determination guideline recommended by Krejcie and Morgan (1970) was applied in this study based on a finite population. As noted by Lo et al. (2010), the statistical table recommended by Krejcie and Morgan (1970) for sample size determination has high accuracy, enabling researchers to confidently make decisions about sample size. Five Ghanaian public and technical universities offering courses for the creative sector were identified. To ensure the academic courses in the creative sector, the study followed the thirteen sub-sector categories based on the DCMS creative sector definition. Using class attendance records, approximately 5000 students were deemed the total population from which sampling was conducted to reach the sample size. Using that number as a population and applying Krejcie and Morgan's (1970) guideline, a 357-sample size was suitable, but additional responses were obtained to account for unforeseen circumstances, resulting in a final population size of 378. The student's attendance records provided the opportunity to conduct simple random sampling to give each student an equal opportunity to participate and increase the generalisation.

Instruments

Demographic data: The respondents' information on age and gender was collected. Age was measured as a ratio, while sex was a nominal measure.

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Main variables

The study's main variables, which constituted Creative potential, Entrepreneurial intention, Entrepreneurial self-efficacy and creative anxiety, were measured using scales in the literature (Daker et al., 2020; Penagos-Corzo & Saucedo, 2021; Wilson et al., 2007).The study constructs were comprised of 33 scales adopted from the literature on entrepreneurship and creativity. Responses to items were rated using a Likert scale between 1 and 5, whereby higher scores denote a higher measure of the construct.

- *Creative Potential:* This scale measured the students' perception of their creativity traits based on their willingness to transgress, challenge and explore. The construct had 12 items and was adopted from Penagos-Corzo & Saucedo (2021). The students were expected to provide responses using a Likert scale, with one being" strongly agree" and five being "strongly disagree", with higher scores denoting greater perceived creative potential. Penagos-Corzo & Saucedo (2021) reported a reliability coefficient of 0.813, whilst this study reported 0.720

- *Entrepreneurial self-efficacy:* This scale measures students' perception of their self-belief related to entrepreneurial success and competencies. The construct had six items adopted from Wilson et al. (2007). The students were expected to provide responses using a Likert scale, with one being "much worse" and five being "much better," with higher scores denoting higher perceived self-efficacy. Wilson et al. (2007) reported a reliability coefficient of 0.82 in their study, while this study recorded 0.779.

- *Entrepreneurial intention:* This scale measured students' interest in owning a business or starting one and how careers in entrepreneurship were attractive to them. The construct had seven items adopted from Jena (2020), and the students were expected to provide responses using a Likert scale, with one being "strongly agree" to five being "strongly disagree," with higher scores denoting perceived higher intention. Jena (2020) reported a reliability coefficient of 0.89, whilst this study recorded a reliability coefficient 0.765.

- *Creative anxiety:* This scale measured the extent to which students possessed creative-specific anxiety. Eight items were adopted from Daker et al. (2020), and the students were expected to respond using a Likert scale, with one being "strongly disagree" and five being "strongly agree." Higher perceived scores denote high anxiety. Daker et al. (2020) reported a reliability coefficient of 0.96, while this study recorded a reliability coefficient of 0.891.

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Data collection Procedure

Before data collection, a complete ethical clearance application was submitted and received on 19th July 2024 with ethics ID RE: #34-2024 DRIPTT. Thereafter, the ethical requirements served as the basis for seeking respondent consent, identifying respondents, administering questionnaires and handing respondents information. Following ethics clearance approval, a pilot test was conducted among 30 students in related fields to improve the questions format and general understanding of online questionnaire administration. Having obtained students' attendance records and selected them via simple random sampling, affected students were approached via WhatsApp to inform them about their participation in the survey. The message on WhatsApp informed them about the research aims and their consent to participate. All the students identified via simple random sampling were accepted to participate in the survey. Hence, the questionnaire was converted to Google Forms and sent to them so they could access the link. As noted by Hsu & Wang (2017), Google Forms, with its spreadsheet function, facilitates data collection to help with data analysis. The data was collected over two weeks, and the final information was safely kept behind the authors' personal computers to safeguard anonymity and confidentiality.

RESULTS

Data analysis was performed with Partial Least Square Structural Equation Modelling (PLS-SEM) to evaluate measurements and structural models. The analysis was done using SMART PLS 4.0.9.6, and the outer and inner model measurements were confirmed. The structural model was performed using 10,000 bootstraps.

Descriptive Statistics

Measurement Model Assessment

Lower Order Constructs (Reflective)

The measurement model analysis reveals that construct reliability and convergent validity have largely been achieved. The Cronbach's alpha values range from 0.581 to 0.896, with most constructs meeting the reliability threshold of 0.7, except for the "Exploration" construct, which falls below this standard (Nunnally & Bernsteing, 1994). Composite reliability (rho a) values also generally exceed 0.7, further supporting internal consistency (Hair et al., 2014). The AVE values for all the constructs under study surpass the 0.5 benchmarks, indicating acceptable convergent validity Fornell & Larcker (1981). We adopted the HTMT criterion, which is preferred over the Fornell-Larcker (Henseler et al., 2015) and cross-loadings criterion. Discriminant validity has been largely achieved since HTMT coefficients are all less than 0.85

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(Hair et al., 2020); see Table 2. In addition, the cross-loadings criterion for achieving discriminant validity requires that indicators load highest on their respective constructs, compared with all other constructs (Hair et al., 2020). This requirement has also been met (See Table 3). The lower-order model meets the reliability and convergent validity requirements for further higher-order analysis.

A. Reliability and Validity

Table 1: Reliability and Convergent Validity Table

	Cronbach's alpha	Composite reliability (rho_a)	Average variance extracted (AVE)
Creative Anxiety	.891	.897	.569
Entrepreneurial Intention	.896	.911	.705
Entrepreneurial Self-efficacy	.765	.766	.516
Exploration	.581	.589	.704
Salient factors	.762	1.622	.564

B. Discriminant Validity

Table 2. HTMT

	Challenge	Creative Anxiety	Entrepreneurial Intention	Entrepreneurial Self-efficacy	Exploration	Salient factors
Challenge						
Creative Anxiety	.243					
Entrepreneurial Intention	.145	.154				
Entrepreneurial Self-efficacy	.316	.427	.247			
Exploration	.393	.210	.222	.354		
Salient factors	.055	.113	.078	.074	.152	

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Table 3: Cross Loadings

	Creative Anxiety	Challenge	Entrepreneurial Intention	Entrepreneurial Self-efficacy	Exploration	Salient factors
CA1	**.816**	.185	.113	.312	.150	-.011
CA2	**.802**	.176	.065	.319	.139	-.125
CA3	**.738**	.173	.157	.243	.124	-.097
CA4	**.786**	.188	.091	.256	.092	-.062
CA5	**.735**	.117	.144	.253	.090	-.068
CA6	**.731**	.157	.087	.243	.046	-.019
CA7	**.768**	.222	.075	.314	.175	-.020
CA8	**.642**	.163	.104	.197	.096	-.007
CH2	.230	**1.000**	.137	.279	.303	.061
EI3	.131	.122	**.846**	.207	.115	-.017
EI4	.141	.141	**.877**	.179	.155	-.011
EI5	.139	.136	**.863**	.142	.141	.098
EI6	.071	.071	**.820**	.205	.108	.093
EI7	.089	.110	**.788**	.111	.144	.029
ES1	.303	.212	.144	**.728**	.225	.014
ES3	.245	.264	.092	**.654**	.205	-.042
ES4	.249	.095	.203	**.711**	.158	-.053
ES5	.225	.236	.157	**.756**	.170	-.085
ES6	.259	.186	.158	**.739**	.092	-.057
EX1	.133	.296	.104	.215	**.863**	-.006
EX2	.127	.207	.161	.187	**.814**	.068
SF1	-.091	.030	.055	.001	.089	**.578**
SF2	-.077	.062	.039	-.063	.015	**.985**
SF4	-.010	.028	.040	-.014	.109	**.623**

Higher Order Construct (Reflective-Reflective)

The measurement model analysis for the higher-order construct (Creative Potential) revealed standard outcomes regarding reliability, discriminant, and convergent validity. All the key variables met the reliability criteria, with composite reliability (rho_a) and Cronbach's alpha values generally exceeding the 0.7 thresholds, including "Creative Potential," which scored average reliability values of 0.72 for Cronbach alpha and 0.851 for composite reliability. The AVE values indicate acceptable convergent validity, including the "Entrepreneurial Self-Efficacy" (AVE = 0.546), where the value obtained is above the 0.5 threshold (Fornell &

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Larcker, 1981). Discriminant validity, ascertained through HTMT ratio and cross-loadings, generally meets the criteria, with HTMT values well below the 0.9 threshold, indicating satisfactory discriminant validity (Henseler et al., 2015).

A. Reliability and Convergent Validity

Table 4: Convergent Validity and Reliability

	Cronbach's alpha	Composite reliability (rho_a)	Average variance extracted (AVE)
Creative Anxiety	.891	.897	.569
Creative Potential	.720	.851	.651
Entrepreneurial Intention	.765	.880	.500
Entrepreneurial Self-Efficacy	.779	.790	.546

D. Discriminant Validity

Table 5: HTMT

	Creative Anxiety	Creative Potential	Entrepreneurial Intention	Entrepreneurial Self-Efficacy
Creative Anxiety				
Creative Potential	.366			
Entrepreneurial Intention	.169	.304		
Entrepreneurial Self-Efficacy	.422	.493	.238	

Table 6: Cross-Loadings

	Creative Anxiety	Creative Potential	Entrepreneurial Intention	Entrepreneurial Self-Efficacy
Creative Anxiety				
CA1	.815	.208	.116	.310
CA2	.802	.196	.072	.317
CA3	.737	.185	.157	.242
CA4	.785	.175	.088	.255
CA5	.734	.128	.151	.252
CA6	.733	.128	.093	.250
CA7	.769	.247	.082	.318
CA8	.645	.162	.107	.203

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Creative Potential				
Challenge	.230	.821	.142	.270
Exploration	.155	.793	.167	.233
Entrepreneurial Intention				
EI1	.044	.079	.107	.054
EI2	.000	.020	.012	.024
EI3	.130	.147	.822	.202
EI4	.141	.183	.867	.174
EI5	.139	.171	.871	.137
EI6	.071	.110	.805	.201
EI7	.089	.156	.808	.099
Entrepreneurial Self-Efficacy				
ES1	.303	.270	.150	.731
ES2	.188	.085	.054	.755
ES3	.245	.292	.089	.764
ES4	.249	.156	.199	.701
ES5	.225	.253	.160	.741
ES6	.259	.175	.156	.739

Structural Model Assessment

The bootstrapping results for the higher-order and lower-order constructs reveal significant insights into direct and indirect paths with a significance level of 0.05. Regarding direct paths, creative potential to entrepreneurial intention was significant, with a beta coefficient (0.129) and 0.022 p-values implying that creative potential positively influences entrepreneurial intention. Hypothesis H1 was thus supported. A significant relationship between creative potential and entrepreneurial self-efficacy was recorded with a 0.245 beta coefficient and a 0.001 p-value, indicating a robust positive effect. Hypothesis H2 was accepted. The indirect path from creative potential to entrepreneurial intent through entrepreneurial self-efficacy was also significant (0.034 coefficient and 0.027 p-values), implying complete mediation of entrepreneurial self-efficacy between creative potential and entrepreneurial intent. Similarly, a significant complete mediation was recorded regarding the indirect influence of creative anxiety on entrepreneurial intent through entrepreneurial self-efficacy (0.042 beta coefficient and 0.050 p-value), indicating that entrepreneurial self-efficacy mediates the relationship between Creative Anxiety and Entrepreneurial Intention. The results show that while creative anxiety does not directly influence entrepreneurial intention, entrepreneurial self-efficacy fully

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mediates its effect. Creative potential positively influences entrepreneurial self-efficacy and intent, with entrepreneurial self-efficacy as a significant mediator. These results emphasise entrepreneurial self-efficacy's importance in translating creative anxiety and potential into entrepreneurial Intention.

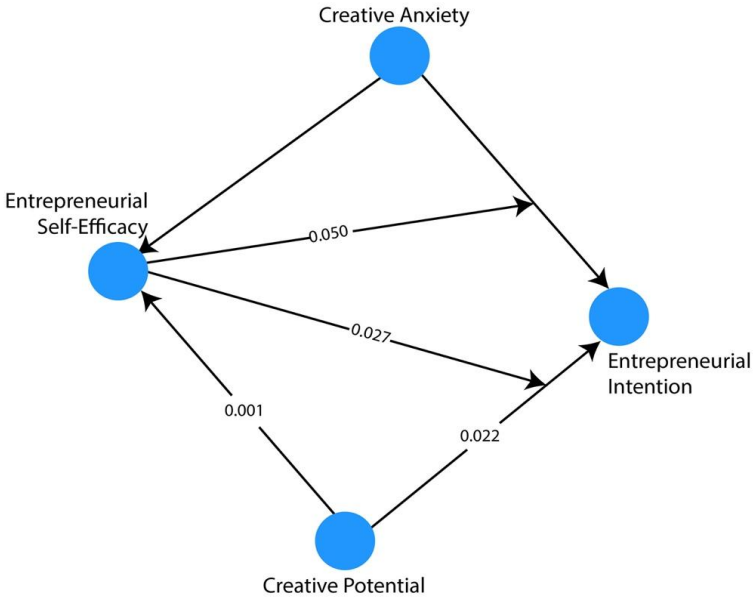

Figure 2: Structural Model

Table 7 Direct Paths

Path		Beta	T-statistic	p-Values	Decision
	Creative Anxiety -> Entrepreneurial Intention	.060	.953	.170	Not Supported
	Creative Anxiety -> Entrepreneurial Self-Efficacy	.300	5.903	.001	Supported
H1	Creative Potential -> Entrepreneurial Intention	.129	2.023	.022	Supported
H2	Creative Potential -> Entrepreneurial Self-Efficacy	.245	4.427	.001	Supported
	Entrepreneurial Self-Efficacy -> Entrepreneurial Intention	.140	2.162	.015	Supported

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T=-+1.96 P=0.05 5%Golden rule of t and p t= 2.00 =p=0.02

Table 8: Indirect Paths

Path		Beta	T-statistic	p-Values	Decision
H3	Creative Potential -> Entrepreneurial Self-Efficacy -> Entrepreneurial Intention	.034	2.026	.027	Supported (Full mediation)
H4	Creative Anxiety -> Entrepreneurial Self-Efficacy -> Entrepreneurial Intention	.042	1.957	.050	Supported (Full mediation)

DISCUSSION

This study aimed to determine the interplay between entrepreneurial intention, self-efficacy, creative potential, and anxiety. In line with that, four objectives were developed. Regarding the first objective, the findings showed that creative potential influenced creative intention, implying that students with higher creative abilities are likelier to seek entrepreneurship opportunities in the creative sector. This observation is consistent with existing literature (Anjum et al., 2021; Durnali et al., 2023) and underscores the importance of creativity as a precursor to entrepreneurship in the creative sector. This finding has implications for teaching entrepreneurship and creative design in schools.

As a further demonstration of the impact of creative potential and entrepreneurship, the second objective's findings also showed that students' creative potential influences their entrepreneurial self-efficacy. Given the fact that creative potential not only influences entrepreneurial intention but also the self-efficacy of students, the study's findings give credence to the perceptions of high self-employment entrepreneurial potential associated with the creative sector (Khlystova et al., 2022; Landoni et al., 2020; Lazzeretti & Oliva, 2021; UNCTAD, 2018). This explains why governments and related agencies are developing policies and financial inducements to spur growth and sustain gains in the creative sector.

Given that students' self-efficacy is central to the gains of enterprise education, the third and fourth objectives determined if entrepreneurial self-efficacy mediated the connection between creative potential and entrepreneurial intention and creative anxiety and entrepreneurial intention. This observation proves that students' entrepreneurial self-efficacy mediated the connection between creative anxiety and entrepreneurial intention. This implies that students who suffer creative anxiety are less likely to develop entrepreneurial intention unless they have strong self-efficacy. Entrepreneurial self-efficacy, therefore, explains how those with anxiety

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can overcome their internal doubt and develop entrepreneurial intention. Similarly, the results also showed that entrepreneurial self-efficacy mediated the connection between creative potential and entrepreneurial intention, meaning that entrepreneurial self-efficacy provides the impetus for students with the creative potential to act on their entrepreneurial intention.

Given the theoretical underpinning of this study, the Componential Model of Creativity (CMC) provides the basis to explain and contextualise the paper's observations. The CMC model posits that creativity emerges from the intercourse of creative-relevant processes, domain-relevant skills, task motivation, and the social environment. In line with that, the findings of objective one, which found that creative potential influences entrepreneurial intention, can be explained as a synthesis of creative-relevant process, domain-relevant skills, and social environment in which students who possess creative potential take advantage of entrepreneurial opportunities within their social environment. This is because, through their creative potential, they have the domain-relevant skills and creative-relevant process needed to pursue opportunities in their social environment. The finding confirms available research which had suggested a link among creative thinking, creativity and entrepreneurial intention (Anjum et al., 2021; Durnali et al., 2023) and further provides contexts on why stakeholders believe that the creative sector has high employment prospects (Gouvea et al., 2021; Kolb, 2020; Landoni et al., 2020; Loots et al., 2021).

The second objective, which found a significant relationship between creative potential and entrepreneurship self-efficacy, can also be explained as a synthesis among creative-relevant processes, domain-relevant skills, and motivation components of the CMC Model. Given that students with creative potential have the requisite creative-relevant process and domain-relevant skills needed to operate independently, this will undoubtedly influence their intrinsic motivation, resulting in entrepreneurial self-efficacy. Therefore, the CMC theory provides the necessary context to explain why creative potential significantly influences entrepreneurial self-efficacy. The results of this study provide empirical evidence to support Christensen et al. (2023) observation that students with creative potential will exhibit high entrepreneurship self-efficacy.

The third and fourth objectives, which examined the mediation role of entrepreneurial self-efficacy, touch on the task motivation component of CMC. Thus, through the application of the CMC, the study findings are interpreted to mean that task motivation, which is contextualised as entrepreneurship self-efficacy in this study, is the strongest predictor in students' ability to execute or implement their entrepreneurial intention as well as channelling their creative anxiety into the entrepreneurial intention. This finding is consistent with those that have examined the mediating role of task motivation in improving the creativity of adult workers

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(Dana et al., 2021; C.-J. Wang, 2016; Wu et al., 2020; Zapata-Phelan et al., 2009). It also has implications for entrepreneurial self-efficacy in student enterprise education and understanding why creative potential can successfully result in entrepreneurial ambition.

CONCLUSION

Inspired by the conceptual framework, four hypotheses concerning the study's objectives were developed. The findings supported all hypotheses, showing that creative potential significantly influences students' entrepreneurial intent and entrepreneurial self-efficacy. Furthermore, the study established that entrepreneurial self-efficacy significantly mediated the connection between creative potential and entrepreneurial intent. Entrepreneurial efficacy also significantly mediated the connection between creative anxiety and entrepreneurial intent.

Under the auspices of the Componential Model of Creativity, the findings were contextualised and explained using the creative-relevant process, domain-relevant skills, social environment and task motivation to show that students who possess creative-relevant process and domain-relevant skills are more likely to develop entrepreneurial intention. Similarly, creative-relevant processes and domain-relevant skills influence the efficacy belief of students, raising their task motivation levels significantly. Finally, task motivation contextualised as entrepreneurial self-efficacy was a significant predictor of applying creative potential to entrepreneurial intention and channelling creative anxiety into entrepreneurial intention.

Whilst some parts of the findings of this study are consistent with some previous studies, there are some key departures of this study in terms of the study variables, the theory and enterprise education. Specifically, the study has established the role of creative anxiety as an important construct in understanding entrepreneurial intention behaviour and enterprise education. As explained by Daker et al. (2020), interventions exist for education-related anxieties like maths anxiety that have been documented to impact educational achievement substantially. However, anxieties related to creativity and how they impact outcomes of enterprise education and students have not been fully explored. This study contributes to the literature by extending the creative anxiety construct in enterprise education settings. In addition, the study has developed and tested a new framework demonstrating the dual mediating role of entrepreneurial self-efficacy in channelling creative anxiety and significantly impacting creative potential towards entrepreneurial intention. This is an important contribution to creative sector literature regarding the mediating role of self-efficacy in understanding creative behaviour. Finally, using the Componential Model of Creativity to explain the interrelations among the constructs in the context of enterprise education is both a departure in literature and a contribution to the study

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because most scholars often use the Theory of Planned Behaviour (TPB) to explain entrepreneurship behaviour. However, this study has demonstrated that within the creative sector, the CMC is applicable in understanding entrepreneurship behaviour and can explain findings related to enterprise education outcomes.

Implications for Theory

The Componential Model of Creativity successfully contextualised the findings and explained the results. Hence, a few implications exist for using the theory in enterprise education. It is important for higher institutions that seek to train the next generation of creatives to adopt and incorporate the constructs of this study in their educational curriculum, including the CMC and the various curriculums. In developing and empowering students, students' creative potential can be enhanced by focusing on domain-relevant skills and creative-relevant processes. Curriculums that properly synthesise creative-relevant processes and domain-relevant skills significantly allow students to generate novel and valuable ideas that students need to act on their entrepreneurial intentions. Similarly, preparing students to have hands-on experiences related to different tasks and developing their tasks-related motivations will significantly increase students' entrepreneurial self-efficacy. Students must appreciate that their ideas have real-world impacts on which they can plan their careers and succeed as entrepreneurs. Finally, identifying and addressing creative anxiety should be part of the enterprise education curriculum. Students who often opt for programs without prior experience may experience high anxiety in school. Educators should guide such students by gradually raising their self-efficacy to help them overcome creative anxiety.

Implications for Practice

Given that governments and multinational agencies have identified the potential for the creative sector, the observations produce practicable implications suitable for students enrolled in enterprise education with the hope of gaining employment in the creative sector. This study's findings have demonstrated the social environment's role in unearthing students' entrepreneurial intentions. This is because when the components of this study are creative potential, entrepreneurship self-efficacy and entrepreneurship intention devoid of creative anxiety, the result is employability in the creative sector, but that employability depends on the social environment. As the CMC demonstrates, the social environment entails educational, cultural, social, occupational and infrastructural facilities that impede or facilitate people in shaping or unearthing their entrepreneurship intentions. Thus, it is essential for Government policies and agencies to specifically target social environments that support creativity and make these resources available for students. Similarly, it is also incumbent on students to become

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aware of their social environment and appreciate what is possible or impossible, available or unavailable, to properly gauge how far they can go with their creative potential and factors that can hinder their entrepreneurial intentions.

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