DEFINING SPACES OF CREATIVE EDUCATIONAL TO HIGHER EDUCATION ON MANAGEMENT THROUGH A VALUE CREATION MECHANISM

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ABSTRACT

The research goal was to identify the elements and form of creative educational spaces from the perspective of the main actors involved in the context of higher education in management. The study is based on three theoretical aspects: value co-creation, creative spaces of education and, educative innovation. The methodology was exploratory and qualitative, that performs a process of value co-creation using the Focus Group technique with an intentional sampling of teachers, students, employee, and head department of a Brazilian university. The results indicate alignment with the approaches of educative innovation and creative spaces regarding institutional innovation structural and didactic. The ideal model of creative education space co-created by the group maintains similarity with the coworking spaces and organizational structures of non-traditional firms. A consensus among teachers and students considered the modern classrooms, used in most universities, as outdated and, discouraging of creativity for both educators and students and should be rethought on pain of being one of the points generated from school dropout. The creative space of education was associated with the interaction, technologies, functionalities, gamification, and creative leisure.

Keywords: Value co-creation. Educational creative space. Educational innovation. Higher education. Focus Group.

INTRODUCTION

Co-creation is a process in which mutual value is expanded together (RAMASWAMY, 2011). Nowadays, it noted the need to change the educational environment and, above all, the physical structure of classrooms to attend a new profile of learners and educators, as well as a market based on innovation.

In this sense, value co-creation is an adequate procedure for that changing take place, as a mechanism to support the adaptations in the most basic structure of an educational institution: its classroom. The value-creation process provides a more effective instrument for extracting users' accumulated knowledge and experience about products and services. (PRAHALAD; RAMASWAMY, 2004).

Classical classrooms tend to give way to creative education rooms that are playful and interactive, where the human being can develop their full potential of innovation supported by an infrastructure that facilitates this development (BERNAL VÁZQUEZ, 2006; FINI, 2018). The implementation of creative spaces of education and the interaction generated between learners and educators can reach a double advantage: to provide educative innovation and promote innovative solutions for society (BECKER *et al*. 2017).

Aspects related to creative spaces of education have been pointed out in the literature, for instance: flexibility and interaction (ROMERO, 2013); balance between freedom and structure (NICKERSON, 1999; ALONSO MONREAL, 2000); socializing structures (AMABILE, 1996); stimulating structures (TORRE, 2006); a more dynamic, interactive and collaborative physical structure for learning (SILVA; SILVA; COELHO, 2016; SILVA et al., 2018). Creative spaces of education allow multidisciplinary activities, teamwork, interactions among teaching-staff, stimulating and participatory sensations in the classroom, exchange of experiences, dialogue, as well as it provides comfort, a sense of security and tranquility (SILVA, SANTOS, 2015).

It should note that some firms, such as Google, have adopted these creative spaces as part of their organizational structure, and they are supporting this model in the context of secondary education, fostering the so-

called Google Education Room, which is associated with innovation and creativity (IFTAKHAR, 2016; BOTTENTUIT JUNIOR; LISBÔA; COUTINHO, 2011). However, according to the related studies, most universities still maintain their traditional model of teaching and physical structures, and there are few case studies to serve as a theoretical-empirical background for those who wish to venture into this new pattern (ARCHER; GARRISON; ANDERSON, 2013; BRUBACHER, 2017).

Thus, this research is justified both by a need of market/society as by the scarcity of investigations on the subject at the university scope. That literary gap produces the following question: how should the physical structure of the classroom to teach management in business courses at universities? In order to answer this question, qualitative and exploratory research was carried out. The objective was to identify the elements and form of spaces to creative education from the perspective of the main actors (collective) involved in the business courses at degree level. The Focus Group technique was used at the Federal University of Campina Grande, located in Paraíba, to operationalize a process of value creation. The steps indicated by Prahalad and Ramaswamy (2004) for a value co-creation process allowed to identify the elements that will turn the traditional classroom into a space of creative education for the management courses within the university.

Thus, this paper provides twofold results. Firstly, it offers a list of items associated with the creative space in the university environment, focused on the business courses. Second, it tests the Focus Group technique as a method for the establishment of value creation platforms, so providing an adaptation of the step-to-step of Prahalad e Ramaswamy (2004).

After the introduction, the paper is organized as follows: the second section addresses a theoretical background based on three axes, the value creation theory and its new frontiers, the spaces of creative education and its characteristics and, the educative innovation. In turn, the third section is dedicated to explaining methodological choices, processes, and sampling. Finally, the last section presents the results, analyzes, and final considerations. This section summarizes the main points generated from the Focus Group, i.e., the final product co-created by the collectives, that is, the main groups of stakeholders.

THEORETICAL BACKGROUND

Value Co-Creation: Origin, Concepts and Strategies

Co-creation is a marketing term that began to be used from the paper published in Harvard Business Review in 2000 by C.K. Prahalad and Venkat Ramaswamy, entitled 'Co-Opting Customer Competence.' In that text, the authors highlight the use of consumer experiences and competencies to the generation of products and services. Also, they emphasize the difference between co-creation and customization (personalization), since the first one occurs together with other clients and seeks a generalization of a new product or service, while the second one, are individual experiences for customized products (PRAHALAD; RAMASWANY, 2000).

The diffusion of value co-creation perspective as a tool in organizations has intensified since 2004 with the launch of CK Prahalad and Venkat Ramaswamy's bestseller "The future of competition: Co-creating unique value with customers." Face to fast innovations on the market, for firms that are looking for new ideas for their products or services, the value creation processes have become fundamental for business competitiveness. Thus, in the era of modernization and consumption, it grew more common the use of this mechanism that has been adapting the market to the demands of the final consumer. It promotes the interaction among the interest groups of the companies (stakeholders) that seek to add value and innovation in the products or services offered, that means, a perspective of creating mutual value (RAMASWAMY; OZCAN, 2018; PRAHALAD; RAMASWAMY, 2004).

Although value creation, as a formal process on stakeholder platforms, has gained notoriety, mainly from the publications of Prahalad, and Ozcan, the value co-creation comes from three previous theoretical perspectives (CHIM-MIKI; GÂNDARA; BATISTA-CANINO, 2017). The first is the Service-dominant logic (Logic SD) of Vargo and Lusch (2004, 2011), which defines the client as an operant resource with different skills and knowledge. Also, they consider the client an element which affects the way of generation of value as they consume the service. As a result,

the consumption relationship always generates value (PRAHALAD; RAMASWAMY, 2000). The second perspective refers to the theoretical stream based on the Service logic (SD) approach. In this logic, the client creates value when he combines resources provided by the firm with other resources in his daily practice (GRÖNROOS, 2008). However, to SD approach the value only is created when interactions are established through formal platforms. The third perspective that underlies the value co-creation was the service science theories. This point of view considers value co-creation occurs through the interaction between the resources available in various service systems; therefore, it is focused on the creation of value at the macro level (CHIM-MIKI; GÂNDARA; BATISTA-CANINO, 2017; SAARIJÄRVI; KANNAN; KUUSELA, 2013).

Gonzalez and Jemison (1989) defined the concept of value creation straightforwardly as a process whereby two firms combine resources to achieve something that one of the parties would not reach alone. The main difference in the new perspectives derived from the viewpoint of Vargo and Lusch (2004, 2011) and Grönroos (2008) that resulted in the approach of Prahalad and Ramaswamy (2000, 2004) to value creation, is the participation of the client and other stakeholders and not just the interaction between two firms. The way of value creation was reinvented. Nowadays, it is related to the idea of co-production of value as opposed to the traditional notion of industrial value creation. In the creation of industrial value, customers were destroyers of the value that producers created to them (RAMIREZ, 1999). While, currently, the customer is a creator of value side-to-side with the company.

One of the points that stimulated the researchers Prahalad and Ramaswamy (2004) to re-think the theory of value creation was the corporate world paradox in the present century that more and more choices are made available to consumers, without the suppliers being able to assure them satisfaction. This paradox led the authors to a fundamental idea: value creation ceases to be unilateral process to become multilateral, a process in which the client plays a decisive role. So, the drives to value co-creation are to engage people to create valuable experiences together, while rein-

forcing network economy. Therefore, co-creation is the process that the mutual value is expanded together (RAMASWAMY, 2011).

Thus, value creation depends on the interaction and integration between the parties involved in the process to achieve excellent organizational performance, being part of the firm's competitive strategy of positioning. That is about identifying the "perceived value by the customer," which is defined by Hamel and Prahalad (2002) as the benefits that the customer sees when enjoying the product/service acquired, to improve their performance and innovate. In this context, some firms have already consolidated the use of the value-creation process, for example, Lego, Starbucks, Nike, Pepsi, Boticario (PRAHALAD; RAMASWAMY, 2004).

The perspective of co-creation started from the vision of interaction between the firm and its consumers, however the recent works, as well as the current business applications, show a greater scope of participants in the creation of value, which has been highlighted by Ramaswany and Gouillart (2010) as the new frontier of co-creation, created from several stakeholders of the company. In this case, participation in the process of value co-creation from the customer to all stakeholders of the company, thus generating interactive and open platforms or tools (BLACK; VELOUTSOU, 2017).

Companies interested in value-creation tools are looking to establish ways to keep in touch with their customers to generate a higher flow of feedback. Based on this, they can structure themselves more appropriately to make their product or service better positioned in the marketplace (SELTZER; MAHMOUDI, 2013; BLACK; VELOUTSOU, 2017). The Internet is one of the means that provided communication of consumers with consumers, allowing the sharing of ideas, disregarding social and geographical barriers. Even more, it enables the consumer to express their opinions in an unprecedented proportion and potentializing the application of value creation processes (PRAHALAD; RAMASWAMY 2004).

Despite the outstanding flow of online information, at the frontier of value creation as a business strategy, there is a difference between information extracted from customer comments on the websites, forums and

other mechanisms and a formalized value-creation process. Prahalad and Ramaswamy (2004) consider that real value co-creation occurs when tools are developed to formalize the process. For this, the authors recommend following some steps for value creation in the organization, namely:

1. To identify stakeholders impacted by the process (employees, customers, suppliers, distributors, community, and so on);
2. To understand and delineate current interactions among groups of stakeholders;
3. To organize workshops to stakeholder groups share experiences, and then they imagine opportunities for improvement;
4. To build formalized online platforms with the purpose to establish a place for new interactions and to promote a continued dialogue among stakeholders to generate fresh ideas.

In a similar line, Payne, Storbacka, and Frow (2008) highlighted ways for organizations create value in processes which remit to Vargo and Lusch (2004). These authors emphasize a set of methods and resources which the company use to create value propositions and whose models have three main components: the client, the providers and the process of the encounter of these visions. So, it is a way to take advantage of the consumer experience as a source of information, being marked by emotion, cognition, and behavior that, through a properly conducted process, will produce organizational learning (PAYNE; STORBACKA; FROW, 2008).

Creative Spaces and Educative Innovation at University

The creative space must be an area that helps the human being to develop his potential. Therefore, it should have a structure to facilitates personal and interpersonal development (BERNAL VÁZQUEZ, 2006). There are different literature approaches on this theme which derived characteristics that the creative space must have to promote creativity. For instance, Logan and Logan (1980) suggest a focus on flexibility, imagination, self-direction, and integration, but stress that this format has rewards and risks (Figure 1).

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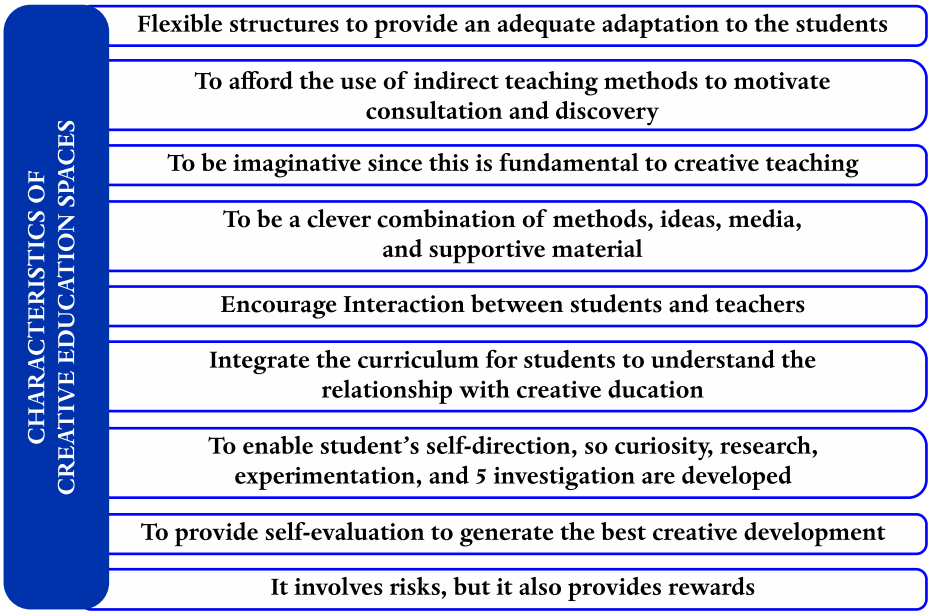
Figure 1 Characteristics of Creative Space of Education



Source: Elaborated by authors based on Logan and Logan (1980).

Knowledge is built through the creativity of each person and improve creative potential over time should be a goal in the education system. In this sense, theoretical-empirical approaches have been proposed to enhance creativity within the educational environment based on more active methodologies (FINI, 2018). Alonso Monreal (2000)'s proposal suggests improving creativity we should be considered that attitudes are not taught by rules, but by examples. Then, it is necessary:

1. Affirmation of intentions and interactions - it refers to the need for continued work to make creativity possible;
2. Building basic skills. Three levels of development are needed: acquisition of basic skills such as language; learning structured problem-solving systems; and the execution of independent, autonomous projects;
3. Acquiring domain-specific knowledge;

4. Stimulation of curiosity;
5. Building motivation;
6. Self-confidence and willingness to risk - to express your ideas and supporting success, interpreting failures and not a weakness;
7. Focus on specialization and self-performance;
8. Encourage beliefs that promote creativity, for instance: the conviction that creativity is determined to a large extent by motivation and effort;
9. To provide opportunities for choice and discovery;
10. To develop self-direction skills;
11. To teach techniques and strategies to facilitate creative performance;
12. To ensure a balance between freedom and structure.

On the other hand, Amabile (1996) operates under the so-called environmentalist approach to creativity. Thus, this author points out two factors that are involved in improving creativity in education, general factors and social factors (Table 1). In this perspective, the environment for creative education goes beyond physical space, reaching methods and behaviors.

Table 1 Factors to improve creativity in Education

GENERAL FACTORS	SOCIAL FACTORS
a. Development of learning skills. b. Teaching methods; c. Teacher behavior; d. Relationship and influence of colleagues; e. Dangers of education.	a. Socialization (families less affected by social convention encourage creativity more). Children should be confronted with creative models from an early age; b. Attitudes to work; c. Control and creativity; d. The prizes and rewards; e. Individual differences.

Source: Elaborated by authors based on Amabile (1996).

In synthesis, the creative space should be composed of the following actors, the educator, the student, the educational environment and the innovative techniques or programs. This educational environment should provide: (1) useful stimulus wealth for the development of cognitive skills and creativity; (2) interaction and transformation; (3) cultivating creativity using techniques and support tools; (4) pollination of ideas through adequate communication (TORRE, 2006).

Creativity in the educational setting becomes the absolute basis in the processes of knowledge construction, making it increasingly broad. In this sense, the university needs to rethink its classroom and not only its pedagogical techniques, since its educational spaces must provide stimuli, interaction, socialization, be imaginative, have a clever combination of methods, ideas, media, and support material (LOGAN; LOGAN, 1980; ALONSO MONREAL, 2000; FINI, 2018).

Still, on creative education, Loi and Dillon (2006) affirmed that creativity depends on several factors and they highlighted the teacher role as a fundamental part of interventions in creative learning, showing that creative spaces never come to chance. The authors state, therefore, creativity is a situational phenomenon that depends on the interactions between the subjects and the contexts, considering the level of involvement, motivation, collaboration and interaction between all involved in the process of innovation in creative education (LOGAN; LOGAN,1980).

The traditional way to teach is pointed out as a source of a limited development because it makes creativity related only to formulating and solving problems and not innovative solutions (BECKER *et al.*, 2017). On the other hand, Bacich and Moran (2017) stated that innovation in education based on creativity is possible through changes in the way of teaching both in schools and universities and, that creative spaces have the power to awaken the creative side of all involved in the learning process, including students and teachers (MCKENNEY; REEVES, 2018; CATHCART; ESLAND, 2017).

Therefore, innovative education based on creative spaces should provide learning tasks oriented to the search of problems and solutions

from different perspectives and procedures, generating innovative solutions. These spaces will offer more possibilities to learn and create proposals as complex totalities, in which students must play various knowledge, methods, and strategies (ELISONDO; DONOLO; RINAUDO, 2009; FINI, 2018).

Creative Spaces of Education and Value Co-Creation

In education, the success of an innovation depends on the ability to articulate reciprocity between the social and educational systems (BECKER et al., 2017). A model of educational innovation should provide a framework for authentic change, a search for solutions, enabling the formation, development, and internalization of the culture of innovation (MCKENNEY; REEVES, 2018). In this context, creativity as a driver of innovation must be fostered within educational institutions, as well as the creation of spaces that enable innovative education. However, it is not only about introducing something new into the tutorial scenario, but also to review rigid pedagogical practices and, environments of work and teach, in order to generate an educative innovation (LIBEDINSKY, 2001, 2011). This author classifies educative innovation in (i) institutional (administrative, physical-structural, organizational, etc.), (ii) curricular (curricular structure, curriculum evaluation practices, etc.), (iii) didactics (didactic planning and intervention, learning evaluation, instrument design, and teaching strategies, etc.).

Innovation is an introduction of a new or significantly improved product (good or service), a process, a new marketing method or a new organizational method, in the company's internal practices, the organization of the workplace or external relationships. (MEDINA-MUÑOZ; MEDINA-MUÑOZ; ZÚÑIGA-COLLAZOS, 2013). In this way, it can be considered that creative educational spaces tend to attend to several aspects by providing institutional and didactical innovation. Thus, it may lead to a rethinking not only of the areas and structures of university programs but can also lead to curricular innovations.

The new theoretical perspective of the value co-creation (PRAHALAD; RAMASWAMY, 2004; RAMASWAMY; GOUILLART, 2010) applied

to the educational environment leads to educational innovation being the teachers, students, workers, and institutions the stakeholders in this process, i.e., the group of collectives. Liburd and Hjalager (2010) emphasize that the education system needs to move away from traditional models and achieve an innovation level in order to attend the needs of the market, i.e., it going to beyond the walls of the university.

Complementing these visions, recently Ramaswamy and Ozcan (2018) offer a consolidated perspective by anchoring their theories in value co-creation through interactions. According to these authors, the co-creation process is an interactional agency of creation through systems environments, provided by interactive platforms that involve the commitment of agency and, structuring organizations. Interactive platforms are composed of different relationships of artifacts, processes, interfaces, and people supported by digitized technologies, but can also be conducted in face-to-face methods (RAMASWAMY; OZCAN, 2018).

Research on the Topic

In order to identify which theoretical and practical perspectives on creative education spaces at the higher education of Business have been considered and proposed by the Brazilian scholars, a research protocol was elaborated based on the two criteria. Firstly, access to the annals of the Brazilian scientific congresses on management area considering the representativity of these events at the national scale in the scope of education and research in management. Therefore, the publications of the National Association of Post-Graduation in Administration (ANPAD) was chosen as the research base. Specifically, the events: ANPAD Meeting (EnANPAD - editions from 2014-2018), Teaching and Research Meeting in Administration and Accounting (EnEPQ - editions 2011, 2013, 2015 and 2018).

Regarding scientific journals, it was verified in the annals of 2009-2018 of the RAEP Journal (Journal of Teaching and Research in Administration), in the Scientific Periodicals Electronic Library (SPELL) database and, in Google academic. The search was performed used the terms: Value co-creation; Creative education space; Educational Innovation or Innova-

tive education and Learning Environment. In the annals of academic events were found the studies of Matias *et al* (2015); Silva and Santos (2015); Padula (2016); Silva, Silva and Coelho (2016); Fiorin and Silva (2018).

Matias et al. (2015) study identified the benefits of value creation in a Degree of Administration at Capivari College. Among the advantages pointed out by the research are higher productivity in the teaching and learning process; increased the sense of belonging of the students; and better interaction between teacher and student, providing greater satisfaction of students related the undergraduate course.

Silva and Santos (2015) described the contributions of the learning environment projected at the Observatory of Research and Practice in Administration (OPPA) of the Federal University of Paraíba in the experiences of undergraduate students in Administration. The findings demonstrated that the environment projected in OPPA collaborated in the learning process, providing stimulating and participatory sensations in the classroom, allowing students to exchange experiences, dialogues among colleagues, provide comfort, a sense of security and tranquility in moments experienced. In sum, it contributed to concentration, creativity and reflection processes. The authors concluded that the designed learning environment involves multidisciplinary teaching-team activities, interactive and unrelated to limitations which may restrict the training process.

Padula's research (2016) verified the gains using technology (digital tools) to increase the interest and knowledge of the students of the Administration Degree. The results were positive, due to the activities led the students to a reflection and improvement aimed at their future careers.

Silva, Silva, and Coelho (2016) analyzed the implications of the learning environment in the Professional Masters (MP) in Administration. The results highlight the amplitude of the interrelationship between the Physical, Psychological, Social and Technological Dimensions of the Learning Environment. One of the challenges on Professional Masters Program, indicated by the findings, is to create learning environments in which knowledge is propagated constructively and whose physical structures are more dynamic, interactive and collaborative for learning.

The study of Fiorin and Silva (2018) used the perspective of the aesthetic approach. Their first question was how the environmental conditions of the classroom give rise to different feelings among students and teachers which may interfere in the teaching and learning process. The results showed discontent and discomfort that effectively interfere on the teaching and learning process, such as the room is rough, rugged, musty smell, the sound is terrible, it is cold as a tile. According to the research, the ideal place is a more flexible, more horizontal room, exceptionally comfortable, a differentiated space, capable of providing different arrangements.

In the study of RAEP journal, the researches of Brambilla and Damacena (2012) and Grillo et al. (2014) were found. Brambilla and Damacena (2012) conducted a study of value co-creation in a private institution of higher education based on an ethnomethodological analysis with management students. This study allowed insights into the practices of co-creation in higher education and the formation of meaning by the students.

The study of Grillo et al. (2014) investigated value co-creation with students from two universities located in the Rio Grande do Sul. They analyzed the social influence and engagement in the subject as a background of student feedback. The results showed positive and significant relationships between the constructs, that means, at the classroom context, social processes affect the student's relationship with the subject, and this provides the collaboration behavior for the improvement of the classes.

Therefore, there is a gap regarding a study on the elements and form of creative education spaces from the perspective of the main actors involved in the university level. Thus, this research proposes to fill this gap through discuss the areas of creative education at management courses.

METHODOLOGICAL ASPECTS

According to Batista-Canino, Bolívar-Cruz, and Medina-Brito (2015), exploratory research allows gathering information from a valid and valuable approach that deepens complex realities. The Focus Group technique was chosen to assist in the establishment of the step-by-step process of value co-creation recommended by Prahalad and Ramaswamy (2004) and previously presented. However, in our case, the process was formalized by an agency of face-to-face interactional creation, as indicated by Ramaswamy and Ozcan (2018). In the process of value co-creation, the first step is to identify the stakeholders, that is, the groups involved. For this research, it corresponds to the sample of representatives who will participate in the Focus Group section.

The research objective is to identify the elements and form of the creative spaces of education (structures) from the perspective of its foremost collectives. Thus, for a process of value creation in the teaching of the management courses in the university level was selected a sample by convenience. In the present study, the main groups of collectives were defined as students, teachers, and employees of the Federal University of Campina Grande (UFCG) of the Faculty of Administration.

The Federal University of Campina Grande (UFCG) is located at Paraíba Province in Brazil. It has approximately 15,000 students and 1,500 teachers distributed in 7 Campus, being the main one found in the city of Campina Grande and, where the Faculty of Administration that is allocated with the undergraduate and the Pos-Graduate Program in Administration. The undergraduate in Administration at UFCG has 40 years, currently having 23 teachers and 390 students distributed in the day and night courses. It is the only undergraduate in Administration with grade 5 of the ENADE (National Student Performance Exam) in Paraíba. Since 2018, the faculty offers the master's degree in administration (1st class), whose permanent teaching staff is made up of 15 professors (Ph.D.).

To improve the reliability of results, the participants to the sample were chosen according to criteria, namely: (1) students should be of differ-

ent levels in the course; (2) at least one postgraduate student in management should be included; (3) teachers should be from different areas/disciplines and (4) one of the teachers should be a representative of academic coordination.

The second step indicated by Prahalad and Ramaswamy (2004) is to understand and delineate the interactions between stakeholders. In the case of the creative space of education, the interaction between the collectives occurs through the educational process itself (teacher-student and vice-versa) and the attendance of the needs of students and teachers made by the administrative staff. Another interaction is between undergraduate and postgraduate students that occurs both through teaching internships and through participation in research groups.

Next step of Prahalad and Ramaswamy (2004) is the organization of workshops. In this case, it was carried out by the Focus Group (FG) research technique. The FG promotes more significant interaction among the collectives through a meeting to raise questions related to the research, following a process of value co-creation by face-to-face process (RAMASWAMY; OZCAN, 2018).

The Focus group is of Anglo-Saxon origin and was popularized as a technique in the social sciences and market research. Later, FG established as a significant part of the methodological background of the partisans of qualitative methods in Spain (GODOI, 2015). Commonly, it can be affirmed that the Focus Group is an artificial group, convened according to the objectives of the research and controlled by the researcher, being careful not to confuse with Discussion Group (GD). Gutierrez (2011) points out the similarities between the techniques since both serve to register group discourse. However, the differentiation is in the consensus. The Focus Group (FG) seeks to raise ideas, opinions, and definitions from different collectives in a community but does not necessarily promote agreement on a final approach. (GUTIERREZ, 2011; GODOI, 2015).

Merton (1990) suggests the realization of a Focus Group should assume of a prior and accepted discursive consensus. Also, the discussion, both organized and directed, should be based on experiences, focused on

specific aspects of the research objectives, working with suggestions and proposals that activate the discussion. It is recommended to have a moderator who a driver of the group is, launching questions to them and sometimes offering answers as a supposed leadership. The moderator needs to guarantee that the participants do not fail to approach the proposed themes.

Regarding the size of the Focus Group, approximately 10 participants are recommended (MENTON, 1990; GODOI, 2015). These authors indicate the dynamics of the meeting can use a script that assists the conduction of the collection of the discursive material. The steps of the application of this method are:

- ✓ Phase 1: (a) to prepare key-issues in advance; (b) to establish how opinions will be recorded, and (c) to list required materials.
- ✓ Phase 2: (a) to define the participants seeking the balance of the group regards to the community representativeness of the object of analysis; and (b) to formalize invitations and confirmations of attendance.
- ✓ Phase 3: (a) to start the discussion according to a script previously prepared and communicated to the participants; (b) to divide the participants into groups of two or three to talk about the subject; ask to them to expose ideas of the group in order to share with everyone; (c) to collect and register the information; and (d) to finalize the discussions by thanking the participants, summarizing the main points addressed and explaining to the group how the information will be used next.

Following the bibliographic indications to use the Focus Group technique a section was held at the Faculty of Administration at Federal University of Campina Grande on July 05, 2018, at 8:30 am in room 09 of the CH, ground floor (LABESPA). The FG section had the presence of 10 participants, two secretaries, and the principal investigator. The responses were recorded in audio and later transcribed. Besides, throughout the Focus group meeting, two research assistants work as secretaries of the section, noting the comments and observations on the activity.

Participants in the research were divided into subgroups, selected according to their role in the university. The questions were submitted to them printed along with paper and pen for notes. The meeting was divided into blocks. The first block lasted 20 minutes for discussion of the issues among members of the subgroups; in the second block, each subgroup had 10 minutes to present its point of view on the questions; finally, more 15-minute was to joint discussion of all participants on the issues and other correlated ideas that emerged in the section. The key-issues presented for the analysis were:

1. For you, what mean spaces of creative education in the context of the teaching of the Administration?
2. What physical elements (e.g., furniture, tools, decoration, etc.) should be in the spaces of creative education in the teaching of Administration?
3. What should be the shape of creative education spaces?
4. How do you indicate that walls should be if any?
5. What colors do you suggest being used in creative education spaces?
6. Do you consider that creative education spaces in the Administration course should contain elements of leisure? Which are?
7. Do you believe that creative education spaces should use some sound?

The results were qualitatively categorized and analyzed according to the criterion of the central element of the guiding question of the Focus Group section. Thus, question 1 express the definition of creative space of education in the scope of university teaching of the administration; Question 2 reflects physical structures; question 3 refers to the form; question 4 details the 'walls' element; and question 5 is devoted to colors used in the creative space of education; question 6 verifies elements of pleasure; and finally, question 7 deals the sound element.

RESULTS AND ANALYSIS

Although the ideal number indicated by Godoi (2015) is ten people to a Focus Group, we invited 12 persons. This additional percentage was placed due to the possible absences of participants. Indeed, in the end, 10 participants were present. Table 2 shows the distribution of the group which presents a balance and follows the previously established criteria, to increase the reliability of the results.

Table 2 Focus Group's composition for value co-creation to creative education spaces at university

GROUP	PARTICIPANTS	CHARACTERISTICS
Group 1 Professors	1 professor of undergraduate and postgraduate (3 years of work)	Area of General Administration and Marketing
	1 professor of undergraduate (1 year of work)	Area of Psychology
	1 professor and administrative coordinator (8 years of work)	Area of Accounting and Finance
	1 professor of undergraduate and postgraduate (2 years of work)	Area of entrepreneurship and general administration
Group 2 Students	1 student	Attending 1st year
	1 student and monitor	Attending 2st year
	1 student and participant of the Tutorial Educational Program (PET)	Attending 3st year
	1 student of the 5ª year (final)	Attending the last year
Group 3 M.Sc. student and Staff	1 staff - public servant (3 years of service)	Secretary of the Administration Course
	1 Pos graduate student	M.Sc. in Administration

Source: Elaborated by authors

The main areas of education in management are contemplated by the vision of the participating teachers, since, in general administration, they include academic classes of broader knowledge as well as entrepreneurship. The teaching of Marketing that has peculiarities, as well as the areas of Accounting and Finance, were also consulted. The framework is complemented by the vision of Psychology, which in this Focus group has a dual function, provides the insight from the teaching of Organizational Psychology and the professional view of Psychology on the spaces that influence creativity and interaction.

Regarding the group of students, the students' vision covered all phases of the course, as well as postgraduate students, who also work as a trainee and in progress researcher. Finally, a collaborator of the course secretariat was present, being an element of bridge between teacher-students and the UFCG.

Next, a summary of the transcription of the results for each group and by subject is presented, following the coding and analysis criteria described in the methodology section. Table 3 summarizes the items extracted from the speeches of Group 1 (teachers) in the Focus Group on creative education spaces for management courses at universities.

By the answers, the group of teachers focused on flexibility and interaction following the same way as Romero (2013), and Alonso Monreal (2000) have defended. They also seek the so-called socializing structures of Amabile (1996) and collaborative ones by Silva, Silva, and Coelho (2016).

Table 3 Responses of Group 1 - undergraduate and postgraduate professors in Administration

Space of Creative Education	"There are spaces with a configuration different from the traditional regarding the structure which allow the interaction between teachers and students, as well as, a new approach associating the use of technologies for the access to active educational methodologies, gamification and others differentiated methods to the teaching of the administration".
Physical structures	The group had two strands. One strand is based on the coworking model, and another defended adjustable tables (modulated) with casters to promote the interaction or also use long tables, as collective. The chairs should be common, simple. Glassed tables were also indicated for use as a whiteboard. The issue of sockets was addressed in order to everyone can use their equipment (computers and the like), good network connections and availability of software for practical activities associated with the teaching and development of the administration; software for possible tasks associated with content to engage interaction; optimize the use of smartphones within the classroom.
Form	They agreed that the creative space of education should have walls, i.e., enclosed room, but with glass elements such as partitions, windows to enhance the look and interaction, glass-topped tables that can be used to write as well.
Walls	Glass walls should be used as a tool, besides being the insulation. Using the walls to write was one of the suggestions that allow became them as board and other didactic-pedagogical activities. Also, the group indicated the use of walls painted with a special paint that makes them possible to use as a blackboard or base to put notes adhesive with easy removal for later use. Walls with the graffiti that stimulate the creativity of students and teachers and are symbolic for the public involved was recommended too.

Colors	All of them agree about the importance of a study directed to the psychology of colors, for a good and useful result concerning the matter. However, some teachers pointed out that the use of some intense colors can stimulate students, retaining their attention. Also, they comment that its help in capturing student attention and memorizing, but the use of colors always with caution, since the exaggeration can 'weary' the people in the room.
Leisure Elements	The teachers answered that space should contain elements of leisure because they allow more significant interaction between the students. Even more, they enable the use of didactics related to gamification associated with administration, such as games that stimulate memory, strategy games, creativity, and logical thinking. Another suggestion was the play activities (e.g., a box with puppets, fantasies, things that can be used to stimulate creativity), a coffee space and with a couch, a cozy area in the style of a professional environment.
Sound system	They considered necessary a good sound and acoustics in the space, because of favors the use of creativity, with equipment that allows, when appropriate, the use of music, multimedia classes, and teleconferences.

Source: Work field (2018)

The same questions were discussed by the students in phase 1 of the Focus Group and obtained the answers presented in Table 4.

The group of students was more concerned with flexibility and updating environments than with interaction. They highlight the importance of using technologies, computers, software and associate the concept of creative education space with ICT (Information and Communication Technologies). Likewise, to the teacher's group, they consider that classrooms should be closed, but register the concern of 'do not feel inside a box,' so they recommend the use of glass walls and large windows. Thus,

an element that indicates oppression of the closed environment is considered discouraging of creativity. Leisure was indicated as 'creative leisure and educator,' as they emphasize the use of strategy games to improve decision-making capacity. In general, students envision a modern, interactive business environment that provides active education methodologies. The colors are soft, but with highlights, and the use of music is recommended in moderation.

The students' view is also aligned with the literature of the area, since they intuitively seek elements abundant on stimuli, as Torre (2006) argues, but at the same time, an environment with a sense of security and tranquility (SILVA; SANTOS, 2015). To students, the use of technologies has a direct relation between creativity and adequate education space, being also a prominent element in the studies of Padula (2016) and Iftakhar (2016).

Table 4 Responses of Group 2 – Students of Undergraduate in Administration

Space of Creative Education	Creative space of education must have flexibility, conducive to teaching theory and practice with adequate materials, providing the application of technologies to the course that may be appropriate to different disciplines.
Physical structures	In order to constitute a physical structure, it is necessary to rescue the professional environment within the academic space. Thus, its structure would be with conference tables, interactive whiteboards, essential tools such as computers with software to teaching management and perform administrative analysis to each area of study of the course.
Form	An enclosed environment, but with good external visibility, with glass windows.
Walls	The predominance of glasses, partitions or modulates and always with the concern of the visualization of the whole.
Colors	They suggest a predominance of light colors with vivid details.

Leisure Elements	Yes, the spaces should contain leisure elements and must have games that stimulate the decision-making strategy and that encourage logical reasoning. Chess games and poker are suggested, because they amuse the students and at the same time, become them more strategists improving the capacity as decision-making.
Sound system	Yes, the sound is important, but only at specific times, in order to do not disturb the reasoning, since not all concentrate when listening to music. Therefore, there must be a consensus on this issue in the class.

Source: Work field (2018)

The third group was composed of an employee of the secretariat of the Administration course and a postgraduate student in Administration. Table 5 presents their answers.

Table 5: Responses of Group 3 – Students of Pos Graduation and staff

Space of Creative Education	It should be an educational space that can stimulate creativity and communication among those involved in the education process. The idea is used by the Google Classroom model, which here in the city is already adopted by some secondary and fundamental schools. Also, they indicated a space directed to self-adhesive notes, which do not have physical barriers that enable creativity and interaction and teamwork.
Physical structures	The elements that can be adopted are a digital whiteboard, walls, and tables of glass or some kind of material to use for writing, collective tables that allow the interaction between participants, internet, computers, sticky notes. Another element are the digital platforms to share information and monitor the development of activities between the different actors of the process and then the development of ideas among the group.

Form	It should be a democratic space, horizontalized, with the participation of everyone, thus allowing more diversity among those involved in the creation process.
Walls	The space creative must have walls, but they should be functional, use to write or put sticky notes.
Colors	They opted to indicate a study of color psychology to define the best colors for the educational environment.
Leisure Elements	Yes, the creative space should contain elements for leisure, but these elements will develop creativity through board games, motivational activities, group dynamics, which will be related to the course. Also, they suggest the availability of the typical nets of the northeast of Brazil. All things that enable creative leisure and games dynamics are welcome.
Sound system	It should be, but with care for not to end up disturbing the learning, since each has a different way of capturing information, someone can learn and reason better with sound others prefer silence.

Source: Work field (2018)

This last group associates the concept of creative space of education with communication, interaction and with the so-called model of Google classroom adopted in some secondary schools in Brazil. This theme studied by Iftahar (2016), by Bottentuit Junior, Lisbôa, Coutinho (2011), among others. It should be noted one of the features of the Google education space is the technological tools that enable the methodology of Flipped Classroom, a method widely used in high-end American colleges, through which changes the organization logic of class (O'FLAHERTY; PHILLIPS, 2015). By this method, the students research and learn content at home and use the time of class for joint projects and use of interactive resources. The idea of the functionality of tables and walls as whiteboards is also maintained in this group; and like the teachers, Group 3 indicated a specialist

study on colors to educational space to define the more adequate. As elements of leisure, unlike the other groups that focused on cozy, but with a 'business' appearance, group 3 included local cultural features, with the use of rest nets instead of a couch. The music was indicated with moderation, following the trend of environments that generate comfort and tranquility as indicated by Silva and Santos (2015).

- ✓ After this first phase, the three groups discussed their responses and defined new elements of value co-creation for the creative spaces of education at university in Administration Programs, namely:
- ✓ Suggested leisure elements: business magazines, sofas for rest, coffee corner;
- ✓ Commented colors: intense colors that can stimulate creativity and hold students' attention;
- ✓ Physical structures: modular tables and smart TV;
- ✓ Suggested tools: use of smartphones, rooms with internet, rooms with devices to support electronic equipment of students, software related to study and teaching of Administration.

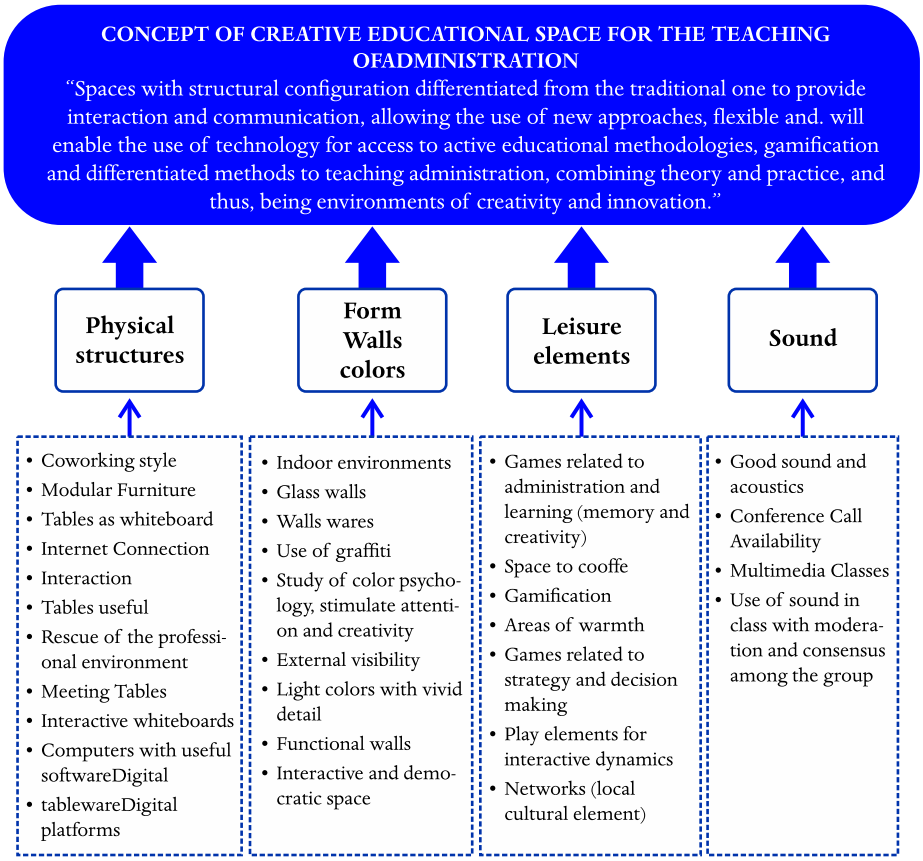
A general interpretation of the answers obtained from the three groups leads to thinking of a classroom as a creative education space for the Administration course as a different physical environment from the one used today. The value created by the group for the classroom model refers to a mixture between spaces areas of coworking and business spaces. The participants agree that the current traditional classrooms do not provide the innovation and the creative thinking for the learning of the Administration, even in areas of more technical character such as accounting and finance. The theoretical-empirical contributions of Matias et al. (2015) and Grillo et al. (2014), also performed on value creation with university students, showed similar results to these studies' findings. In conclusion, the classroom context impacts on collaborative behavior, as well as affect relationships and creativity.

The accumulated result of the value co-creation performed in the present study brought together the speeches of the three collectives in the Focus Group, highlighting: interaction, walls, furniture, tables, games, technologies, coworking space, internet, and non-traditional physical structure. These elements have similarities with other studies, such as Silva and Santos (2015) in the learning environment projected at the Observatory of Research and Practice in Administration (OPPA) at Federal University of Paraíba, whose focus was in the classroom that allow you to exchange experiences, dialogue, with comfort, sense of security, tranquility and experiences generating creativity.

Based on the overlapping of ideas, the concept of creative space of education in the teaching of Administration can be defined as spaces that have a **structural configuration differentiated from the traditional** one to provide **interaction** and **communication**, making possible the use of **new approaches**. They should be **flexible** and use **technology** to allow **active educational methodologies**, **gamification** and differentiated methods in the teaching of Administration, combining **theory and practice**; therefore, to be an environment of creativity and innovation. Figure 2 summarized the elements suggest for this space.

In general, the elements indicated by the collectives (figure 2) provide what Silva, Silva, and Coelho (2016) defend as a knowledge propagated constructively and whose physical structures are more dynamic, interactive and collaborative for learning. In the same direction, Fiorin and Silva (2018) studied the aesthetics of the classrooms and the feelings produced in the students and teachers, concluding that the typical classroom nowadays is based on flexibility, horizontality, and spaces with arrangement mobility.

Figure 2 Structural elements associated with highlighted words in the speeches of the three groups to creative educational spaces



Source: Elaborated by authors

It can be observed that, although the Focus Group technique does not look for consensus among the groups, instead the FG look for diversity of ideas, there was a recognized degree of agreement in the way each collective imagines a creative educational space regards to its form and functionality. The value co-created by the groups follows what is defended by the scholars of both innovative education and creative education. The value created in this FG meets the literature since Romero (2013) shows the flexibility and the interaction in the environments. In the same line of

stimuli are Silva, Silva and Coelho (2016), Fiorin e Silva (2018) and Alonso Monreal (2000) that emphasize the balance between freedom and structure, the opportunity between choices and discoveries and the acquisition of specific knowledge of the domains. On the same hand, Amabile (1996) always emphasized socialization through environments; Torre (2003), the wealth of stimuli; Silva, Silva, and Coelho (2016); Fiorin and Silva (2018) highlight the flexibility of environments and, Souza (2015) the sense of security and tranquility.

The pattern imagined by the groups has a similarity to coworking models, that is an organizational form adopted widely around the world, whose philosophy is to integrate and provide environments of innovation and creativity, providing the joint growth of all those involved.

FINAL CONSIDERATIONS

Rethinking the spaces within the university is fundamental because face technological advances the innovation inside and outside the classrooms becomes more and more necessary. The new educational scenario indicates the need for changes to stimulate all the collectives involved in the learning process. According to Libedinsky (2001, 2011), educative innovation can be classified as institutional, curricular and didactic. In the present case, the proposal of a creative educational space for the teaching of Administration, co-created from the different collectives (actors) of the university academic environment, generates an institutional educative innovation that can provide didactic innovation.

The function of the university is to prepare people for the increasingly demanding market and to verify the possible failures existing in the process of traditional education in order to innovate the process of teaching aiming nowadays. It is a fact that the way of educating is changing and the spaces of classrooms as well. Currently, these changes are observed in elementary and high school through the adoption of certain types of methodologies that aim to stimulate the creativity of the students. Nevertheless, the university has remained in the classic version, mostly.

This work merged the application of value co-creation methods proposed by Prahalad and Ramaswamy (2004) updated by the perspective of Rasmawamy and Ozcan (2018) with the Focus Group method. The value co-created indicated a classroom as a creative space of education should be similar to the organizational form of new firms and areas based on coworking philosophy. Given the results, it can be seen that the university, in its traditional model of educational spaces, is behind the market trend. That means it is running the risk of losing its functionality as an institution to provide professionals for a market whose competitive base is innovative and creative thought. Focus Group technique adapts to the formalization of face-to-face co-creation processes and can be used to apply the steps indicated by Prahalad and Rasmawany (2004).

The spaces of creative education idealized by the group can stimulate the creativity of the students and all the actors involved, provoking changes

that enhance the academic and professional formation of both the student and other collectives, preparing them for the labor in the current market. In the face of the problematic of the traditional versus creative spaces for education, the focus group method allowed to analyze and list some factors that could contribute to the establishment of creative area of education from three different groups.

Despite following the rigor of the Focus Group method and value co-creation, as well as a research protocol, it is not possible to generalize the results achieved, since the sample was a single higher education institution. However, interesting findings were obtained. The result identified elements that were cited by all research participants as important for the creation of these spaces. Although the focus group does not seek consensus, in general, most of the questions discussed had very similar positions. Even more, they followed the trend observed in the literature review. Liburd and Hjalager (2010) argued education need to move away from this traditional model and achieve a model of innovation, meeting the needs of the market. That means, going beyond the walls of the university and thus, stimulating the creativity of all involved in the co-creation process of value inside and outside the university. In the same sense, Fini (2018) affirms that adopting innovative learning methodologies and their relations with the world of work is a current imposition to the Institutions of Higher Education do not lose their fundamental role, i.e., the formation of citizens prepared to act in the society in which they live.

The group of participants showed a consensus about the desire to produce more interactive and active classes. They consider the traditional classroom as discouraging and even they emphasized that it may be acting on school dropout since young people are currently searching for environments more stimulating. The concept of creative educational space has been associated with its flexibility, ability to provide internal and external interaction, use of technologies and functional elements, as well as furniture for collective and non-individualistic use. The functionality of the walls and tables like a whiteboard is a highlight for all stakeholders.

Thus, considering the results found for the UFCG, most classrooms have an outdated model of teaching, which may be generating a blockage

in the development of the creativity of all involved, students and teachers. And although it was not the objective of this work, it can be observed that the elements indicated for the creative spaces of education do not have a higher cost than the components used in the traditional areas. The changing are the formats of individualistic structures for collective ones, from insipid environments without a personality for warm, stimulating and customizable environments.

Finally, the result of the Focus Group at the UFCG created a model of educational, creative space very similar to the model of coworking spaces. The ideal classroom shows a total contradiction with the current learning space that is based on individual tables, enclosed spaces without decorative or leisure elements, or functional areas. According to the results of this study, if the university wishes to maintain its leading role in entrepreneurial, innovative and preparatory education for the market, urgently needs to reassess its physical structures and adapt them. The university should bring the business and society view into the teaching model, not only in its speech or practice but in its most basic structure: the classroom. In order to extrapolate these findings to more general levels, it is recommended future studies as the accomplishment of additional research in another IES and the comparison among the undergraduate and postgraduate environment, face-to-face courses and Online Education (EAD), as well as a benchmarking with other IES of reference within the context studied.

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