

**A Case Study of cultural entrepreneurs based in
Barcelona: motivations and factors that influence
their entrepreneurial intentions.**

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Abstract

This thesis aimed to study the motivations of cultural entrepreneurs based in Barcelona. In order to explore this, cultural entrepreneurs were first classified into opportunity and necessity entrepreneurs according to their start-up motivation. The next step was to analyse how certain intrinsic and extrinsic factors influenced differently opportunity and necessity entrepreneurial intentions. The analyzed factors included passion, income, independence, risk of failure, skills and the environmental conditions in Barcelona. A mixed research based in quantitative surveys and qualitative interviews was conducted.

This investigation has provided several insights: firstly, a new perspective to study cultural entrepreneurs needs to be implemented in replace to the opportunity-necessity classification which does not work with cultural entrepreneurs. Secondly, intrinsic and extrinsic factors have not been proved to influence strongly different opportunity and necessity entrepreneurs. They do exist slight differences but in general, it has been tested that any factor has the power to hinder their entrepreneurial intentions in a significantly high degree whereas some sources of intrinsic motivation like passion play a very positive role in their intentions. This is in coherence with the first conclusion, which proves the need for a new perspective with its focus on the cultural entrepreneur's start-up motivation, depending on if they are purely intrinsic or extrinsic or their level of passion. This classification will provide a better understanding of the cultural entrepreneur's motivations and intentions.

Finally, the investigation has also provided clues about the negative environmental conditions in Barcelona towards cultural entrepreneurship, which is incoherent with the creative and cultural nature of the city. Further solutions need to be implemented in order to improve the cultural entrepreneur's situation in Barcelona and therefore, positively their intentions

Key words: cultural entrepreneurs, entrepreneurial intentions, motivation by opportunity, motivation by necessity, cultural entrepreneurship in Barcelona.

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1. Introduction

The cultural entrepreneur is a relatively new character. Their mission goes beyond a personal objective and seeks to generate value from their cultural goods and services (Aageson, 2008; Acheson, K., Maule, C.J. & Filleul, E.J Cult Econ, 1996; Klamer, 2011; Snyder, Binder M., Mitchell, & Breeden, 2010) in order to influence attitudes, beliefs and behaviours (Martin & Witter, 2011). Passion, choice and autonomy become essential factors during the cultural entrepreneur's career (Leadbeater & Oakley, 1999) and the ones responsible to keep their entrepreneurial motivation and intentions strong.

Cultural entrepreneurship is now the focus for several researches. However, little is known about their motivations. In general, it is common to represent the entrepreneur's motivations from the following perspective (Reynolds, Bygrave, Autio & Hay, 2002; Bhola, 2006): entrepreneur by opportunity, when the entrepreneur perceives good opportunities to start a business or project, and entrepreneur by necessity, when the lack of possibilities to find a proper job or other personal factors lead people to become entrepreneurs. Examples of perceived opportunity can be the desire of independence, fulfilling a passion, increasing income or the need for achievement. On the other hand, necessity entrepreneurship may be a consequence of unemployment, dissatisfaction with employment conditions or family pressure (Van der Zwan, Peter, Thurik, Roy, Verheul, Ingrid & Hessels, Jolanda, 2016).

This distinction has been used and it is still applied for many sociologists and economists whose aim is to determine how certain factors may influence differently to opportunity and necessity entrepreneurs (Shapiro and Sokol, 1982; Gilad and Levine, 1986). Therefore, the importance of distinguishing these two types of entrepreneurs is needed in order to understand significant differences in the business performance in the real world (Verheul, 2010), and to determine which factors may hinder or increase their entrepreneurial intentions. For example, Renna (2006) proved that entrepreneurs by opportunity feel more confidence towards oneself abilities and therefore, the probability to feel less obstacles than necessity entrepreneurs is higher. On the other hand, necessity entrepreneurs may be less confidence towards one's abilities and therefore, the perceived risk of failure may influence negatively their intentions. In general, necessity entrepreneurs are defined by lower satisfaction levels (Block & Wagner, 2010; Galbraith & Latham, 1996; Block & Koellinger, 2009; Kautonen & Palmroos, 2010) and inferior performance (Vivarelli, 2013) than opportunity entrepreneurs. In a nutshell, previous studies have proved that at the end, opportunity firms are more efficient and larger than necessity firms (M. Amin, 2009; Jorn Block, 2010).

It is also commonplace to relate entrepreneur's motivation to exclusively extrinsic factors such as the financial performance, environmental characteristics or business opportunities (Scott, Edwin & Christopher, 2003). However, the role of human motivation in itself has been overlooked by standard economy and ignored on the understanding of the entrepreneurial motivation (Bhansing, Hitters & Wijgaarden, 2016; Frey & Jeden, 2001). Intrinsic forms of motivation also play an important role in the entrepreneurial intentions but these type of inner sources are usually disregarded.

Cultural entrepreneurs are unique characters that may challenge previous researches: theory holds that they are mainly intrinsically motivated, seeking to fulfill their visions and to give meaning to what they do (Bilton, 2010; Bridgstock, 2012; Klamer, 2011), whereas a business entrepreneur may be motivated by extrinsic reasons such as the income. In other words, intrinsic factors are identified with the main start-up motivations for cultural entrepreneur; they prioritize the attitude rather than the external resources (Sastre, 2003).

The application of the common used classification - opportunity and necessity- have not been explored on cultural entrepreneurs. Therefore, this thesis will hold a critical perspective towards this classification. The aim is to provide more understanding about the cultural entrepreneur's motivations and to determine if the use of this division is valid or not.

To study the cultural entrepreneur's motivation, this thesis will explore a real life case situation in a particular environment which is Barcelona. Therefore, the selected method is a case study with a mixed quantitative and qualitative analysis. The selection of Barcelona as a scenario for my thesis was not randomly chosen. On 2016, Barcelona was awarded the fourth most creative and cultural city in the world by the Barcelona City Brand, along with other important cultural titles like the City of Literature by the UNESCO Creative Cities Network on 2015. Any city local is a witness of this phenomenon: cultural activities, projects, festivals, organizations and events take place in Barcelona every day. Despite the wide creative scenario that the city provides, the lack of social and cultural support, and the dissatisfaction from the employment conditions from the cultural sector seem to make cultural entrepreneurship in Barcelona a big challenge. It is a paradox that a city with such a creative nature did not prize cultural entrepreneurship. In addition, there has not been any research yet that studies this phenomenon taking place in the city, either any general information about cultural entrepreneurship based in Barcelona. For the stated reasons, the thesis will focus on cultural entrepreneurs exclusively based in Barcelona.

Therefore, the main objective of this thesis is to understand the cultural entrepreneur's motivations by applying the previous classification - opportunity and necessity. To determine if the division is valid or not, factors that may influence differently the entrepreneurial intentions of opportunity and necessity entrepreneurs will be introduced, as previous researches have already explored with business entrepreneurs. The factors that will be studied are the following: passion, income, independence, risk of failure, skills and environmental conditions.

The investigation will proceed the following way: first, a theoretical framework revolving around the entrepreneur's motivations and factors that may influence their intentions will be introduced. Literature focused exclusively on cultural entrepreneur's motivation will also be discussed. Secondly, evidence about the precarious environmental conditions for cultural entrepreneurs in Barcelona will be provided in order to frame the case study in a real case scenario. Sources include non-academic reports, media documents and witnesses' notes. Finally, the methodology will be applied: first, a quantitative survey will be conducted among 70 cultural entrepreneurs based in Barcelona to answer the main objective. In addition, the survey will also provide sufficient data to draw a general picture of the cultural entrepreneur's profiles in Barcelona, which has not been yet investigated. Even though it is not the main objective of the thesis, the information may be relevant for future researches.

Second, semi-structured qualitative interviews will be conducted among 4 different types of cultural entrepreneurs. The aim is to explore in depth the main research objective: how to understand the cultural entrepreneur's motivations and factors that may influence differently their entrepreneurial intentions.

2. THEORETICAL FRAMEWORK

2.1- Cultural entrepreneurs: why do they matter?

There are many perspectives to understand who the cultural entrepreneurs are (Towse, 2011) and therefore, it is difficult to find a consensual definition. Some prefer to adopt an economist perspective as Helmut K., Anheier and Yudhishtir Raj Isae (2008): “Cultural Entrepreneurs are cultural change agents and resourceful visionaries who organize cultural, financial, social and human capital, to generate revenue from a cultural activity.”

Others as Varbanova (2013) prefer to focus more on the entrepreneur’s characteristics: “Entrepreneurship in arts and culture is an economic as well as sociocultural activity, based on innovation, exploitation of opportunities and risk-taking behavior. It is a visionary, strategic, innovative and social activity.” Klamer (2011) also highlights the cultural entrepreneur’s bravery for taking risks in an uncertain environment and his ability to realize his visions.

Regardless of the official definition, the primary mission of cultural entrepreneurs is to create cultural value (Aageson, 2008; Acheson et al., 1996; Klamer, 2011; Snyder et al., 2010) and to influence people’s attitudes and behaviours by performing their activities (Martin & Witter, 2011). Their own values encourage them towards entrepreneurship; values including passion, autonomy and choice among others (Leadbeater & Oakley, 1999).

The recognition of entrepreneurship in the cultural industries is a new phenomenon with theory-building still in construction (Hagoort, Thomassen, & Kooyman, 2012). However, sociologists and economists have already disregard this new practice and denied to include it on the economist’s theories (Klamer, 20011). Culture and art has always been mistrusting disciplines in the economist’s words because of the difficulty to answer the following question: *how to measure culture?* The inherent uncertainty and risk in cultural products (Towse, 2011) and its ambiguity to measure them make it a discipline totally overlooked by economists. There is a need for an economically rational trust. However, the growth of the creative industries and therefore, cultural entrepreneurs, is a reality now. Attention is needed towards cultural entrepreneurs in order not only to discover their unique characteristics and motivations but also to understand their contribution on society as Alice Loy (2008) claims:

Creative and cultural entrepreneurs drive global change, create economic value and promote cultural preservation and innovation. They enrich their communities and the world. They generate self-determination and self-reliance.

Apart from their contribution to society, cultural entrepreneur's motivations are different from the business entrepreneur's ones and needs to be studied separately. Cultural entrepreneur's motivations "cannot be reduced only to economic interests" (Scott, 2012) but requires a deeper understanding of their intrinsic motivations (Bilton, 2010; Bridgstock 2012; Klamer, 2011). This idea that cultural entrepreneurs are motivated intrinsically is also supported by other sociologists who highlight values and passion as key elements on cultural entrepreneurship (Leadbeter & Oakley, 1999). Actually, Sundbo and Darmer (2008) resumes cultural entrepreneurs with the following statement: "Passion is an immanent part of them and their lives. They cannot stop being passionate without stopping being entrepreneurs and humans as well."

Klamer (2011) wonders if the inclusion of cultural entrepreneurs in the study of entrepreneurship would make a difference. The answer is positive. The start-up motivations for cultural entrepreneurs and business entrepreneurs are different and therefore, cannot be studied the same way: whereas business entrepreneurs may be mainly motivated by financial gains (not exclusively but primarily), cultural entrepreneurs are intrinsically motivated. Therefore, this new discipline needs to be studied in order to understand, primarily, the cultural entrepreneur's motivations.

2.2- Motivation

Motivation is the set of forces that causes people to engage in one behaviour rather than some alternative behaviour (Moorhead & Griffin, 1999). When people chooses self-employment as a career is because "the total utility they expect to derive is greater than the expected utility from their best employment option" (Douglas & Shepherd, 2002, p.1). It is commonplace to distinguish two types of motivation: intrinsic and extrinsic. Ryan & Deci (2000) define intrinsic motivation as "doing an activity for its inherent satisfactions rather than for some separable consequences" (p.55). On the other hand, extrinsic motivation is "a construct that pertains whenever an activity is done in order to attain some separable outcome." (Ryan & Deci, 2000, p.55).

Business entrepreneurs may be motivated by both intrinsic and extrinsic aspects whereas cultural entrepreneurs are exclusively moved by intrinsic motivation (Blaug & Towse, 2011). However, previous researches have studied the entrepreneur's motivations according to a different categorization: opportunity and necessity entrepreneurs. This procedure allows to understand separately how the entrepreneur performs in the real world and to determine how particular factors affect their entrepreneurial intentions. Nevertheless, it does not explore in depth the start-up motivation in itself, especially intrinsic sources of motivation. The focus is usually put on the entrepreneur's career.

On the other hand, the self-determination theory (Deci & Ryan, 1985) is a theory of human motivation that explores the individual's behaviour without external influences. This theory provides a better understanding of the role of intrinsic motivation in an individual's behaviour. The self-determination theory may be useful to study cultural entrepreneurship because its focus is on the understanding of their intrinsic motivations.

2.2.1 - Necessity and opportunity entrepreneurship

Entrepreneurship by opportunity happens when the entrepreneur perceives good opportunities to start a business or project. It is commonplace to classify motivation by opportunity by six different categories: innovation, independence, recognition, roles, financial success and self-realization (Gartner, 2004; Gartner & Bellamy, 2008; Carter, Gartner, Shaver & Gatewood, 2003). As previously mentioned, opportunity entrepreneurs are usually related to economic achievements, even though a good opportunity can also come from an intrinsic motivation. However, this classification dismisses types of intrinsic motivation that might be the driving forces in cultural entrepreneurship, such as passion, which will be discussed in the following section.

Following this, **entrepreneurship by necessity** happens when the lack of possibilities to find a proper job lead people to create their own company in order overcome a precarious situation. Reynolds (2002) adds that this does not only happen when the employment options are absent but unsatisfactory. In addition, necessity entrepreneurship also happens due to personal factors. For example, as Blumberg & Pfann (2016) highlight, the chances of taking over a family business are initially high. This means that inheritance of a business or family pressure may be considered another type of entrepreneurship by necessity.

On cultural entrepreneurship, the terms 'opportunity' and 'necessity' are not commonly used for understanding their motivations. However, authors have already introduced these concepts in their researches: Oakley (2014) talks about forced entrepreneurship, being aware that the cultural and creative industries operate in a very uncertain and dynamic environment that can lead to less favourable job conditions and therefore, people are obliged to adapt to new circumstances. Petterson & Berger (1971) also expressed how a turbulent environment can lead to the emergence of entrepreneurship.

2.3- Factors that influence entrepreneurial intentions

Opportunity and necessity entrepreneurs are suggested to not be necessarily affected by the same factors (Reynolds, 2002) in terms of entrepreneurial intentions and business performance. This classification allows to study them separately and to determine how certain extrinsic and intrinsic factors influence them differently. For example, do necessity entrepreneurs perceive and experience obstacles differently than opportunity entrepreneurs? Previous researches have proved these differences and will be introduced in this section. However, little is known about cultural entrepreneurship. As mentioned, intrinsic motivation is their primarily driving-force and therefore, the conclusions can change and alter the previous researcher's theories. To proceed with this section, Deci and Ryan's (1985) self-determination theory and its classification of types of motivation - autonomous and controlled- will be applied in order to introduce certain factors that may influence entrepreneurial intentions.

Autonomous motivation deals with intrinsic motivation and types of extrinsic motivation that “the individual has integrated a value of an activity into their sense of self” (Tran, 2017). For this thesis, two types of autonomous motivation will be studied: passion, which deals exclusively with intrinsic motivation, and independence. It can be discussed that independence is a type of reward but as the definition says, the value has been integrated into their sense of self and the entrepreneur enjoys the value of independence during the activity itself.

Controlled motivation includes extrinsic motivation and introjected regulation (internalization of external controls). For this investigation, the following factors will be analysed: income and perception of risks, including risk of failure, necessary skills and experiences to be an entrepreneur and perception of the environmental conditions.

2.3.1 - Autonomous motivation

a- Independence

Independence can be understood in several ways. The most common meaning to understand independence in the entrepreneurial language is “to be responsible, to decide on strategy, to decide on working methods and to regulate their own time” (Van Gelderen & Jansen, 2006). However, for this investigation, independence acquires a more value-like approach and it corresponds to striving toward the development and realization of personal goals, values, and interests.

Independence has been proved to be the main start-up motivation for opportunity entrepreneurs (Van Gelderen & Jansen, 2006; Chrysostome & Molz, 2014). As Brockhaus (1982) claims, “entrepreneurs are often characterized as being motivated by a high need for achievement and independence”. At the same time, Douglas & Shepherd (2002) proved in their research that a 95% consider independence when choosing their careers. The GEM reports (Global Entrepreneurship Monitor) also show how opportunity entrepreneurs prize independence the most. For example, in the GEM report conducted in Barcelona (2015), a 58.4% of the respondents marked independence as their primarily driving force.

Whereas independence is a factor that definitely influence positively the opportunity entrepreneur’s intentions, the same effect is not clear for necessity entrepreneurs. A necessity entrepreneur has been pushed into starting a business and therefore, independence may not boost his entrepreneurial intentions as income may do (Cheung, 2014).

Independence in cultural entrepreneurship

Cultural entrepreneurs prize independence in all its meanings: freedom, autonomy and choice (Oakley & Leadbeater, 1999). Whereas it’s a factor that encouraged them to start a project, it is at the same time a value they want to maintain over the time. For example, as Oakler & Leadbeter follow, most of the cultural entrepreneurs prefer to stay small so they will not give up easily their independence by letting institutions have control over their projects. In other words, independence at the beginning may influence positively the entrepreneurial intentions but needs to be observed how it influences their intentions over the years, when external interventions may affect their independence. As the motivation crowding theory explains (Frey, 2001), the entrepreneur’s self-determination may decrease if his intrinsic motivation is replaced by extrinsic control. Following the previous example, a high control from the institutions may hinder the entrepreneur’s motivation by annulling their values.

b- Passion

Passion can be understood as the “consciously accessible intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur” (Cardon et al., 2009, p. 517).

Passion is a new concept that little appeared in previous researches about entrepreneurship. From the economic perspective, the entrepreneur’s motivation cannot be purely intrinsic as passion is. “Personal growth”, “ambition for growing” or “independence” are some of the autonomous motivation that have been included in previous researches but not pure intrinsic

forms of motivation.

As the concept of passion has been disregarded, it is difficult to confirm if it influences differently opportunity and necessity entrepreneurial intentions. This also needs to be proved on cultural entrepreneurs and determine to which degree is the driving force as the following literature states.

Passion in cultural entrepreneurship

Passion is a common topic on the cultural entrepreneurship discussion. By this reason, passion has been included on this investigation. Passion is a pure form of intrinsic motivation and it is said to be the start-up motivation for the majority of cultural entrepreneurs. Brännback (2006), Vallerand (2003) and Baron (2008) agree with the fact of passion being the key for the entrepreneurial activities because it fosters motivation and makes the recognition of new opportunities easier. Other researchers also value the importance of passion for cultural entrepreneurs (Bhansing, Hitters & Wjigaarden, 2016). Therefore, passion has a true and positive influence on cultural entrepreneur's intentions. However, it needs to be studied the effect it has on necessity and opportunity entrepreneurs.

2.3.2 - Controlled motivation

a - Income

Income is a form of extrinsic motivation that comes in the shape of a reward, the desire to increase or maintain the income. In entrepreneurship, income is a key feature that people consider when choosing their career as Douglas & Shepherd proved in their research: "individuals do consider risk, independence and income when evaluating alternative career options" (2002). The GEM reports in general also show how income is another of the main reasons why people become an entrepreneur. Actually, the definition that GEM provides for opportunity-driven entrepreneurs is "those who sought to either earn more money or be more independent" (2015), which takes for granted the economic aim of entrepreneurs.

Income also can influence the entrepreneurial intentions for necessity entrepreneurs. This is due to their "heavy dependence on their firm for daily economic survival" (Hessels, Van Gelderen & Thurik, 2008). Therefore, the increase-wealth motive also influences necessity entrepreneur's intentions because there is a need of generating money; whereas in opportunity entrepreneurs, the income is more an ambitious issue.

Income in cultural entrepreneurship

According to the current literature, income has not the same influence on cultural entrepreneur's intentions than in business entrepreneurs. Oakley and Ledbeater (1999) describe cultural entrepreneurs as "non-materialistic" and classify them as a target that happily earns between 10.000-20.000 pounds a month. Oakley (2014) also explains their "voluntary poverty" and discusses why cultural entrepreneur do not work primarily for money. Rengers & Madden (2000) also support this theory and talk about the high levels of voluntary work and high rates of multiple job-holding due to the low earnings from their artistic career. Other authors confirm the issue of having a second job outside the arts (Abbing, 2002) because cultural entrepreneurs are prepared to work for low incomes and look for salary alternatives.

However, this may differ between opportunity and necessity entrepreneurs (Verheul et al., 2010) state (2010): opportunity entrepreneurs may be more motivated by non-monetary rewards than necessity entrepreneurs. Business and cultural entrepreneurs by necessity, they have all been forced to be an entrepreneur due to precarious conditions and therefore, to generate money can be the main factor that influences their entrepreneurial intentions. However, necessity entrepreneurs due to family pressures and other personal factors will not fit in this statement.

b – Perception of risk

Risk perception is an essential factor in explaining individual's intentions to start a project. Actually, researchers say that the entrepreneurial intentions stay high because "people do not perceive the risks involved, and not because they knowingly accept high levels of risks." (Simon, 2000). Once the risks involved are discovered, this can affect dramatically the entrepreneurial intentions. In this section, three types of perception of risks will be analysed.

c - Risk of failure

The risk of failure can be defined as "the fear to a hypothetical failure as an obstacle for the creation of new businesses" (Global Entrepreneurship Monitor, 2015). This factor can negatively influence the entrepreneurial intentions.

The risk of failure can be considered either in a professional and personal level. The risk of failure in a personal level may happen due to one's awareness of his lack of skills, for example. The risk of failure in a professional level involves the uncertainty of success in the market due to other extrinsic factors.

Returning to Douglas & Shepherd's research, the entrepreneurs not only consider independence and income when they choose their career but also the risk, which is proven to be considered in a 20% (2002). Concerning opportunity and necessity entrepreneurs, it is commonplace that risk of failure is lower among nascent opportunity entrepreneurs than on necessity entrepreneurs (Wagner, 2015). This may be due to a lack of preparation to launch their business (Caliendo & Kritikos, 2010) which leads to a higher perception of the risk of failure (Carrasco, 1999; Pfeiffer & Reize, 2000; Adersson & Wadensjo, 2007). This distinction is also supported by Douglas & Shepherd (2002) who find a significant correlation between entrepreneurs with high entrepreneurial intentions and a more positive attitude towards the risk of failure, and the other way around. However, at the same time, the risk of failure has also been proved to have a negative impact on the entrepreneurial intentions both for opportunity and necessity entrepreneurs (Wagner, 2005; Morales-Gualdrón & Roig, 2005).

Risk of failure in cultural entrepreneurship

The risk of failure is inherent in entrepreneurship due to the uncertainty of the market and the environment in which operates. In addition, culture and art have usually been considered uncertain and ambiguous practices (Klamer, 2010; Towse, 2011). The logic says that the perception of the risk of failure can be higher in cultural entrepreneurship. Therefore, this can have a negative effect on cultural entrepreneur's intentions.

Nevertheless, many economists and sociologists define the cultural entrepreneur as a risk-taker (Klamer, 2011; Rangers, 2000). Cultural entrepreneurs are aware of the uncertainty and challenges of their world and therefore, the perception of risk of failure exists from the beginning. In other words, in comparison to business entrepreneurs, cultural entrepreneurs know beforehand the implied risks and have integrated better this factor.

As may happen with the income, controlled sources of motivation can be eclipsed by forms of autonomous motivation. In other words, the perception of risk of failure may hinder in a less degree entrepreneurial intentions if the desire for independence or passion is higher. However, little is known in how the risk of failure affects differently opportunity and necessity cultural entrepreneurs.

d – Skills and knowledges

Feeling that you do not have the necessary skills may barrier the entrepreneurial intentions and decrease motivation. Learned (1992) proved how background factors such as prior experiences and attitudes have a real influence on entrepreneurial intentions. For instance, Renna (2006)

confirmed this correlation in their study (2006): in the case of entrepreneurs by opportunity, exists more confidence towards oneself abilities and therefore, the probability to feel less obstacles than necessity entrepreneurs. On the other hand, necessity entrepreneurs may be less confidence towards one's abilities and therefore, the perceived risk of failure may influence their intentions negatively.

To study entrepreneurship, skills have been usually related to education. In general, education has a positive correlation with financial knowledge and business abilities. As Blumberg & Pfann (2016) state, in order to start a “new business venture capital must then be raised in the capital market and skills and capabilities must be learned through schooling or work experience” (p.6). At the same time, Krueger, Reilly and Carsrud (2016) also proved in their study the significant correlation between education and entrepreneurial intentions as many other economists (Evans, Leighton, Wit & Van Winden, 1989): the higher the education, the more likely is the implication on entrepreneurial activities due to a higher knowledge about the market and business practices to identify opportunities.

On the other hand, Block and Sandner (2009) claim that necessity entrepreneurs are less likely to be educated in the field they start a business and therefore, this may have an impact on their acquired skills. Other authors like Wagner (2007) sees no real difference between necessity and opportunity entrepreneurs in reference to formal education and therefore, there is no real advantage in terms of skills and abilities for opportunity entrepreneurs.

Skills and experiences in cultural entrepreneurship

Being a cultural entrepreneur entails a large set of skills: an entrepreneur must be a jack-off-all-trade (Lazear, 2005); or how Leadbeter & Oakley (1999) define it: “the new independents are producers, designers, retailers and promoters at the same time”. However, the common debate revolves around the lack of business skills of cultural entrepreneurs that may hinder their entrepreneurial intentions. Many are the authors who highlight the importance of not only being possessing artistic qualities but also business sense (Klamer, 2006). Leadbeater and Oakley (1999) are also aware of the need to be acquainted with business practices. This may definitely hinder their entrepreneurial intentions if they do not feel capable of overcoming obstacles related to business and economic performance.

On the other hand, cultural entrepreneurs are commonly known by their creativity, innovation and ability to find alternatives to their lack of resources (Scott, 2012). The desire of growing and their personal ambition can actually make the fact of not possessing the necessary skills and experiences a real challenge that ends up increasing their entrepreneurial intentions. Therefore,

being aware of their little experience with business practices, may not lead necessarily to a decrease on their intentions but to find new solutions. For example, the dual leadership model: whereas the cultural entrepreneurs oversee the mission, the other director takes over business operations.

Another problem that cultural entrepreneur may face due to the lack of business skills is looking successfully for funding support. This is probably the situation in which the absence of experience may bring more difficulties. However, in cultural entrepreneurship other types of capitals cannot be overlooked and can become a real alternative to the economic capital: Scott (2012) highlights their creativity to take advantage of social capital when there is a lack of resources: “They produce products and events beyond their abilities and resources”. At the same time, social capital also requires a set of skills in order to attract any type of resources.

e – Environmental conditions

The environment in which the entrepreneurial activity operates is an important external regulation that may influence the entrepreneurial activity. The perception of certain obstacles and points of support have an influence on the entrepreneurial intentions. There are several aspects that build the environmental conditions for entrepreneurship and the responsible to make it or not a positive place for the entrepreneurial activity.

Firstly, the **entrepreneurial personality** of a place is essential to ensure success. As Klamer (2011) says, it is easier to break the routine if the community appreciates initiative; it needs a responsive environment. Other authors have studied the relationship between the entrepreneur and the environment: Phelps (2013) highlights the importance of an environment that encourages innovation to foster the modern economy (2013). Gosling, Rentfrow and Audretsch (2015) have conducted a study to prove the importance of the entrepreneurial culture of a region:

Great universities, venture capital and talent people are necessary though insufficient conditions to power high levels of regional innovation by themselves. The missing factor is the entrepreneurial culture (an environment that fosters entrepreneurship) or entrepreneurial personality of a place.

The entrepreneurial culture of a place should start with a specific education that encourages innovation and entrepreneurship. Education is another aspect that needs to be considered when analysing the environmental conditions. A specific type of education needs to be implemented in

order to make the development of the entrepreneurial activity more accessible and easier because “the formula of success for entrepreneurship does not only lays on the entrepreneurial personality of a place but also on the knowledge” (Gosling et al., 2015). A specialized education who prize innovation and help to develop entrepreneurial skills from an early age would also contribute positively to the city environment and to feed its entrepreneurial personality.

Secondly, **capital market constraints** may limit significantly the entrepreneurial activity (Evans & Jovanic, 1989). Grilo and Irigoyen (2006) also found that both the perception of financial and administrative obstacles has a negative effect on self-employment status. The lack of funding support can influence directly and negatively the entrepreneurial intentions.

This is a constant challenge in entrepreneurship. As Karpik (1989) says, entrepreneurship always implies a high degree of uncertainty which can lead to an undersupply of risk capital. In cultural entrepreneurship, the lack of support is usually related to a lack of social and cultural support towards the cultural and creative industries.

Public policies and bureaucracy issues are also factors that may facilitate or hinder the entrepreneurial activity. Markusen (2013) highlights the complications emerged by historical and bureaucratic reasons: “most cities are not very experienced at supporting creative entrepreneurs; nor are the arts and design institutions that train them”. White, Gaignebet and Reinecke (2005) emphasize how policies and regulations that provide an easy environment for the small enterprises can contribute in a substantial way. The authors also point out how the implication to help the development of small enterprises exists but it is on the practice it is not well employed.

Other challenges emerged by these policies are the entry regulations, which can negatively impact rates of entrepreneurship (Van Stel, Storey & Thurik, 2007). Phelps (2013) talks about other obstacles such as the market barriers or again, the lack of funding support: “without the incentive of such pecuniary protections, most entrepreneurs will draw back from undertaking such ventures, no matter the non-pecuniary rewards” (p.29).

Environmental conditions in cultural entrepreneurship

The **creative nature** of the city in itself is an aspect to consider when studying cultural entrepreneurship. As Drake (2003) highlights, locality based intensive social and cultural activity may be a key source of inspiration. Cultural entrepreneurs are passionate towards their jobs and passion is contagious and inspires (Bhansing et al., 2016). As it follows, motivations of entrepreneurs should be understood within their context and environment of their activities.

Whereas the previous factors may become an obstacle at some point, the entrepreneurial intentions can be counteracted by the inspiration that a creative city may provide.

For this investigation, how all these factors are perceived in Barcelona and may influence entrepreneurial intentions will be discussed in the following section.

3. CASE STUDY: METHODOLOGY

3.1- Research objectives

The research objective of this thesis is to understand the cultural entrepreneur's motivations classified by opportunity and necessity entrepreneurs. By introducing factors that may influence the entrepreneurial intentions, the thesis will explore if these affect differently opportunity and necessity entrepreneurs. The factors that will be studied are the following: passion, income, independence, risk of failure, skills and environmental conditions.

3.2- Method: Case Study

For this investigation, a case study approach has been selected. Stake (1995) described case study methodology as a "strategy of inquiry in which the researcher explores in-depth a program, event, activity, process or one or more individuals". In this particular research, the case under investigation is the current situation of cultural entrepreneurs based in Barcelona.

This method is the most appropriate to analyse this collective since it examines a contemporary phenomenon in its real context (Yin, 1989). Payne (2002) also confirms the well application of the case study because this applies to a group or collective and the investigation is interested in "the social, political and cultural context in which the case is embedded".

More specifically, this investigation is an **exploratory case study**. Therefore, the research is based on an inductive methodology since the aim is to formulate general statements from the collected results.

3.2.1 - Triangulation

In order to minimize the limitations of the research, the application of various strategies will be employed.

Triangulation means using more than one method or source of data in the study of social phenomena (Byrman, 2004). In other words, this strategy refers on combining quantitative and qualitative research to triangulate findings in order that they may be mutually corroborated.

Therefore, the chosen techniques involved quantitative surveys, qualitative interviews and the revision and systematization from official reports and media sources. The combination of the three techniques will constitute a complete analysis investigation. The summary of the chosen methodology is the following:

1. Official reports, non-academic literature and other media documents will provide information about the environmental conditions for cultural entrepreneurship.
2. Quantitative surveys will provide information about the cultural entrepreneur's profiles, the environmental conditions, their motivations and how particular factors may influence their entrepreneurial intentions.
3. Qualitative surveys will explore in depth the cultural entrepreneur's motivations and the factors that may influence their entrepreneurial intentions.

3.2.2 - Quantitative and qualitative research

The mix of qualitative and quantitative analysis is not a common option in the case studies (Bryman, 2004) because these are mainly associated with a qualitative analysis. However, many authors support the application of a mix methodology in case studies (Cresweel & Clark, 2007):

Mixed methods research is a research design with philosophical assumptions as well as methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the collection and data analysis, and the mixture of qualitative and quantitative data in a single study or series of studies. The central premise is that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone.

On one hand, a quantitative analysis will be applied. As Byrman (2004) says “*we can often distinguish between people in terms of extremes with a quantitative method*”. Therefore, the surveys will help to draw a first general picture of the cultural entrepreneur’s situations and their motivations. However, a quantitative analysis does not allow to generalize and to spot finer distractions; this is why it will be combined with a qualitative analysis. The combination with a qualitative approach is important in order to narrow and confirm general statements provided by the quantitative analysis. The qualitative investigation makes a “fundamental intimacy approach between the one who conducts it and the ones who are studied, producing empathy towards the reasons, intentions, projects, values, beliefs, representations, habits, attitudes and opinions of the actors” (Padlog, 2009, p. 416). In other words, the researcher can gain an in-depth understanding of what is going on relative to the topic (Padlog, 2009; Seidman, 1998).

A qualitative study allows the researcher to explore phenomena, such as feelings or thought processes, that are difficult to extract or learn about through conventional research methods (Strauss & Corbin, 1998). This observation has also been highlighted by the cultural entrepreneurs themselves that participated in the survey. They claimed that culture is something that needs a deep understanding and a questionnaire may not be sufficient to comprehend it.

Despite there is a discrepancy because the qualitative analysis does not meet the scientific feasibility index associated with the quantitative methods, other methodologists consider the case study a rigorous investigation because it is very appropriate to study certain phenomenon’s that demand answers and that, at the same time, allows to do it from different perspectives (Chetty, 1996).

a- Quantitative analysis: surveys

The aim of the quantitative survey is to understand the cultural entrepreneur’s motivations, divided into opportunity and necessity. Factors that may influence their entrepreneurial intentions have been introduced in the surveys to determine if they affect differently opportunity and necessity entrepreneurs.

In addition, the surveys provide sufficient information to establish a first approach to the cultural entrepreneur’s profiles based in Barcelona according to their background information, type of project and other important aspects. This is not the main research objective but the information has been considered relevant enough to be included in the investigation. Due to the current little

information of cultural entrepreneurs based in Barcelona, these results may provide a good starting point for future researches.

Population

For the quantitative analysis, a total of 70 surveys were conducted among cultural entrepreneurs based in Barcelona, with no limit on age. The approach to the study is based in a cross-sectional method (at a single point in time).

A cultural entrepreneur is any person who is involved in the entrepreneurial activity from the creative or cultural sector. This refers either to a founder of a project or organization independently of its size or people carrying entrepreneurial functions within an organization.

Anyone has been considered a cultural entrepreneur if fitted into one of the following categories suggested by Towse (2011): *advertising, architecture, the art and antique markets, crafts, design, fashion, film, games, heritage services/museums, libraries, the Internet, publishing, software, television and radio, and video*. In addition, photography and cultural tourism were also included in the investigation because they are new disciplines that are rapidly growing in the cultural sector.

Sample cases

The sample has been selected using a **non-probabilistic procedure**. Due to the lack of an exhaustive list of the cultural entrepreneurs or cultural projects based in Barcelona, the application of a probabilistic sample was not possible. The target for the survey was very specific so I had to follow a purposive sampling. This involved an exhaustive research on the Internet seeking cultural entrepreneurs based in Barcelona and more important, “a verification that the respondent did in fact meet the criteria for being in the sample” (Trochin, 2006).

In addition, a convenience procedure was also followed. Therefore, my own contacts were another starting point to choose the samples. As I was aware of the limitations of this method in terms of generalization, I combined it with a purposive and a snowball procedure.

The snowball procedure consists of the following: “the researcher makes initial contact with a small group of people who are relevant to the research topic and then uses these to establish contact with others” (Bryman, 2004, p.202). This procedure allowed me to explore new cultural entrepreneurs beyond my own contacts and the information on the Internet.

A non-probabilistic procedure has its limitations since it is not effective in generalizing. However, due to the lack of information was not possible to proceed with a random selection.

Data collection

The survey was designed with the Qualtrics program and was conducted from the 19th of March until the 14th of May.

The survey was provided to its respondents by e-mail with a little introduction of the topic and the link to the survey. The email was sent to the founder/director of the project. In case of not possessing this information, the email was sent to a general address in which I asked to forward it to the right person. It must be said that on the first case - contacting directly the person - the rate of responses was higher.

The questionnaire was sent to a total of 165 cultural entrepreneurs based in Barcelona, from which I collected 70 replies. This represents a 42% of response. However, only 68 will be used for the investigation because 3 surveys were incomplete. Therefore, possible limitations that could affect the validity of the survey are incomplete responses and risk of frivolous responses (Bryman, 2004; Veal, 2006):

Survey design

For the survey design, some of the questions that were used in the GEM report conducted in Barcelona on 2015 were presented. The reason is to have the opportunity to establish rigorous assumptions when comparing cultural entrepreneurs and business entrepreneurs. In case of some relevant similarities or differences, a similar survey structure will allow to establish more accurate comparisons. However, the GEM report overlooked sources of intrinsic motivation that needed to be taken into account for my investigation. Therefore, topics whose importance has been proved in the theoretical framework have been included in the survey, such as passion.

The survey combined different types of questions including dichotomous questions, multiple-choice questions, semantic differential scale (based on Likert scales) and opened questions.

Data analysis

Analyses were carried out in the statistical computer program SPSS 24.

For the secondary main research objective of this thesis - to define cultural entrepreneur's profiles - a descriptive analysis has been applied, based on the study of their means, frequencies and percentages.

For the main research objective, the independence sample test has been applied in order to compare means between variables. Opportunity entrepreneurs and necessity entrepreneurs will be treated as independent variables in order to determine how particular factors have an effect in each type. This operation allows to compare the means of two independent groups (opportunity and necessity) and identify if there is statistical evidence that the associated population means are significantly different (Libguides, 2017). In addition, this procedure also allows to make a simulation sample taste based on 1000 samples. This simulation is very useful for this investigation due to its limited number of collected answers, since it will provide more accurate results.

b - Qualitative analysis: semi-structured interviews

The qualitative part of the research aims to explore in depth the motivational factors of the cultural entrepreneurs (opportunity and necessity) and the relation with factors that influence motivation.

Semi-structured interviews is the chosen technique to carry the qualitative research. According to Corbetta (2003, p.270) in the semi-structured interview:

The researcher has a list of key themes, issues, and questions to be covered. In this type of interview, the order of the questions can be changed depending on the direction of the interview (...). Within each topic, the interviewer is free to conduct the conversation as he thinks fit, to ask the questions he deems appropriate in the words he considers best, to give explanation and ask for clarification if the answer is not clear, to prompt the respondent to elucidate further if necessary, and to establish his own style of conversation.

Therefore, as Hammer and Wildavsky (1990) also state, there is a need to design an illustrative guideline with the topics to cover according to the previous collected information. In this particular case, the literature from the topic, the official non-academic reports and the collected results from the survey will be the starting point to design the guidelines for the interview.

Sample case

The qualitative part consists of 4 semi-structured interviews with a duration of 45 minutes' approximately. The interviewees have been selected after collecting the survey results in order to pick four cultural entrepreneurs who can provide different insights and different perspectives of the topic. The selected cultural entrepreneurs are the following:

Table 1

Presentation of the interviewees

Name	Organization	Description	Motivation (opportunity/necessity)
Ferran Tort	Founder of ArtisLove	Non-profit association that seeks social transformation through love and art,	From necessity to opportunity
Marta Pérez	Intrapreneur in TEDxBarcelona	Non-profit organization focused on cultural innovation.	Opportunity
Anna Fillat	Founder of Anna Fillat brand	Personal graphic design brand (freelance)	Necessity
Andrés Vial	Founder of Espai Colona	Artist run space	From necessity to opportunity

Interview design

As mentioned, a semi-structured interview does not require a rigid set of questions but an illustrative guideline in order to cover the research objectives. Each interview will be adapted to each interviewee according to their survey responses. For this investigation, the topics that need to be covered are the following:

- Opportunity and necessity entrepreneur's classification.
- How passion influences entrepreneurial intentions.
- How income influences entrepreneurial intentions.
- How risk of failure influences entrepreneurial intentions.
- How independence influences entrepreneurial intentions.
- How possessing certain skills and knowledges influence entrepreneurial intentions.
- How the environmental conditions influence entrepreneurial intentions.

The language for the interviews have been conducted in Catalan or Spanish, depending on the interviewee's preferences. The transcription into English can also be found in the appendix.

Data analysis

In order to analyse the surveys, the interviews require codification. The chosen codification strategy is to establish a system of categories guided by concepts that were previously defined and introduced in the theory (Morosini, 2012).

As the objective is to explore how certain factors that influence entrepreneurial intentions may affect differently opportunity and necessity entrepreneurs, each factor will correspond to a category with its respective possible answers. Besides, an extra category has been included in the interview codification. This category gives the opportunity to interviewees to express their thoughts about the opportunity and necessity entrepreneur's classification. The application of the following codification can be found in the appendix (see table 31).

Table 2
Codification and categories for the interview's data analysis

Category	Codification	Codification & interpretation of the results
Opportunity and necessity entrepreneurs distinction.	Purple	The interviewee showed an agreement or disagreement with distinguishing entrepreneurs by opportunity and necessity.
Passion	1	<p>1 - Yellow: Passion affects differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>1 - Green: Passion does not affect differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>1 - Red: General statements in relation to passion said by opportunity entrepreneurs (there's no comparison).</p> <p>1 - Blue: General statements in relation to passion said by necessity entrepreneurs (there's no comparison).</p>
Income	2	<p>2 - Yellow: Income affects differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>2 - Green: Income does not affect differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>2 - Red: General statements in relation to income said by opportunity entrepreneurs (there's no comparison).</p> <p>2 - Blue: General statements in relation to income said by necessity entrepreneurs (there's no comparison).</p>

Risk of failure	3	<p>3 - Yellow: Risk of failure affects differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>3 - Green: Risk of failure does not affect differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>3 - Red: General statements in relation to the risk of failure said by opportunity entrepreneurs (there's no comparison).</p> <p>3 - Blue: General statements in relation to the risk of failure said by necessity entrepreneurs (there's no comparison).</p>
Skills	4	<p>4 - Yellow: Skills affects differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>4 - Green: Skills does not affect differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>4 - Red: General statements in relation to the skills said by opportunity entrepreneurs (there's no comparison).</p> <p>4 - Blue: General statements in relation to the skills said by necessity entrepreneurs (there's no comparison).</p>
Independence	5	<p>5 - Yellow: Independence affects differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>5 - Green: Independence does not affect differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>5 - Red: General statements in relation to independence said by opportunity entrepreneurs (there's no comparison).</p> <p>5 - Blue: General statements in relation to independence said by necessity entrepreneurs (there's no comparison).</p>
Environmental conditions	6	<p>Yellow: Environmental conditions affects differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>6 - Green: Environmental conditions does not affect differently the entrepreneurial intentions on opportunity and necessity entrepreneurs.</p> <p>6 - Red: General statements in relation to the environmental conditions said by opportunity entrepreneurs (there's no comparison).</p> <p>6 - Blue: General statements in relation to the environmental conditions said by necessity entrepreneurs (there's no comparison).</p>

4. Results

4.1-Official reports, testimonies and other media documents about cultural entrepreneurship in Barcelona.

4.1.1 - GEM report conducted in Barcelona, 2015

The GEM project (Global Entrepreneurship Monitor) was born in the 1999 in order to analyse the entrepreneurial activity of a specific place and consequently, to establish worldwide comparisons. The project consists on exhaustive surveys conducted among entrepreneurs to track rates of entrepreneurships, motivations and ambitions of entrepreneurs, besides the attitudes that societies have toward this activity. Today, the GEM reports are commonly used for academic purposes to answer particular types of questions. For this investigation, some of the results collected by the GEM surveys will also be used, specifically about the entrepreneurial activity in Barcelona.

As mentioned, the quantitative survey for this investigation follows a similar structure than the GEM surveys in order to establish future possible assumptions. The theoretical framework highlighted the unique peculiarities of cultural entrepreneurs and therefore, by comparing some of the collected results in this investigation with the collected results by the GEM report based in Barcelona, significant differences can be determined between these two types of entrepreneurs. The assumptions and comparisons will be discussed during the presentation of the results of the quantitative research. Even though it is not the main objective of this investigation, it will be interesting to determine similarities and differences.

4.1.2- Cultural data in Barcelona

This chapter has three aims: firstly, to provide information of the cultural scenario in Barcelona in order to understand the importance of cultural entrepreneurship in the city. Secondly, to highlight the excessive priority that is given to public and traditional cultural organizations whereas other projects are dismissed and do not receive any support. Finally, the contradiction between the high numbers of cultural entrepreneurs and the absence of monitoring their entrepreneurial activity.

On 2016, Barcelona was awarded the fourth most creative and cultural city in the world by the Barcelona City Brand, together with other important titles like the City of Literature in 2015 by the UNESCO Creative Cities Network. The creative and cultural industries and projects keep growing significantly every year in Barcelona from the 2009 and this fact makes cultural entrepreneur a new and important character in town.

The Barcelona Institute of Culture and the Barcelona City Hall provide several annual reports about cultural programs and public policies that emerge in the city every year, including measure indicators such as the public subsidies addressed to culture and annual visitors. Today, these are the only sources of information that provide detailed reports about the cultural scenario of the city.

According to last Institute of Culture and Barcelona City Hall's reports conducted on 2015, the following percentages illustrate the cultural sector: a total of 101.472 people worked on the cultural sector, which equals to the 11% of the population. Barcelona concentrates the 49% of Catalan people who work in the cultural sector. The 101.471 people who work in the cultural sector, at the same time include the number of autonomous people dedicated to the creative sector, which represents a 20%. This percentage is the double in comparison to autonomous from other sectors.

Apart from the occupation numbers, new governmental cultural initiatives emerge every year. For instance, on 2015 these were the numbers of the cultural programs and initiatives (Institute of Culture, 2015): more than 55 museums and art galleries, 40 libraries, 28 cinemas, 15 concert venues, 51 civic centers, growth of the big museums and their collections, an average of 380 projects emerged in creative factories, more than 150 annual festivals or more than 40 artistic residences are some examples, together with the increasing number of visitors and participants in these cultural activities. At the same time, it is important to highlight the growth of the non-traditional industries (software, videogames and R+D) that already represents a 5% in comparison to the 6% of the traditional creative industries. Fashion, radio, television and performing arts are the industries that are mainly affected and keep decreasing in number every year.

Finally, the reports also presented funding placements. Concerning public grants, more than 7 million were addressed to culture to finance more than 500 projects whereas almost 50 million were addressed to cultural foundations, committees and cultural heritage.

Table 3*Table of budgets of the public administrations, 2015*

	Total budget	Budget addressed to culture	% cultural budget in relation to the total
Barcelona City Hall	2.825.252.000, 00€	132.873.022,63€	4,7%
Provincial Government	690.000.000,00€	78.398.000,00€	11,4%
Catalan Government (Generalitat)	26.064.555.776,35€	225.747.100,01€	0,9%

Source: Institute of Culture in Barcelona (2015)

Despite the Barcelona City Hall shows great pride in these numbers, the 11% is still far from the big European capitals: in London, the creative industry occupies the 30% and in Paris the 20% (Barcelona Creative Metropolis, 2013). However, limitations may be found in making conclusions due to the possible application of different research methodologies, for example.

In addition, cultural entrepreneurs may feel sceptical with the non-equal distribution of the public budget. The major part of the budget is addressed to maintain the cultural heritage and to fund public and big projects, whereas smaller and less recognized projects are not fully prized.

Regardless of the discussion, it can be said that the city gathers a very dynamic flow of creative initiatives and high numbers of cultural activities. However, the previous information only gathers half of the entrepreneurial cultural activity operating in the city: The Catalan Government only monitors their own public initiatives and some of the most recognized and bigger projects in the city. Therefore, the rest of small and private projects are not included in the Institute of Culture and Barcelona City Hall's reports. I tried to find other sources that could provide me a list of all the cultural entrepreneurial activity operating in Barcelona. During my search, I contacted the Cultural Data Observatory of Barcelona, a space for information and monitoring of the cultural activity in Barcelona. Their reply was too vague but very significant at the same time:

Barcelona is a very active city in terms of culture. Every year it holds all kind of cultural projects, from all the possible cultural disciplines and driven both from public and private initiative. It is a wide field, hardly reachable in its entirety (2017).

This answer confirmed the paradox: despite the dynamic flow of cultural initiatives and the creative nature of a city like Barcelona, there is little information about the cultural entrepreneurial activity. Consequently, it is difficult to talk about cultural entrepreneurs and their process to entrepreneur in Barcelona since the character is totally dismissed. The paradox is evident: how a city awarded the most creative of the world is not interested in monitoring all the cultural entrepreneurial activity?

Following this, the GEM reports may be the alternative to the City Hall reports because they provide more data concerning the entrepreneurial activity. However, culture is not mentioned either in the GEM reports conducted in Barcelona. For example, the reports mention the different sectors in which the entrepreneurial activity is highly active but regardless of the high percentages of the cultural sector, cultural entrepreneurship is not mentioned. By overlooking this discipline, potential results and conclusions that may be relevant for the city are dismissed.

In conclusion, there is no existing information about cultural entrepreneurs in Barcelona. The paradox is clear: The Government or any other private initiative based in Barcelona, a city with a broad cultural and creative scenario, has never conducted any research and shown any interest to support and understand cultural entrepreneurship. Therefore, it is interesting to comprehend how the cultural entrepreneur's motivations work in this particular environment in which the paradox is evident.

4.1.3 - Some clues about the environment

In this section, some evidence will be presented in order to draw a general idea of the situation of cultural entrepreneurs in relation to the environment. This investigation is a case study; therefore, it is important to gain more understanding about the environment in which cultural entrepreneurs operate in order to determine how this may affect to their motivations and entrepreneurial intentions.

This section collects articles and media documents about cultural entrepreneurship in Barcelona. Besides, it also collects annotations that the survey respondents freely about the environmental conditions made for this investigation. It was considered this section was preferable to introduce this evidence. This chapter will present several aspects that are constant on the cultural

entrepreneur's discussion. Key words that appear constantly are the following: *funding support, bureaucracy, public policies, autonomous, crisis, social support, internationalization and education.*

The **crisis context** is aggravating the cultural sector, a field that has always been pretty vulnerable but now seems to be even more affected for the economic situation of the last years. However, it is also a “very energetic and dynamic sector that has managed to reinvent itself with great effort and a great deal of imagination and creativity, and that has always found alternatives to emerge” (Institut of Culture report, 2015). The creativity and capacity of cultural entrepreneurs to find alternatives to the lack of resources was previously mentioned in the theoretical framework. Nevertheless, the crisis may still be a factor that turbulences the environment and hinders the entrepreneurial intentions. However, the crisis can also increase the entrepreneurial intentions for necessity entrepreneurs. As the sociologist Marimon (2014) says, in order to survive to the crisis, “the cultural entrepreneurs had to invent and reinvent, renounce and adapt themselves quickly to the changes”. The entrepreneur Guillem Trius (article interview, June 2014) also perceives the crisis as a factor that leads people to entrepreneurship: “we had no choice but to become entrepreneurs”. On the other hand, others like Stachniss (article interview, June 2014) - the founder of Spinello-do not think the crisis is the problem but a situation that awoke us, the factor that opened our eyes and made us realize that the cultural sector is not treated as deserved.

The **lack of funding support** is another constant topic among cultural entrepreneurs. There are many cultural entrepreneurs who claim the lack of investment in culture: “there is so little information and so little help for the cultural enterprises in Barcelona” (Alonso, V., personal communication, January 2017). The subventions systems are also criticized for its poverty: “the subventions system needs reconsideration because it is too old and unfair, with no margin to flexibility because it does not allow to create new activities beyond the subventioned project” (research investigation, Association Live Barcelona, March 2017). Following this, Valentí (research investigation, March 2017) – founder of the coworking space BEGUN- highlights that the funding is only addressed to those “mainstream” initiatives that can achieve visibility on radio and television, whereas the artistic creation and quality initiatives are totally dismissed and therefore, abandoned due to a lack of support. Others directly talk about their experiences requesting funding with no success, like the cultural entrepreneur Borja Martínez (2017). The lack of funding is usually associated with a lack of social support which leads to undervalue cultural initiatives (Valentí, 2017). Finally, Marta Pérez (research interview, January 2016) illustrates the situation with a real example:

We contacted 100 sponsors and nobody replied yet. And we are TED, a big organization. You need to rely on your social capital. It is very surprising how powerful is that, specially in this kind of projects that you find yourself with no resources, but you start talking to people, talking with passion, that's the key.

Bureaucracy and policies issues are one of the main challenges that cultural entrepreneurs face in Barcelona. The founder of the platform Llegir en Català is very critical towards the policies and regulations: “it is much more expensive to create a company in Spain than anywhere in Europe. And we can't forget the 21% cultural VAT” (research investigation, March 2017). Many, like Bosch (article interview, June 2014) see internalization as an alternative: “the key is the external market, there are more opportunities. In Spain the bills are paid within ninety days, whereas in foreign countries the terms are between one and fifteen days”. For example, the cultural entrepreneur Mau Morgó (article interview, June 2014) talked about his real experience with internationalization and his strategy to export his artistic work to the United States.

However, entrepreneurs such as the owner of Llibreria Calders (radio interview, December 2014), highlights that in terms of legislation, there is little difference between cultural entrepreneurs and entrepreneurs from other sectors, and that everyone needs to face the same big obstacles.

Bureaucracy and public policies affect the **autonomous** in the creative sector the most: “the defaults and the delay when paying make your days difficult”, confirms Maria Pujals (article interview, June 2014). Others like highlight the unfair system of the autonomous fees for cultural entrepreneurs, which is not applied based on one's income but a fixed fee, whereas in other European countries the fee is regulated based on one's economy (Trius, G., research investigation, March 2017; Valentí, 2017). As a consequence, many as try to find alternatives. For example, Guillem Trius has registered himself as a freelance in the UK in order to escape the exorbitant fees that the cultural entrepreneur has to pay in Spain.

Finally, concerning **entrepreneurial abilities and formation**, many like the founders of Nutcreatives (article interview, June 2011) expressed how necessary they are and the lack of specialized trainings during the education: “When we started our company, we did not have any entrepreneurial formation. We were a disaster. We did some training specialized in entrepreneurship and now, finally, we got some benefits.”

Ferran Tort - the founder of ArtistLove resumes the environment with the following sentence: “Barcelona has many good things but there are a lot of things to improve, including subventions, bureaucracy and education” (personal communication, December 2016).

4.1.5 - The purpose behind

Previous evidence helped to draw an idea of how Barcelona is perceived concerning the cultural entrepreneurial activity and how it may influence the entrepreneurial intentions. Regardless of the apparent bad conditions, cultural entrepreneurs seem to prioritize their values and mission to start a project in Barcelona. The catalan Laura Huerga (article interview, June 2011) expresses: “nobody works in the cultural sector if wants to earn money. If there are so many initiatives in this field is because people, try to do things they love. Rather than workers we are activists.” Ferran Tort (2016) highlights how passion is the driving force for cultural entrepreneurs and therefore, all the environmental obstacles become challenges to overcome. Marta Pérez (2016) also holds this perspective:

You need to work in a project you believe, that you feel passionate about. Otherwise, you work with the idea that there are always spots, obstacles in your way, but if you have a very powerful goal in which you believe, you don't care about all these obstacles.

Finally, the founder of Llibreria Calders (2014) states what makes cultural entrepreneurs different is the personal and intimate implication you put in the project: “it is impossible doing it if it is not indispensable to you.” The surveys and the interviews aim to explore more in depth this intrinsic motivation that drives cultural entrepreneurs and how it may influence differently to opportunity and necessity entrepreneurs.

4.2- Quantitative research: surveys

The aim of the quantitative analysis is to use the data collected as a starting point for the qualitative research, which aims to explore in depth the main objective of this research: the relation between the cultural entrepreneur's motivations and factors that may influence these.

In addition, the survey also provides sufficient information to establish the cultural entrepreneur's profiles according to their background information, type of project and other data. Even though this is not the main objective of the investigation, it is interesting to observe the general picture of cultural entrepreneurs in Barcelona. It must be noted that this will provide a merely descriptive analysis that will not be used for the investigation's results around the main research objective.

During the results of the quantitative research, some assumptions will be established in comparison with the GEM report conducted in Barcelona on 2015, the most recent one. These

assumptions will help to define significant similarities and differences between cultural entrepreneurs and entrepreneurs from other sectors.

4.2.1- Cultural entrepreneur's profiles.

In order to conduct this first part, a descriptive analysis was selected. A procedure based on frequencies, percentages and means have been applied, which are accompanied by their corresponding tables.

Background information

Data indicates that men are more likely to become cultural entrepreneurs than women: 55.8% men and 44.12% women, with a mean of 32,8 years (being minimum 22 and maximum 52). Following this, it was important to distinguish between entrepreneurs (founder of the project, freelance, etc) intrapreneurs (entrepreneur within a company, freelance for a company, etc): the 83.6% considers himself an entrepreneur whereas the 6% an intrapreneur, plus the 10.4% who were not sure about their situation.

Table 4

Gender frequency analysis

	Frequency	Percentage	Valid percentage	Accumulated percentage
Men	37	55,2	55,2	55,2
Women	30	44,8	44,8	100,0
Total	67	100,0	100,0	

Table 5

Type of entrepreneur frequency analysis

	Frequency	Percentage	Valid percentage	Accumulated percentage
Entrepreneur	53	83,6	83,6	83,6
Intrapreneur	4	6,0	6,0	89,6
Others	8	10,4	10,4	100,0

Concerning the education, the most common level of education achieved is University studies (32.8%), followed by other superior studies: Higher Level Education System (25.4%) and Master (29.9%). In a lower degree, a 4.5% finished their studies after secondary education, a 3% enrolled in a PhD whereas the 4.5% do not fit in any of the previous category. Therefore, it can be confirmed that the majority of cultural entrepreneurs starts superior studies.

Concerning the income, a cultural entrepreneur is likely to earn the most between 10.001-20.000€ (31.3%), which equals to an average between 833 and 1600€ monthly. This percentage is followed by the smallest group 0-10.000€ (28.1%) and the group 20.001-30.000€ (26.6%). A higher income than 30.001 is not common: 30.001-40.000 (4.7%) and 40.001-50.000€ (1.6%). However, there is a slightly increment in the percentage of those who earn more than 50.001€ (7.8%). Therefore, it can be established that a cultural entrepreneur is likely to earn between 0 and 30.000€, which makes a total of the 86% of the survey respondents.

Table 5

Maximum level of education

	Frequency	Percentage	Valid percentage	Accumulated percentage
Secondary education	3	4,5	4,5	4,5
University studies	22	32,8	32,8	37,3
Superior studies	17	25,4	25,4	62,7
Master	20	29,9	29,9	92,5
PhD	2	3,0	3,0	95,5
Others	3	4,5	4,5	100,0
Total	67	100,0	100,0	

Table 6

Annual income frequency analysis

	Frequency	Percentage	Valid percentage	Accumulated percentage
0-10.000€	18	26,9	28,1	28,1
10.001- 20.000€	20	29,9	31,3	59,4
20.001-30.000€	17	25,4	26,6	85,9
30.001-40.000€	3	4,5	4,7	90,6
40.001-50.000€	1	1,5	1,6	92,2
More than 50.001€	5	7,5	7,8	100,0
Total	64	95,5	100,0	
Lost	3	4,5		
Total	67	100,0		

Table 7*Comparison table cultural entrepreneurs- entrepreneurs in GEM*

	Cultural entrepreneurs	Entrepreneurs (GEM Barcelona, 2015)
Gender	55.8% men, 44.12% women	56% men, 44% women
Age	32,8 years	44.5 years
Income	10.001- 20.000€	20.001- 30.000€
Education	Superior studies	Superior studies

The survey has collected results from cultural entrepreneurs from different cultural and creative industries. The results are the following: a 23.3% works in the arts visuals sector, followed by an 11% that belongs to theatre and a 9.6% that corresponds both to the book industry and design. It must be pointed out that 5 of the participants indicated that they work in two different sector; this explains why this question has 73 answers instead of 68.

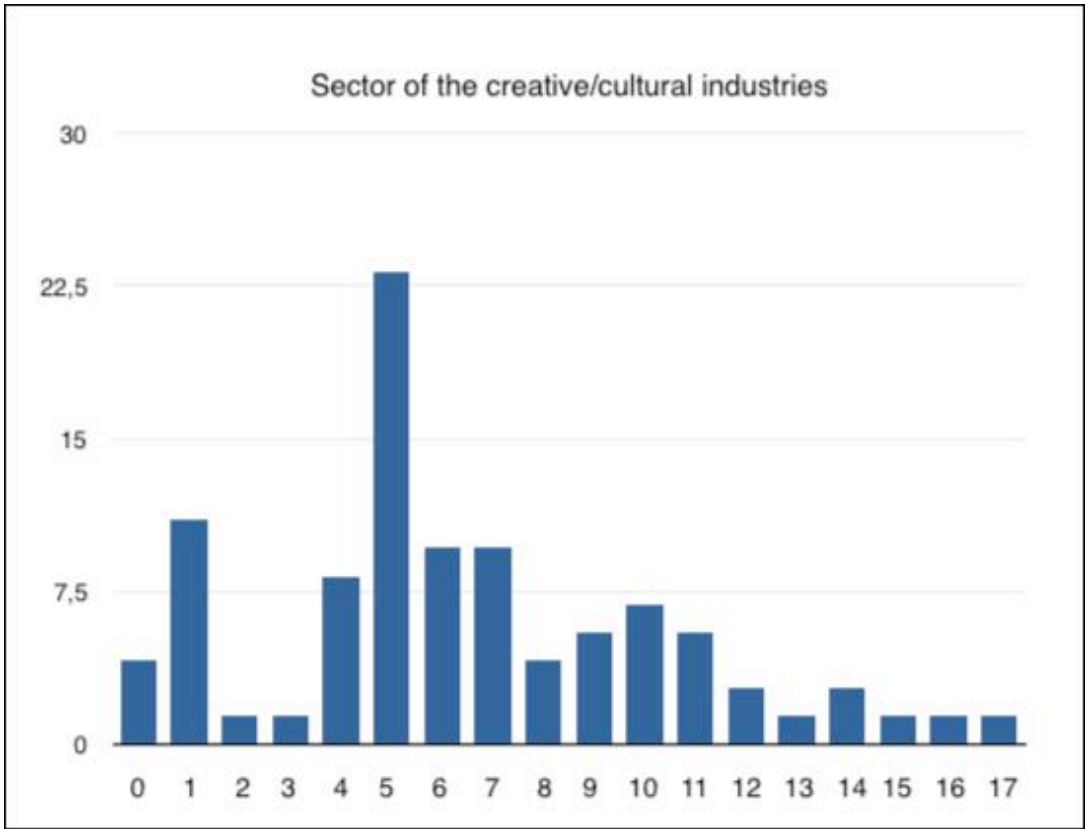
For analysing this question, the answers were codified and each sector corresponds to a number in the graphic: (1) Theatre (2) Crafts (3) Software & Internet (4) Audiovisual (5) Visual arts (6) Book industry (7) Design (8) Co working spaces (9) Photography (10) Fashion (11) Music (12) Illustration (13) Education (14) Advertising (15) Cultural meetings and speeches (16) Tourism. The (0) column belongs to those who did not have a specific field and the (17) column the non-respondants.

Table 8*Sector within the creative industries frequency analysis*

	Frequency	Percentage	Valid percentage	Accumulated percentage
(0) Non-specific industry	2	2,7	2,7	2,7
(1) Theatre	8	11,0	11,0	13,7
(2) Crafts	1	1,4	1,4	15,1
(3) Software & Internet	1	1,4	1,4	16,5
(4) Audiovisual	6	8,2	8,2	24,7
(5) Visual arts	17	23,3	23,3	48,0
(6) Book industry	7	9,6	9,6	57,6
(7) Design	7	9,6	9,6	67,2
(8) Coworking spaces	3	4,1	4,1	71,3
(9) Photography	4	5,5	5,5	76,8
(10) Fashion	5	6,8	6,8	83,6
(11) Music	4	5,5	5,5	89,1

(12) Illustration	2	2,7	2,7	91,8
(13) Cultural education	1	1,4	1,4	93,2
(14) Advertising	2	2,7	2,7	95,9
(15) Cultural meetings	1	1,4	1,4	97,3
(16) Cultural tourism	1	1,4	1,4	98,7
(17) No answer	1	1,4	1,4	100,0
Total	73	100,0		

Figure 1
Graphic of the creative industries the survey respondents belong



Note: see table 1 for codification

To finalize this part, the next question aimed to find the phase in which the cultural entrepreneur is. The classification and the codification was the following: (1) Potential entrepreneur: I perceived the opportunity or necessity to entrepreneur (2) Initial phase: I am arranging everything to start the project (3) Born entrepreneur: I am already involved in the launch of the project (4) New entrepreneur: project has between 3-42 months (5) Consolidated entrepreneur: more than 3,5 years. The result was a mean of 4,06, meaning that most of the entrepreneur are “new” (32.8%) and “consolidated” (49.5%).

Table 9*Phase of cultural entrepreneur's frequency analysis*

	Frequency	Percentage	Valid percentage	Accumulated percentage
Potential entrepreneur	6	9,0	9,0	9,0
Initial phase	5	7,5	7,5	16,4
Born entrepreneur	1	1,5	1,5	17,9
New entrepreneur	22	32,8	32,8	50,7
Consolidated entrepreneur	33	49,3	49,3	100,0
Total	67	100,0	100,0	

Employment

Before becoming a cultural entrepreneur, the 44.8% was working on a full-time job whereas the 23.9% was a student, a 10.4% was on a part-time job and a 3% unemployed. Besides, the 17.9% who marked the “other” option, indicated that they were either freelances or students combining a part-time job.

Table 10.1*Situation previous to entrepreneurship frequency analysis*

	Frequency	Percentage	Valid percentage	Accumulated percentage
Full-time job	30	44,8	44,8	44,8
Part-time job	7	10,4	10,4	55,2
Student	16	23,9	23,9	79,1
Unemployed	2	3,0	3,0	82,1
Others	12	17,9	17,9	100,0
Total	67	100,0	100,0	

Table 10.2*Situation previous to entrepreneurship – others (text)*

	Frequency	Percentage	Valid percentage	Accumulated percentage
	57	85,1	85,1	85,1
Student + part-time job	2	3	3	88,1
Freelance	7	10,5	10,5	98,6
“I work all the available hours”	1	1,5	1,5	100,0
Total	67	100,0	100,0	

The following question was concerning their current employment situation in order to determine the percentage of cultural entrepreneurs who combine entrepreneurship with another job. The results indicate a very equal distribution: a 37.9% does have a second job and a 10.6% does it occasionally, against the 51.5% who do not have any extra job.

Table 11*Multiple-job holding frequency analysis*

	Frequency	Percentage	Valid percentage	Accumulated percentage
Yes	25	37,3	37,9	37,9
No	34	50,7	51,5	89,4
Occasionally	7	10,4	19,6	100,0
Total	66	98,5	100,0	
Lost	1	1,5		
Total	67	100,0		

To conclude this first part, survey asked if cultural entrepreneurs were enrolled in their first project or not: a 62.7% are starting their first project whereas the 37.3% are enrolled in other initiatives. From this 37.3%, the status of the previous projects is the following: 16.4% abandonment, 4.5% sold the project, 13.4% maintain the project and the 3% indicated that it was only an occasionally project.

Table 12.1*First/Not first project as a cultural entrepreneur frequency analysis*

	Frequency	Percentage	Valid percentage	Accumulated percentage
Yes	42	62,7	62,7	62,7
No	25	37,3	37,3	100,0
Total	67	100,0	100,0	

Table 12.2*Status of the previous projects*

		Frequency	Percentage	Valid percentage	Accumulated percentage
First project		42	62,7	62,7	62,7
No first project.	(1) Abandonment	11	16,4	16,4	79,1
	(2) Maintainment	9	13,4	13,4	92,5
	(3) Sold	3	4,5	4,5	97,0
	(4) Occasional project	2	3,0	3,0	100,0
Total		67	100,0	100,0	

Type of project

Several questions were asked in order to determine the average characteristics of the project that cultural entrepreneurs run.

Concerning the nature of their projects, profit organizations are the most common among cultural entrepreneurs in Barcelona with a total of the 55.9%. The other 27.9% corresponds to non-profit organizations. With a total frequency of 19 answers, 12 belonged to cultural associations and the 7 to foundations. Finally, the 11.8% are autonomous.

Table 13*Nature of the project*

	Frequency	Percentage	Valid percentage	Accumulated percentage
No answer	3	4,4	4,4	4,4
(1) Profit	38	55,9	55,9	60,3
(2) Non-profit	19	27,9	29,9	88,2
(3) Freelances	8	11,8	11,8	100,0

Other characteristics concerning the type of project include the size, the level of innovation and their vision. These questions are the same than those introduced in the GEM report conducted in Barcelona on 2015. This structure allows to compare the type of projects of cultural and business entrepreneurs.

First, cultural enterprises stay small: the 44.8% do not have any employee and a 43.3% between 1-5. Only a tiny percentage have more than 6 employees: 10.4% between 6-10 and 1.5% more than 10. However, despite their small size, a 71.6% think they project will grow in the next 3 years. Besides, innovation is a present value: a 41.8% consider their project has a high level of innovation and a 53.7% have indicated a 50% of innovation. Only the 4.5% regard their project with a low level of innovation.

Table 14*Information about the project (size, innovation, vision in 3 years) frequency analysis*

		Frequency	Percentage	Valid percentage	Accumulated percentage
Size of employees	None	30	44,8	45,5	45,5
	1-5	29	43,3	43,9	89,4
	5-10	6	9,0	9,1	98,5
	More than 10	1	1,5	1,5	100,0
	Total	66	98,5	100,0	
	Lost	1	1,5		
	Total	67	100,0		
Level of innovation	High	28	41,8	42,4	42,4
	50%	35	52,2	53,0	95,5
	Low	3	4,5	4,5	100,0
	Total	66	98,5	100,0	
	Lost	1	1,5		
	Total	67	100,0		

Vision in 3 years	Growth	47	70,1	71,2	71,2
	Same size	14	20,9	21,2	92,4
	Abandonment	2	3,0	3,0	95,5
	Others	3	4,5	4,5	100,0
	Total	66	98,5	100,0	
	Lost	1	1,5		
	Total	67	100,0		

The nature of the projects seems to be slightly different in comparison with the projects analysed by the GEM report conducted in Barcelona, 2015. In a summary, the size of the company of a business entrepreneur from other sector is bigger but the level of innovation surprisingly is much lower.

Table 15

Comparative table cultural entrepreneurs – GEM report

		Cultural entrepreneurs	Entrepreneurs (GEM Barcelona, 2015)
Size of employees	None	45,5%	43,6%
	1-5	43,9%	48,5%
	More than 6	10,6%	7,9%
Level of innovation	High	42,4%	11%
	50%	53,0%	24%
	Low	4,5%	65%

Note: source for the second column results: GEM report conducted in Barcelona, 2015

4.2.2 – Perception of the environmental conditions

In this section about the environment, the survey also aimed to analyse which are perceived as the main obstacles and the main points of support for cultural entrepreneurship in Barcelona. This part will help to understand the environmental conditions for cultural entrepreneurship in Barcelona and to which degree they suppose an obstacle or a support. The results will imply a different impact on the cultural entrepreneur's intentions.

A Likert scale was used (from 0 to 10) and a descriptive analysis based on means was applied for the following questions. In the appendix, the complete group statistics can be found (see tables 29 and 30).

Table 16*Main perceived obstacles for cultural entrepreneurship in Barcelona: means.*

Top 5 obstacles	Mean
Public policies and bureaucracy	9,00
Financial support	7,7
Governmental programs that encourage the entrepreneurial activity	7,4
Economic climate	7,1
Economic crisis	6,1

*Note: based on a Likert scale from 0 to 10 (0= not an obstacle at all, 10 = big obstacle)***Table 17***Main perceived points of support for cultural entrepreneurship in Barcelona*

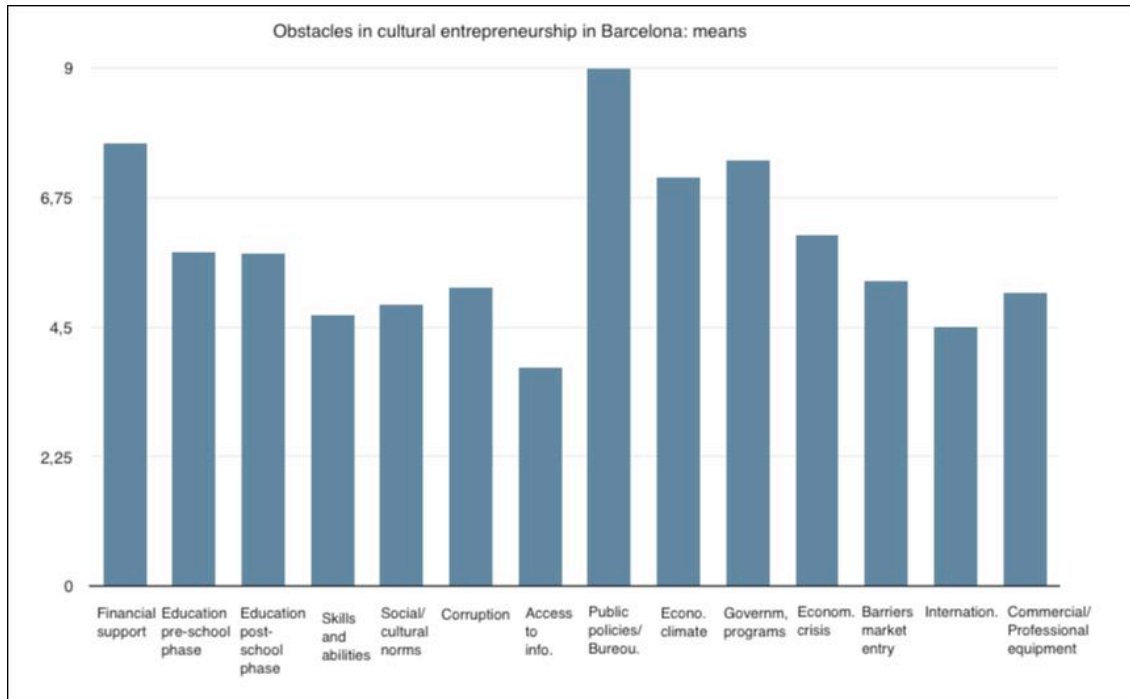
Top 5 points of support	Mean
Creative nature of the city	6,3
Skills and abilities	6,05
Access to information	5,1
Post-schoolar education	4,6
Internationalization	4,45

Note: based on a Likert scale from 0 to 10 (0= not a point of support at all, 10 = strong point of support)

The rate of the obstacles is very high, taking into consideration that 5 is the medium. Public policies stand out from the rest with a mean of 9, whereas the other aspects are also considered a significant obstacle with a rating varying from 6 to almost 8. On the other hand, the highest rate for the perceived point of support is 6,3 (creative nature of the city), which in comparison to the obstacles rates are very low, considering that 5 was the medium. In addition, the last two - education in post-school phase and internationalization- are even inferior to 5. This ranking confirms a negative perception of the environmental conditions for the cultural entrepreneurial activity in Barcelona.

Figure 2

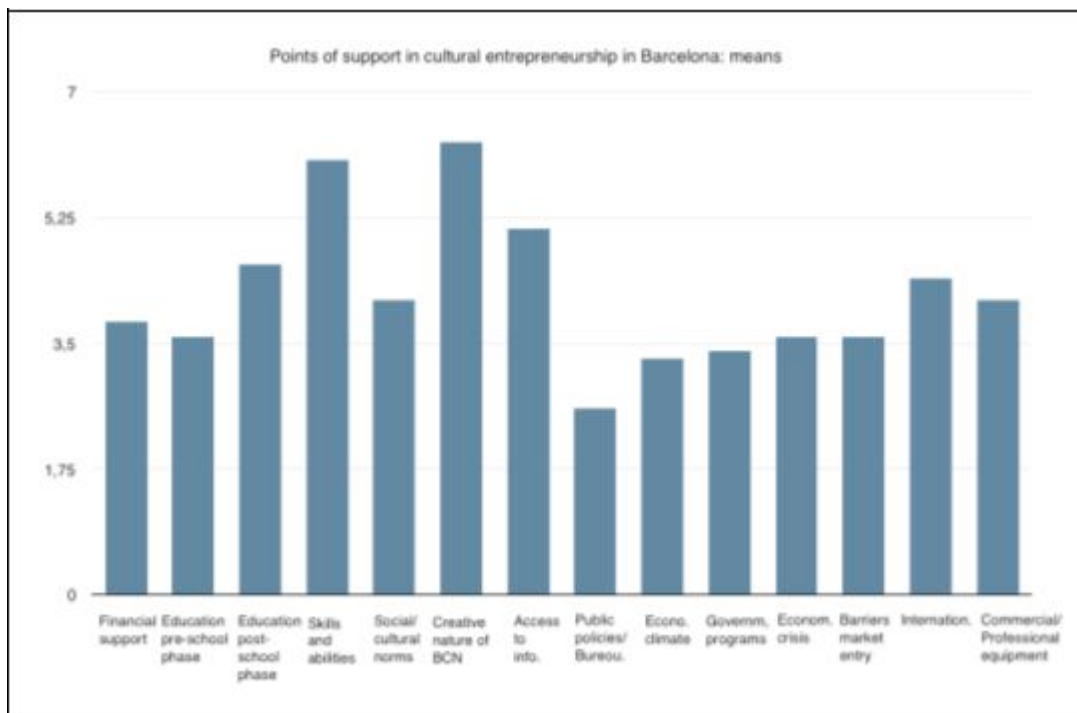
Obstacles in cultural entrepreneurship in Barcelona based on means



Note: based on a Likert scale from 0 to 10 (0=not an obstacle at all; 10=big obstacle)

Figure 3

Points of support for cultural entrepreneurship in Barcelona based on means



Note: based on a Likert scale from 0 to 10 (0=not an obstacle at all; 10=strong point of support)

4.2.3 - Motivations & factors that influence entrepreneurial intentions

This second part aims to explore the main research question of this investigation. First of all, the survey asked the participants if their main motivation to entrepreneur was by an opportunity or necessity. The option “other” was included but some of the answers have been placed into one of the two previous groups because it was considered they fit perfectly in the definition of one of the groups.

In the case of entrepreneurship by opportunity, the “other” answers that have been placed included concepts such as “passion”, “a self-realization project” and “art motivation”. In the case of entrepreneurship by necessity, the “other” answer that has been placed included “unconformity with the employment conditions”.

The results are the following: 66.1% perceived an opportunity against the 27.4% who became entrepreneurs by necessity (plus the 6.5% others).

Table 18

Opportunity/Necessity entrepreneurship frequency analysis

	Frequency	Percentage	Valid percentage	Accumulated percentage
Opportunity	41	62,7	66,1	67,7
Necessity	17	25,4	27,4	95,2
Others	3	4,5	4,8	100,0
Lost	5	7,5		
Total	67	100,0		

Then, the survey distinguished between entrepreneurs by opportunity and entrepreneur by necessity in order to discover the start-up main motivation.

In the case of entrepreneurs by opportunity, the choices included: independence, self-realization, increase income, maintain income and passion.

The results are the following: from the 66,1% of opportunity entrepreneurs, a total of 30,9% perceive passion as their start-up motivation. The ranking is followed by self-realization (16.2%) and independence (7.4%) whereas the last spots are occupied by motivations related to the income (to increase income 4.4%, to maintain income 1.5%). These percentages have been converted out of 100,0 in order to establish better assumptions.

Table 19*Start-up motivations for opportunity entrepreneurs*

	Frequency	Percentage	Valid percentage	Accumulated percentage
Business opportunity: increase income	3	4,4	7,3	7,3
Business opportunity: maintain income	1	1,5	2,4	9,8
Fulfil my passion	21	30,9	51,2	61,0
Gain independence	5	7,4	12,2	73,2
Self-realization	11	16,2	26,8	100,0
Total (opportunity entrepreneurs)	41	60,3	100,0	
Necessity entrepreneurs	27	39,7		
Total (opportunity and necessity)	68	100,0		

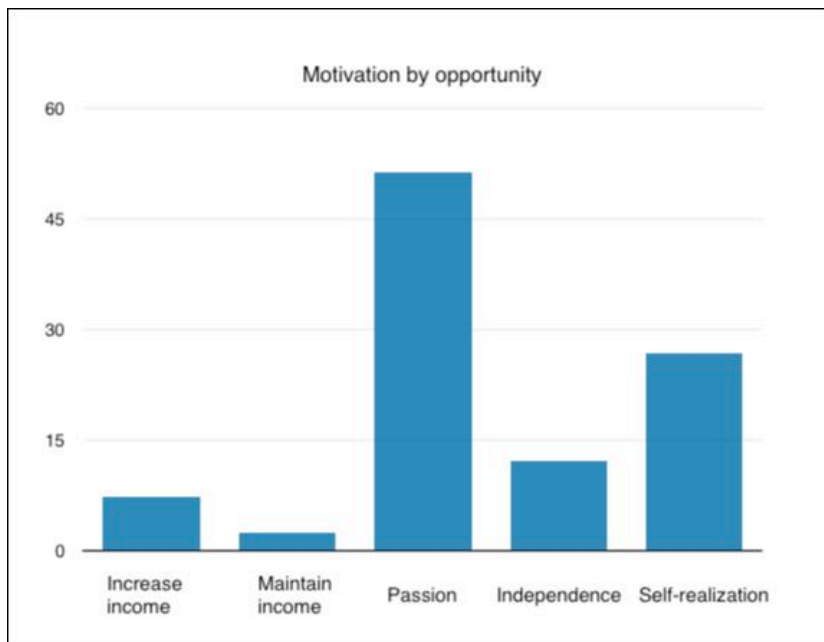
Following this, entrepreneurs by necessity had to choose among the following answers: impossibility of finding a job, personal conditions (familiar issues), redundancy and inconformity with the employment conditions. From the total of 27,4% of necessity, a 22,1% expressed their inconformity with the employment conditions of the cultural sector. The ranking is followed by the difficulty in finding a job in the creative industries (5,9%), personal conditions that are a redundancy in the past (1.5%) and others, which corresponded basically to family and personal issues (4.4%). A total of 4 entrepreneurs by necessity did not answer to this question. The percentages have been converted out of 100 in order to make more accurate assumptions.

Table 20*Start-up motivations for necessity entrepreneur's frequency analysis*

	Frequency	Percentage	Valid percentage	Accumulated percentage
Could not find a job	4	5,9	17,4	17,4
Redundancy	1	1,5	4,3	21,7
Any job met my expectations	15	22,1	65,2	87,0
Others	3	4,4	13,0	100,0
Total (necessity entrepreneurs)	23	33,8	100,0	
Lost	45	66,2		
Total (necessity and opportunity)	68	100,0		

Figure 4

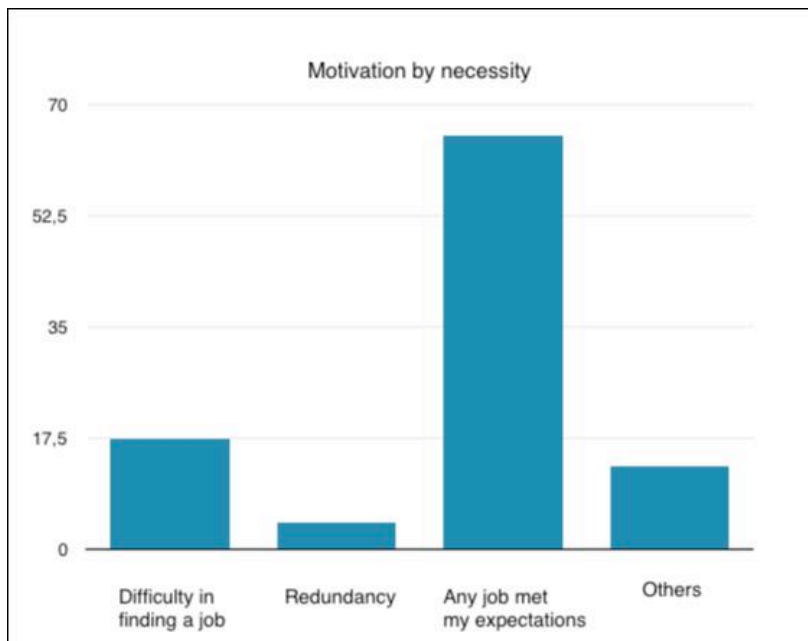
Histogram: start-up motivation for opportunity entrepreneurs



Note: the percentages have been converted out of 100

Figure 5

Histogram: start-up motivation for opportunity entrepreneurs



Note: the percentages have been converted out of 100

Risk of failure, skills and knowledges, income, passion, perception of the environmental conditions.

Once the distinction is established, this section will proceed differently. Different factors that may influence the entrepreneurial intentions were introduced in the survey, which included: risk of failure, skills and knowledges, income, passion and the environmental conditions.

In order to analyse how each factor affects differently opportunity and necessity entrepreneurs, the independent sample test has been applied. This operation allows to compare the means of two independent groups (opportunity and necessity) and identify if there is statistical evidence that the associated population means are significantly different (Libguides, 2017). In addition, this procedure also allows to make a simulation sample taste based on 1000 samples. This simulation is very useful for this investigation due to its limited number of collected answers, since it will provide more accurate results.

To apply this procedure, two variables are needed: the independent and the dependent. In this investigation, the dependent variable corresponds to the entrepreneur's motivation, which corresponds to Q24. Entrepreneurs by opportunity are codified with the group number 1 and entrepreneurs by necessity with the group number 2 and have been treated as independent variables. The 6.5% which corresponded to "others" and that were impossible to classify into one of the previous groups have not been included.

On the other hand, the independent variables correspond to different factors that may influence the entrepreneurial intentions, which correspond to questions 23 and 29.

To analyse the results, the attention has been put in the following aspects: the mean, which is based on a Likert scale (from 0 to 5, and from 0 to 10, depending on the question) and the significance index according to Levene's test (inferior to 0.05, the differences are confirmed and the alternative hypothesis is needed; superior to 0.05, the null hypotheses is confirmed and there is no relation between variables).

The complete group statistics and the simulation sample for independent variables tables can be found in the appendix, together with comparative frequency histograms. The histograms are helpful to visualize the complete distribution of opinions.

Table 21

Comparison table based on means: opportunity/necessity entrepreneurs and factors that may influence their intentions.

	Opportunity (mean)	Necessity (mean)	Sign.
Q23_1 "I possess the necessary skills, knowledges and experiences to be an entrepreneur"	4,02	3,6	0,782
Q23_2 "The risk of failure is a big obstacle for cultural entrepreneurs"	3	2,1	0,859
Q23_3 "Cultural entrepreneurship is a good option for Barcelona"	2,9	2,3	0,294
Q23_4 "Barcelona offers a wide offer of jobs from the cultural sector"	2,1	1,5	0,598
Q23_5 "I am ready to earn relatively little with my project"	3,3	3,2	0,929
Q23_6 "Passion is the key for cultural entrepreneurship"	4,4	4,7	0,294

Note: based on a Likert scale from 0 to 5. Sign. based on a simulation sample test of 1000 samples.

Table 22

Comparison table of means: opportunity/necessity entrepreneurs and perception of the environmental conditions.

	Opportunity (mean)	Necessity (mean)	Sign.
Q28_2 "General index of support towards cultural entrepreneurship in Barcelona"	4,2	5,05	0,138

Note: based on a Likert scale from 0 to 10. Sign. based on a simulation sample test of 1000 samples.

After analysing the data, it can be observed that does not exist a big difference between the two independent groups (opportunity and necessity). The means are very similar in all the statements with no important mean differences. The Levene's test also confirms the non existing significance between variables, since they are all superior to 0.05. This implies that we can confirm the null hypotheses and there is no relation between variables in any case.

In order to interpret the results, each mean corresponds to a level of agreement of the Likert scale being: 1=totally disagree, 2=disagree, 3= neither agree or disagree, 4 = agree, 5=totally agree. This will allow to not only compare the results between opportunity/necessity but to determine to which degree the survey respondents agree or disagree with the following statements.

Table 23

Comparison table: level of agreement

	Opportunity	Necessity
“I possess the necessary skills, knowledges and experiences to be an entrepreneur”	Agree (closer to 4)	Agree (closer to 4)
“The risk of failure is a big obstacle for entrepreneurs”	Neither agree or disagree (closer to 3)	Disagree (closer to 2)
“Cultural entrepreneurship is a good option for Barcelona”	Neither agree or disagree (closer to 3)	Disagree (closer to 2)
“Barcelona offers a wide offer of jobs from the cultural sector”	Disagree (closer to 2)	Between ‘disagree’ and ‘totally disagree’ (1.5)
“I am ready to earn relatively little with my project”	Neither agree or disagree (closer to 3)	Neither agree or disagree (closer to 3)
“Passion is the key for cultural entrepreneurship”	Agree (closer to 4)	Totally agree (closer to 5)

Note: based on a Liker scale from 0 to 5.

Table 24

Comparison table: level of agreement

	Opportunity	Necessity
“General index of support towards cultural entrepreneurship in Barcelona”	Between ‘low’ and ‘regular’ (closer to 4)	Regular (closer to 5)

Note: based on a Liker scale from 0 to 10.

The data results concerning how certain factors may affect differently opportunity and necessity entrepreneurs can be summarized with the following statement:

“Both opportunity and necessity entrepreneurs agree on possessing the necessary skills, knowledges and experiences to be an entrepreneur.”

“Necessity entrepreneurs disagree with the statement that the risk of failure is a big obstacle for entrepreneurs, whereas opportunity entrepreneurs hold a more neutral opinion. The neutral opinion is due to an equal distribution of opinions of opportunity entrepreneurs towards this statement and therefore, there is no real consensus in their perception of the risk of failure.”

“Necessity entrepreneurs disagree with the statement that Barcelona is a good option for cultural entrepreneurship, whereas opportunity entrepreneurs hold a more neutral opinion.”

“Opportunity and necessity entrepreneurs disagree with the statement that Barcelona offers a wide offer of jobs from the cultural sector. Necessity entrepreneurs disagree in a slightly higher degree.”

“Opportunity and necessity entrepreneurs hold a neutral opinion towards the fact of earning relatively little with the project. This is due to equal distributions of their opinions, specially in opportunity entrepreneurs, and therefore there is no real consensus around the importance of income in cultural entrepreneurship.”

“Opportunity and necessity entrepreneurs agree with the statement that passion is the key for cultural entrepreneurship. Necessity entrepreneurs slightly agree in a higher degree.”

“In general, opportunity and necessity entrepreneurs hold a neutral opinion towards the general index of support towards cultural entrepreneurship in Barcelona, even though opportunity entrepreneurs are more aware of the low support.”

4.3 - Qualitative research: Interview's results

The interviews required codification in order to interpret the results. The codification guidelines and the respective categories were presented in the data analysis section.

To analyse the results, this section will provide some of the interviewee's speeches in order to gain more understanding of the conclusions. However, not all the speeches are included in this section. In the appendix, the complete speeches and the applied codification to the interviews can be found (see table 31).

In order to interpret the data collected, this section will proceed to analyse each category individually.

Passion

Passion is perceived as the driving-force both for necessity and opportunity entrepreneurs.

“Passion is the driving-force, what encourages you to find a solution. It’s the factor that sets in motion everything.” (Ferran Tort, 2017)

It must be pointed out that different types of passion were distinguished: intrinsic - those belonging mainly to opportunity entrepreneurs - and extrinsic, belonging to necessity entrepreneurs (Ferran Tort, 2017).

Therefore, all the interviewees agreed that passion is a key element in both cultural entrepreneurs, regardless of the type of passion that motivates them. However, it is said that opportunity entrepreneurs are more passionate:

“Someone by necessity probably wouldn’t stay 4 years without getting paid; he gives up early because maybe his purpose is more personal.” (Marta Pérez, 2017)

“Passion may be eclipsed [in reference to necessity entrepreneurs] because you need to adapt.” (Anna Fillat, 2017).

Therefore, passion is definitely the responsible to keep the entrepreneurial intentions of opportunity entrepreneurs very alive. Concerning necessity entrepreneurs, it was pointed out that passion may affect negatively their entrepreneurial intentions in a long-term if passion is not as strong as in opportunity entrepreneurs. Even though necessity entrepreneurs start a project with passion, this factor needs to be maintained over the time in order to keep active the entrepreneurial intentions.

Independence

Independence is the factor in which the interviewees perceive more differences between opportunity and necessity entrepreneurs. However, it is important to highlight the two different meanings that independence acquired during the interviews: on one hand, independence related to flexibility and availability. On the other hand, independence related to autonomy in doing what

one desires, in projecting their values and ideas in a project without any strings.

It is the second type of independence that interviewees explored more in depth. Even though independence is a factor that necessity entrepreneurs appreciate when they start a project, the four interviewees agreed that independence affects in a higher degree the entrepreneurial intentions in necessity entrepreneurs than opportunity entrepreneurs in a long-term:

“Perhaps is where I see more difference between opportunity and necessity entrepreneurs. I think that if you have the necessity to have an income because, I don’t know, you can’t find a job and you need money, so it’s more likely that at the end you sell the project to an idea that doesn’t really fit with yours.” (Anna Fillat, 2017)

“I think that cultural entrepreneurs who may feel more passionate about their project, maybe they are stronger at the time of saying “NO” but a necessity entrepreneur can be more vulnerable in giving up his independence (...) maybe it can affect the entrepreneurial intentions in a long-term future because you lose something important as independence is.” (Ferran Tort, 2017)

“Those more interested in money, fame, etcetera, of course they would give up their project and therefore, their independence easily. But I think it’s something you regret in the future and will make you feel down.” (Andrés Vial, 2017)

In a nutshell, independence is a factor that entrepreneurs truly appreciate and renounce to your independence may have negative consequences for the cultural entrepreneur’s future. It is highly likely that they may feel they do not own their project anymore and this can lead to a decrease of their entrepreneurial intentions.

Concerning opportunity entrepreneurs, independence is a factor that definitely increases their entrepreneurial intentions and something they strongly want to keep:

“Perhaps it’s true that the fact of being there for 4 years it’s also thanks to this (...) It’s my project and the fact of having this power encouraged me to stay because I can also represent what I think somehow.” (Marta Pérez, 2017)

“You can choose: to no-officialize yourself or to officialize your project. With the first, it’s more precarious but you keep your independence. There are alternatives.” (Andrés Vial, 2017).

Income

The income factor affects the entrepreneurial intentions of opportunity and necessity entrepreneurs slightly different. On one hand, opportunity entrepreneurs have clearly stated their opinion about income:

“I’m not doing this to earn an income. My objective goes beyond this (...) Money is secondary.” (Ferran Tort, 2017)

On the other hand, necessity entrepreneurs take income more into consideration during their speech:

“I’ve been working on projects for free and you think “okey, I don’t mind because I enjoy doing it (...) There is a moment when you need to stop; tell people that your work deserves to be recognized. (...) At the beginning, the fact of earning so little didn’t influence my entrepreneurial intentions.” (Anna Fillat, 2017)

However, all the interviewees agreed that income ends up being important at the end, even for opportunity entrepreneurs. Even though there is no intention in making money with the project, there is a need to generate money to make a living. This fact seems to affect more negatively necessity entrepreneurs from the beginning:

“If you have less passion than me, for example, and I don’t know, you feel in a 5% more the necessity of having money, you won’t move on.” (Marta Pérez, 2017)

“If you’re a necessity entrepreneur, you may be more aware of that and therefore, affect you negatively from the beginning, because the economic aim is clear, whereas an opportunity entrepreneur the “influence” may arrive later, not immediately.” (Ferran Tort, 2017)

However, income can also affect opportunity entrepreneurs in a long-term as Ferran Tort explained in this previous note. Andrés Vial was a witness of this event:

“After the first year actually we gave up because money is not important but you have a family and you need to make money.” (Andrés Vial, 2017)

In a nutshell, income is more common in the necessity entrepreneur's speech. This factor may influence their entrepreneurial intentions from the beginning - because the economic aim may be clearer - or negatively in a long-term if they are not capable of generating the money. However, in opportunity entrepreneurs, it can also be observed that even though income is not their main concern, it can also affect negatively the entrepreneurial intentions in a long-term.

Risk of failure

Firstly, the risk of failure seems to not affect the entrepreneurial intentions in opportunity entrepreneurs; they just perceive it as a natural part of the entrepreneurial activity:

“It's entrepreneurship, it's inescapable but you can overcome it.” (Andrés Vial, 2017)

“The obstacles are not obstacles” (Ferran Tort, 2017).

In necessity entrepreneurs, the risk of failure does not seem to affect radically their entrepreneurial intentions either. However, the fear is more present, specially in the beginning:

“This blocks you to start a project (...) You feel down and your desire to entrepreneur decreases because the failure is evident, then.” (Anna Fillat, 2017)

It is very interesting to highlight how interviewees did not make a difference between opportunity and necessity entrepreneurs in this particular case. The risk of failure will affect the entrepreneurial intentions differently depending on the level of passion:

“Perhaps in necessity entrepreneurs, if the passion is not as strong, they may give up easily.” (Ferran Tort, 2017)

“If you don't believe 100%, if the motivation, the passion is not as strong... you will always find obstacles and the risk of failure will be the perfect excuse to tell yourself “maybe wasn't worth it”. (Marta Pérez, 2017)

Skills, knowledges and experiences

The fact of possessing the necessary skills, knowledges and experiences to start a project seems to affect differently the entrepreneurial intentions in opportunity and necessity entrepreneurs.

On one hand, the fact of not possessing the necessary skills can even become a factor that influences positively the entrepreneurial intentions in opportunity entrepreneurs:

“Then you look back and it’s like “wow, you built this”. It doesn’t block you, no. But you need to enjoy changes, you need to be willing to grow. Entrepreneurship is not made for everyone.” (Ferran Tort, 2017)

“You learn them little by little, it’s not something that stops you. The opposite, actually, it’s the best way to learn about the outside world, how it works.” (Marta Pérez, 2017)

On the other hand, the conclusions are similar to the risk of failure ones: the fact of not possessing the necessary skills can influence negatively the entrepreneurial intentions in necessity entrepreneurs, specially in the beginning:

“This blocks you to start a project because you have to start from scratch and you don’t know how, you don’t have experience (...) I am acquiring this now and the fact of not having it blocks you a lot. You perceive higher the risk.” (Anna Fillat, 2017)

In this category, the interviewees also related the fact of having skills - in particular the talent of speaking and negotiating - to the level of passion:

“An opportunity entrepreneur will articulate his speech with more passion. If your speech is clear, your ideas are clear, it would be more trustworthy because you believe what you

say. The other way... you are weaker and maybe you have doubts in your speech which makes you feel more insecure.” (Anna Fillat, 2017)

Therefore, this perspective needs to be considered at the time to conclude how passion can influence the entrepreneurial intentions differently in multiple forms.

Environmental conditions

The conclusions are similar to the last previous ones concerning the perception of risk. Therefore, negative environmental conditions will affect negatively the entrepreneurial intentions of those entrepreneurs whose passion is not strong enough. On the other hand, those really passionate towards their project will not perceive negative environmental conditions as a big obstacle:

“You need to be moved by passion, the desire of having another lifestyle in terms of works, the belief... Otherwise, the obstacles will always be obstacles. You don't find funding support? You will give up because you're not strong inside. I think here lies the difference.” (Andrés Vial, 2017)

“I think it difficults your process but it doesn't make it impossible. It's like the risk of failure.” (Ferran Tort, 2017)

“When something passions you and you believe in what you do, there are no obstacles, and you know it won't be easier at the beginning but as I believe, I will know how to sell it and I will do it. I think passion gives you this, the belief.” (Anna Fillat, 2017)

“Some may give up easily if they see the conditions are not on their side, that's true, but that will happen if they didn't really believe in what they did.” (Andrés Vial, 2017)

Following this, all the interviewees agreed that the environmental conditions for cultural entrepreneurship in Barcelona are in general negative. Interviewees expressed their concern towards the lack of support cultural entrepreneurs receive:

“Lacks a lot of social support and therefore, there are lot of things going wrong.” (Ferran Tort, 2017)

“The system is terrible, there's no money (...) We need to place the funding in the correct place (...) Things will start working differently and a lot of projects would have kept moving on.” (Andrés Vial, 2017)

In addition, interviewees suggested solutions to make improvements that will be discussed in the conclusions.

Opportunity and necessity entrepreneurs

To conclude the data results, it is interesting to highlight how the interviewees disagree with classifying cultural entrepreneurs by opportunity and necessity. As the previous results have shown, the focus should be on the level of passion:

“I understand that some opportunity entrepreneurs are not only those who are moved by passion or other things from the inside, but also money, so I don’t know if I totally agree with this classification because the purpose behind is totally different.” (Ferran Tort, 2017)

“I don’t like the classification! It’s more about who is passionate and who’s not.” (Marta Pérez, 2017)

“I don’t think the classification is necessary because we all start with the need to create something and the ones we carried on is because we found what we really love.” (Andrés Vial, 2017)

This new perspective will be also discussed in the conclusions.

4.4- Qualitative and quantitative results: connection to the academic debate.

In this section, the results collected from the quantitative surveys and qualitative interviews will be compared in order to determine accurate conclusions. The results will be also connected to the academic debate previously presented in the theoretical framework.

In order to follow the same structure as in the previous sections, each factor will be presented individually.

Passion

Passion has been proved to be a key element in both opportunity and necessity entrepreneurs. Therefore, passion is definitely a factor that influence positively the entrepreneurial intentions of cultural entrepreneurs, at least in the beginning of the project. A clear evidence of this fact is the 51.2% of opportunity cultural entrepreneurs who marked passion as their start-up motivation.

Therefore, several conclusions can be established around passion:

First, passion is the start-up motivation for the majority of cultural entrepreneurs, both opportunity and necessity. Whereas passion increases the entrepreneurial intentions at the beginning, the motivation can decrease over the time if the passion is not strong enough as the interview results proved. This lack of passion has been usually associated with necessity entrepreneurs. Therefore, this can affect negatively their entrepreneurial intentions if the motivation decreases. However, in the surveys, necessity entrepreneurs value in a slightly higher degree passion in comparison to opportunity entrepreneurs, opposed to the interview's results.

In connection to the academic debate, this investigation is in line with the author's theories towards passion in cultural entrepreneurship. Firstly, it has been proved how cultural entrepreneurs are mainly intrinsically motivated as many authors had already stated (Bilton, 2010; Bridgstock, 2012; Klamer, 2016; Blaug & Towse, 2011). Secondly, passion occupies an essential role in cultural entrepreneurship and keeps the motivation alive (Brännback, 2006; Vallerand, 2003; Baron, 2008; Bhansing, Hitters & Wjigaarden, 2016).

Therefore, it can be confirmed how passion is the most important factor in cultural entrepreneurship due to the percentage of people who expressed it in the surveys and the importance it acquired during the interviewees. All these results confirm the need to introduce passion into the investigation, in comparison to the previous researches about entrepreneurial motivations that have overlooked this concept. Passion occupies such an important role that may provide new perspectives to study cultural entrepreneurship as it will be explained later in the conclusions.

Independence

The influence of independence has been perceived as the factor that affects most differently opportunity and necessity entrepreneurs. The interviews proved that independence is another main start-up motivation both for necessity and opportunity entrepreneurs, so it clearly boosts the entrepreneurial intentions at the beginning. However, its influence needs to be studied over the time: necessity entrepreneurs are perceived as more vulnerable and desperate to renounce their independence in exchange of funding for their project, for example. This event has consequences in a long-term because it can decrease their entrepreneurial intentions.

In connection to the literature, previous researches and papers were already aware of this possible event. For example, Leadbeter & Oakley (1999) exemplified how most of the cultural

entrepreneurs prefer to stay small so they will not give up easily their independence by letting institutions have control over their projects. However, any research had proved yet the different influence that it may have in necessity and opportunity entrepreneurs.

In addition, it has been proved again how cultural entrepreneurs are mainly intrinsically motivated as many authors had already stated (Bilton, 2010; Bridgstock, 2012; Klamer, 2016, Blaug & Towse, 2011). Cultural entrepreneurs definitely value independence when deciding their career (Oakley & Leadbeter, 1999). In the surveys, independence occupies the third place as a start-up motivation with a 12.2% and it was also a current topic in the interviewee's speeches.

Income

Concerning income, the surveys did not provide accurate results to establish precise conclusions. The mean for both necessity and opportunity entrepreneurs corresponded to a neutral level of agreement, which did not provide real information. This was due to an equal distribution of opinions, specially in opportunity entrepreneurs, so there was no consensus in the importance of income in cultural entrepreneurship.

Nevertheless, the interviews provide more understanding towards the influence of income on the entrepreneurial intentions in cultural entrepreneurs. It was found that opportunity entrepreneurs perceive money as something secondary and therefore, it does not have a real influence on their entrepreneurial intentions. On the other hand, income may influence necessity entrepreneur's intentions because the economic aim may be present from the beginning.

In connection to the academic debate, the influence of income in necessity and opportunity entrepreneurs is again in line with the current literature. As Verheul et al. (2010) stated, the need to generate money in necessity entrepreneurs is bigger. However, previous researches little had distinguished between opportunity and necessity entrepreneurs to talk about income. In general, income is perceived as something secondary no matter the type of entrepreneur (Oakley & Leadbeter, 1999; Rengers & Madden, 2010). This may also be in line with the investigation, since there are no radical statements about the influence of income made by necessity entrepreneurs during the interviews.

In addition, this investigation provides new information in relation to income. Money may not be important in cultural entrepreneurship as the literature and this thesis have proved. However, it was also discussed in the interviews the fact of how income may influence entrepreneurial

intentions in a long-term also in opportunity entrepreneurs. Therefore, it may be important to study the influence of factors such as income over the time.

Perception of risk

Risk of failure

Survey's results showed that risk of failure may influence in a lower degree the necessity entrepreneur's intentions: the tendency was a general disagreement in perceiving the risk of failure as a big obstacle for the entrepreneurial activity. Concerning opportunity entrepreneurs, the results were too neutral to establish accurate conclusions. This is due to an equal distribution of opinions and therefore, there was no real consensus towards the perception of the risk of failure.

Following this, the interviews provided more understanding about this factor that actually contradicts the survey's results. Opportunity entrepreneurs are aware of the existence of the risk of failure but do not perceive it as an obstacle. Therefore, it influences little their entrepreneurial intentions. On the other hand, necessity entrepreneurs may take the risk of failure more into consideration and can block the entrepreneurial intentions, specially in the beginning. However, accurate conclusions about the influence of the risk of failure in necessity entrepreneur's intentions cannot be established due to the contrasted results collected in the survey and the interview.

In addition, the distinction between opportunity and necessity to study the influence of risk of failure happens not to be accurate. The level of passion should be the starting point to determine to which degree the risk of failure is perceived as an obstacle and therefore, how it affects the entrepreneurial intentions.

In connection to the academic debate, little has been said about the risk of failure in cultural entrepreneurship, so establishing connections is challenging. In general, authors said that cultural entrepreneurs may have a more embraced perception of the risk of failure. Therefore, it can influence little their entrepreneurial intentions because of their perception of failure as a natural process in entrepreneurship. Interviews showed that both entrepreneurs are aware of the risk of failure but with slightly different influences in opportunity and necessity entrepreneurs.

Skills, knowledges and experiences

Firstly, surveys showed that both opportunity and necessity entrepreneurs feel confident towards their own skills and knowledges to become entrepreneurs. Following this, interviews showed how the lack of skills does not influence negatively the opportunity entrepreneur's intentions but surprisingly positively. The desire to learn and challenge themselves everyday in acquiring the necessary skills to become entrepreneurs can be related to the high percentage of people who indicated in the surveys "self-realization" as their start-up motivation (a total of 26.8%).

On the other hand, as it happened with the risk of failure, the lack of skills and knowledges can block the entrepreneurial intentions in necessity entrepreneurs. However, accurate conclusions about the influence of the lack of skills in necessity entrepreneur's intentions cannot be established due to the contrasted results collected in the survey and the interview.

In addition, as it happened with the risk of failure, the distinction between opportunity and necessity happens not to be accurate to study the influence of skills and knowledges in entrepreneurial intentions. According to the interviewees, the level of passion plays an important role in the development of your skills and how others perceive you: the more passionate, the more confident you will feel and more confident the others will perceive you. Therefore, your entrepreneurial intentions may increase with a higher level of confidence and the other way around.

In connection to the academic debate, it is commonplace to associate entrepreneurship with business skills. Many authors have stated how the need of business knowledge is a necessary thing in cultural entrepreneurship (Klamer, 2006; Leadbeter & Oakley, 1999). However, it is a topic that did not appear during the interviews. The lack of business skills do not necessarily lead to a decrease of the entrepreneurial intentions but to find new solutions like the dual leadership model, as Ferran Tort (2017) suggested. Therefore, the investigation results and the literature are not very in line based on the surveys and interview's results. However, it has been also discussed how necessity entrepreneurs may be more affected for the lack of necessary skills and knowledges as some authors have previously proved with business entrepreneurs (Renna et al., 2006).

Environmental conditions

As a case study, this investigation has explored cultural entrepreneurship based in a particular place, Barcelona. First of all, a general picture of the environmental conditions for cultural entrepreneurship was needed to understand the situation of cultural entrepreneurs. Secondly, how the particular conditions may affect the entrepreneurial intentions of these was explored in depth.

Barcelona for cultural entrepreneurship

In general, the environmental conditions for cultural entrepreneurship in Barcelona are negative. The perception of the precarious conditions is similar for opportunity and necessity entrepreneurs. According to the surveys, both disagree that Barcelona is a good place for cultural entrepreneurship (necessity entrepreneurs in a slightly higher degree). They also indicated the main obstacles and points of support of the city: in a Likert scale from 0 to 10, the main perceived obstacle obtained a mean of 9,0 (public policies and bureaucracy) whereas the main point of support obtained a mean of only 6,3 (creative nature of the city). The difference is significant and represents how obstacles are perceived in a higher degree in comparison to the points of support.

In connection to the academic debate and the evidence presented based on non-academic papers (media reports, articles, etc), the surveys and interviews confirmed the strong influence that particular environmental factors have on the entrepreneurial intentions: public policies and bureaucracy, lack of funding support, Governmental programs, education and the crisis context were the most mentioned aspects not only in this investigation but also in previous researches and other evidence papers based in Barcelona.

Following this, the creative nature of the city - in this particular case Barcelona - were also perceived as the main point of support and a big source of inspiration as the literature papers already suggested. The nature of Barcelona counteracts the other negative factors in terms of decreasing the entrepreneurial intentions.

It can be concluded that the paradox suggested in the introduction about “a creative city like Barcelona does not appreciate cultural entrepreneurship” is confirmed with these results.

Entrepreneurial intentions

Concerning the entrepreneurial intentions in a general way, it has been proved again that a negative environmental conditions have a different effect in opportunity and necessity entrepreneurs. The conclusions are similar to the previous ones concerning the perception of risk.

Therefore, the distinction between opportunity and necessity to study the influence of environmental conditions happens not to be very precise. The level of passion should be the

starting point to determine to which degree the obstacles are perceived as a barriers and therefore, how it affects the entrepreneurial intentions. As the interviewees expressed, someone with a lower level of passion will perceive the environmental obstacles as bigger and therefore, these will probably block the entrepreneurial intentions,

The importance of passion against the environmental conditions also appeared for the first time when the evidence about the environmental conditions in Barcelona provided by non-academic reports was presented. Many cultural entrepreneurs already highlighted the importance in believing in one's project and to feel confident towards one's mission so the environmental obstacles will only become challenges to overcome.

In connection to the academic debate, little has been said about how a precarious environmental conditions can affect differently distinct types of entrepreneurs. However, it has been discussed how the factors previously mentioned - mainly public policies and programs, lack of funding and social support, education and crisis context - have a real influence on the entrepreneurial intentions. For this part, the results of this investigation are in line with these conclusions. Nevertheless, it needs to be studied in depth to gain more understanding.

5. Conclusions

The research objective was to study the motivations in opportunity and necessity cultural entrepreneurs in Barcelona and how intrinsic and extrinsic factors may influence their entrepreneurial intentions. This investigation has explored with success the main research objective. Two conclusions need to be taken into consideration when trying to answer the objectives.

The first insight that this investigation has provided is a new perspective to study cultural entrepreneurship. The classification of opportunity and necessity entrepreneurs that has been useful to study business entrepreneurs in previous researches seems not to work with cultural entrepreneurs. It has been proved the power of intrinsic motivation, in particular passion, which is appreciated both for opportunity and necessity entrepreneurs. At the same time, forms of extrinsic motivation are also present in both entrepreneurs. These mix of intrinsic and extrinsic factors can make the research more complicated and less accurate. As it has been proved, the cultural entrepreneur's start-up motivations are mainly intrinsic. As a consequence, it is suggested to study cultural entrepreneurs from two different possible perspectives: depending on their level of passion - because it has been proved it is the driving force in cultural entrepreneurs- or

depending if their start-up motivation is purely intrinsic or extrinsic.

By applying this classification, it would be easier to determine how certain factors influence the entrepreneurial intentions. For example, it has been proved in the results that if passion is strong enough, the perception of risk of failure is not perceived as a big obstacle but as a challenge to overcome, without any influence in the entrepreneurial intentions. Therefore, it is highly likely that the perception of risk will hinder the entrepreneurial intentions of those cultural entrepreneurs who feel less passionate towards their project. This statement is not the same than saying “it is highly likely that the perception of risk will hinder the entrepreneurial intentions of necessity entrepreneurs”. first, it has been proved that passion also exists in necessity entrepreneurs and secondly, there are opportunity entrepreneurs who are not moved by passion. Therefore, this new perspective should be applied in order to gain more understanding of the influence of certain factors in the entrepreneurial intentions.

Following this first insight, this investigation did also collected some accurate conclusions according to the initial classification opportunity/necessity entrepreneurs. No significant differences have been found between the factors that may influence the entrepreneurial intentions and the type of entrepreneur. However, in two particular factors, the different influence in opportunity and necessity entrepreneurs was more evident. Firstly, income is the first factor that seems to influence in a higher degree the necessity entrepreneur’s intentions because the economic aim is more clear. Secondly, independence is the another factor that may influence negatively the necessity entrepreneur’s intentions in a long term if the entrepreneur renounces to his autonomy. However, the role of passion previously mentioned needs to be studied in this case to understand if the level of passion here also plays an important role in the entrepreneurial intentions.

On the other hand, in general, opportunity entrepreneur’s intentions are not negatively influenced by any extrinsic factors whereas the intrinsic factors definitely seem to boost their intentions. However, it is also interesting to take into consideration for future researches the effect of extrinsic factors may change over the time.

To conclude, this was a study case based in Barcelona. The investigation has provided the first information about cultural entrepreneurship in Barcelona, including a general picture of the cultural entrepreneur’s profiles and their perception of the environmental conditions. The negative environmental conditions are not in concordance with the creative and cultural nature of the city. This results should be an inflection point for the Government of Barcelona and should encourage them to approach better cultural entrepreneurs in order to gain more understanding of

their situation and to formulate new solutions. According to the interviews, a different approach needs to be implemented to guarantee better success for cultural entrepreneurship. Some of the suggested solutions to improve the situations were the following: first, education should include methodologies to encourage the entrepreneurial spirit from an early age. Secondly, a new action plan should be implemented in order to place the funding into the right projects and try to achieve an equal funding distribution. Now, it is the Government's responsibility to study in depth the situation.

6. Limitations

This investigation has faced two important limitations. First, due to a non-existing list of cultural entrepreneurs based in Barcelona and the specificity of the sample, the quantitative research is based on a relatively small sample. This may lead to inaccurate results. However, the limitation was compensated by applying the simulation sample test which allowed to test certain data based on 1000 samples. In addition, the quantitative research proved to be not wholly accurate in researches focused on intrinsic aspects. A survey limited the respondent's answers and it was challenging to make precise conclusions.

Finally, little information exists about the cultural entrepreneur's motivations and factors that may influence their entrepreneurial intentions. Therefore, it was challenging to establish some conclusions without the chance to compare the results of this investigation with previous researches. However, this means at the same time, that this investigation succeeded in providing new insights.

7. Future research

As previously stated in the conclusions, this investigation has provided new insights that can be the starting point for future researches. First, future researches about cultural entrepreneurs should follow the new classification based on the level of passion or the intrinsic/extrinsic start-up motivation. This division will definitely provide more accurate results to gain more understanding the motivations and entrepreneurial intentions of cultural entrepreneurs. In relation to this, the concept of passion should be included not only in the cultural entrepreneur's researches but also in the business entrepreneur's researches in order to study its position. Economists need to start valuing the power of intrinsic motivation and include pure intrinsic factors in their research to determine their importance.

Finally, the investigation has provided the first information about cultural entrepreneurship in Barcelona. The surveys provided a good starting point to define more in depth the cultural entrepreneur's profiles. However, the most important aspect to study for future researches are the

new solutions that can help to improve the environmental conditions for cultural entrepreneurship in Barcelona. This investigation has provided some clues about what is going wrong in the Governmental sphere, so public authorities should consider the results as a inflection point to rethink their position towards cultural entrepreneurship.

8. Appendix

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8.2- List of tables

Table 25

T Test: group statistics opportunity/necessity entrepreneurs – factors that influence entrepreneurial intentions

		N	Mean	Standard deviation	Mean of standard error
“I possess the necessary skills, knowledges and experiences to be an entrepreneur”	1,00	41	4,0244	,79018	,12341
	2,00	17	3,6471	,60634	,14706
“The risk of failure is a big obstacle for cultural entrepreneurship”	1,00	41	3,0000	1,51658	,23685
	2,00	17	2,1765	1,38000	,33470
“Cultural entrepreneurship is a good option in Barcelona”	1,00	41	2,9512	1,26395	,19740
	2,00	17	2,3529	1,49755	,36321
“Barcelona offers a wide offer of jobs from the cultural sector”	1,00	41	2,1220	1,22872	,19189
	2,00	17	1,5294	1,23073	,29850
“I am ready to earn relatively little with my project”	1,00	41	3,3902	1,37619	,21492
	2,00	17	3,2353	1,43742	,34863
“Passion is the driving-force in cultural entrepreneurship”	1,00	41	4,4878	,74572	,11646
	2,00	17	4,7059	,77174	,18718

Note: (1,00)=opportunity entrepreneurs, (2,00)= necessity entrepreneurs.

Table 26

Simulation sample test

		Levene's test		T test for the mean equation				95% interval of confidence difference		
		F	Sign.	t.	gl	Sig.	Means difference	Differences of standard error	Inferior	Superior
“I possess the necessary skills, knowledges and experiences to be an entrepreneur”	Variances equality	,078	,782	1,762	56	,084	,37733	,21413	-,05163	,80629
	Inequality variances			1,965	38,7	,057	,37733	,19198	-,01105	,76571
“The risk of failure is a big obstacle for cultural entrepreneurship”	Variances equality	,032	,859	1,930	56	,059	,82353	,42660	-,03105	1,67811
	Inequality of variances			2,008	32,7	,053	,82353	,41003	-,01092	1,65798
“Cultural entrepreneurship is a good option in Barcelona”	Variances equality	1,12	,294	1,554	56	,126	,59828	,38507	-,17310	1,36966
	Inequality variances			1,447	25,9	,160	,59828	,41338	-,25153	1,44809
“Barcelona offers a wide offer of jobs from the cultural sector”	Variances equality	,282	,598	1,671	56	,100	,59254	,35461	-,11784	1,30291
	Inequality variances			1,670	29,9	,105	,59854	,35486	-,13226	1,31734
“I am ready to earn relatively little with my project”	Variances equality	0,008	,929	,385	56	,701	,15495	,40211	-,65058	,96048
	Inequality variances			,378	28,8	,708	,15495	,40955	-,68292	,99282
“Passion is the driving-force in cultural entrepreneurship”	Variances equality	1,122	,294	-1,00	56	,320	-,21808	,21729	-,65336	,21720
	Inequality variances			-,989	29,0	,331	-,21808	,22045	-,66892	,23276

Note: based on 1000 samples

Table 27*T Test: group statistics opportunity/necessity entrepreneurs – perception of the environment*

		N	Mean	Standard deviation	Mean of standard error
“General index of support towards cultural entrepreneurship in Barcelona”	1,00	41	4,2927	2,69485	,42086
	2,00	17	5,0588	3,50839	,85091

*Note: (1,00)=opportunity entrepreneurs, (2,00)= necessity entrepreneurs.***Table 28***Simulation sample test Q24- Q28_2*

		Levene's test		T test for the mean equation				95% interval of confidence difference		
		F	Sign.	t.	gl	Sig.	Means difference	Differences of standard error	Inferior	Superior
“General index of support towards cultural entrepreneurship in Barcelona”	Variances equality	2,269	,138	-,900	56	,372	-,76614	,85106	-2,47102	,93873
	Inequality variances			-,807	24,2	,417	-,76614	,94930	-2,72452	1,19224

Note: based on 1000 samples

Table 29*Group statistics for Q30 (obstacles in cultural entrepreneurship)*

	N	Min.	Max.	Mean	Standard deviation
Education in scholar phase	58	,00	10,00	5,82	2,986
Education in post-scholar phase	57	,00	10,00	5,85	2,767
Abilities and skills	55	,00	10,00	4,83	3,017
Funding support	59	,00	10,00	7,71	2,334
Public policies	60	3,00	10,00	9,00	1,562
Governmental programs	61	,00	10,00	7,42	2,418
Social and cultural norms	55	,00	10,00	5,01	2,902
Access to physical equipment	59	,00	10,00	6,11	2,659
Economic climate	59	,00	10,00	6,72	2,923
Access to information	59	,00	10,00	3,74	2,570
Barriers to market entry	58	,00	10,00	5,32	3,246
Internationalization	57	,00	10,00	4,59	3,239
Access to commercial equipment	58	,00	10,00	5,13	2,697
Corruption	54	,00	10,00	5,24	3,736
Creative nature of the city	55	,00	8,00	3,4	2,506
I+D Transfer	51	,00	10,00	4,21	2,722

Note: based on a Likert scale from 0 to 10 (0=not an obstacle at all, 10=big obstacle).

Table 30*Group statistics for Q31 (obstacles in cultural entrepreneurship)*

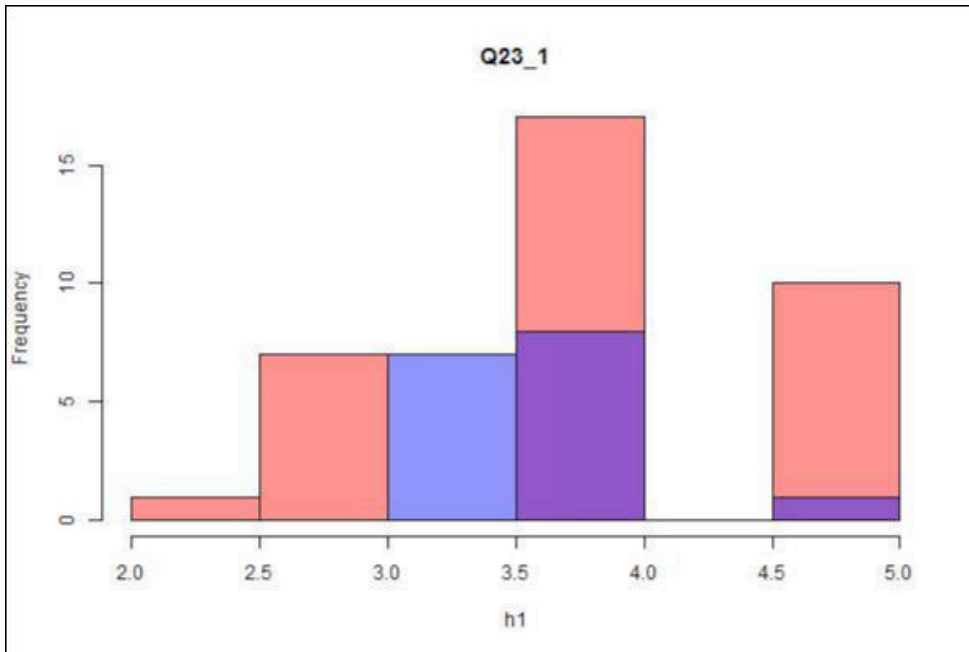
	N	Min.	Max.	Mean	Standard deviation
Education in scholar phase	50	,00	10,00	3,60	2,792
Education in post-scholar phase	53	,00	10,00	4,52	3,048
Abilities and skills	55	,00	10,00	5,98	2,718
Funding support	53	,00	10,00	3,73	3,181
Public policies	51	,00	10,00	2,64	3,110
Governmental programs	50	,00	10,00	3,46	3,170
Social and cultural norms	53	,00	10,00	4,11	2,576
Access to physical equipment	52	,00	10,00	4,01	2,725
Economic climate	50	,00	10,00	3,30	2,786
Economic crisis	49	,00	10,00	3,67	2,925
Access to information	55	,00	10,00	5,10	3,028
Barriers to market entry	50	,00	9,00	3,70	2,620
Internationalization	50	,00	10,00	4,56	3,141
Access to commercial equipment	51	,00	10,00	4,11	2,58
Creative nature of the city	50	,00	8,00	6,34	2,58

Note: based on a Likert scale from 0 to 10 (0=not an obstacle at all, 10=strong point of support).

8.3- List of figures

Figure 1

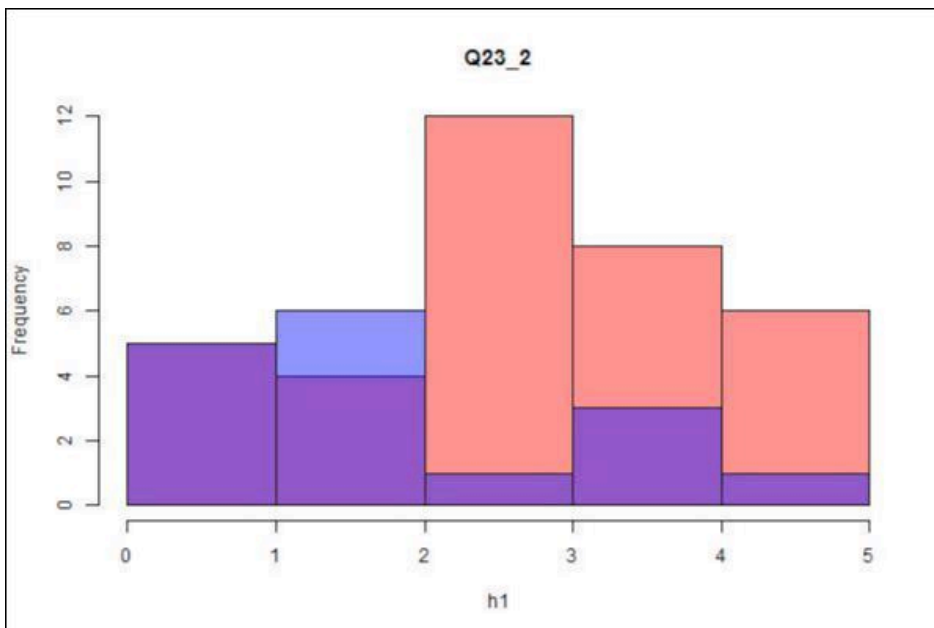
Histogram: Opportunity/Necessity entrepreneurs in relation to Q23_1 (see table 21)



Note: means based on a Likert scale from 0 to 5. Red belongs to opportunity entrepreneurs/ blue belongs to necessity entrepreneurs

Figure 2

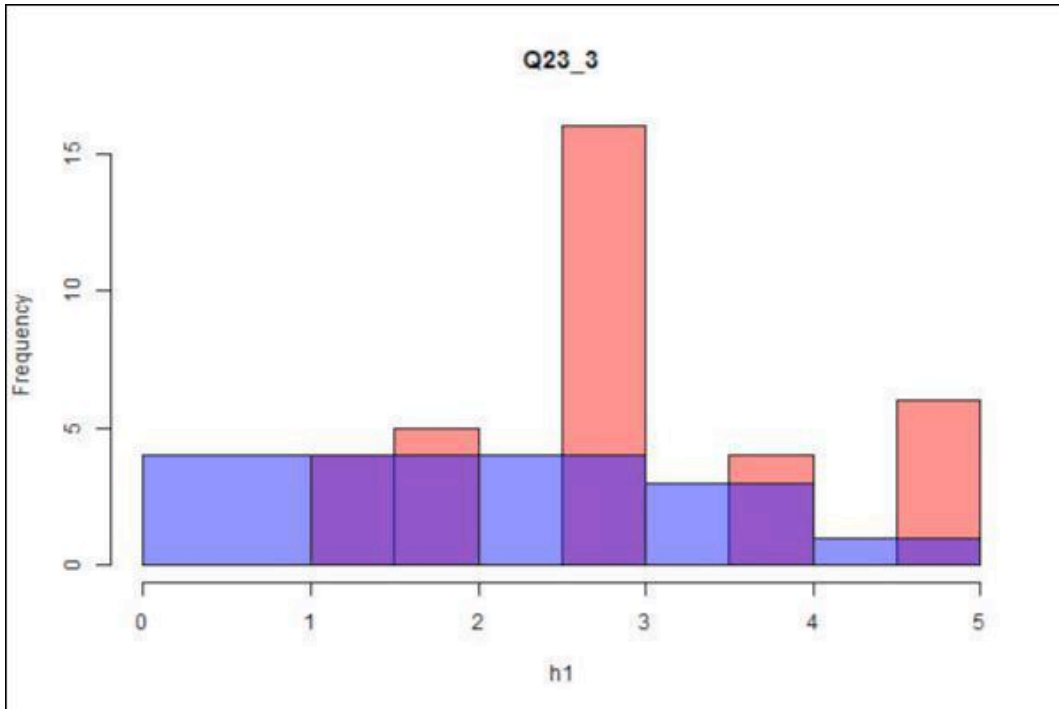
Histogram: Opportunity/Necessity entrepreneurs in relation to Q23_2 (see table 21)



Note: means based on a Likert scale from 0 to 5. Red belongs to opportunity entrepreneurs/ blue belongs to necessity entrepreneurs

Figure 3

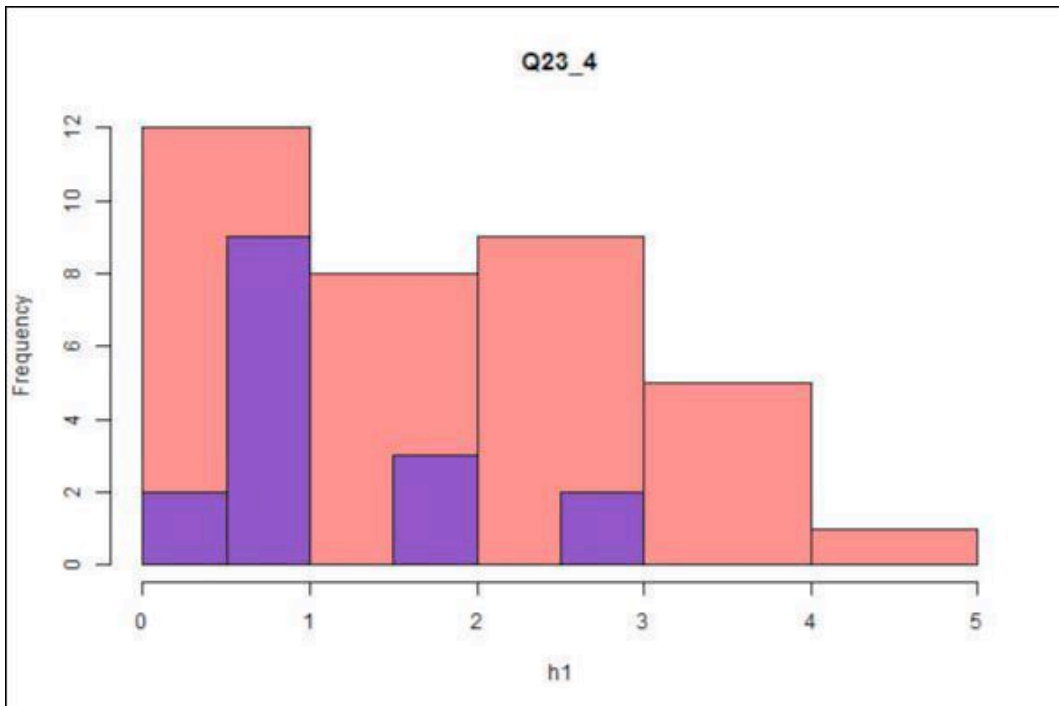
Histogram: Opportunity/Necessity entrepreneurs in relation to Q23_3 (see table 21)



Note: means based on a Liker scale from 0 to 5. Red belongs to opportunity entrepreneurs/ blue belongs to necessity entrepreneurs

Figure 4

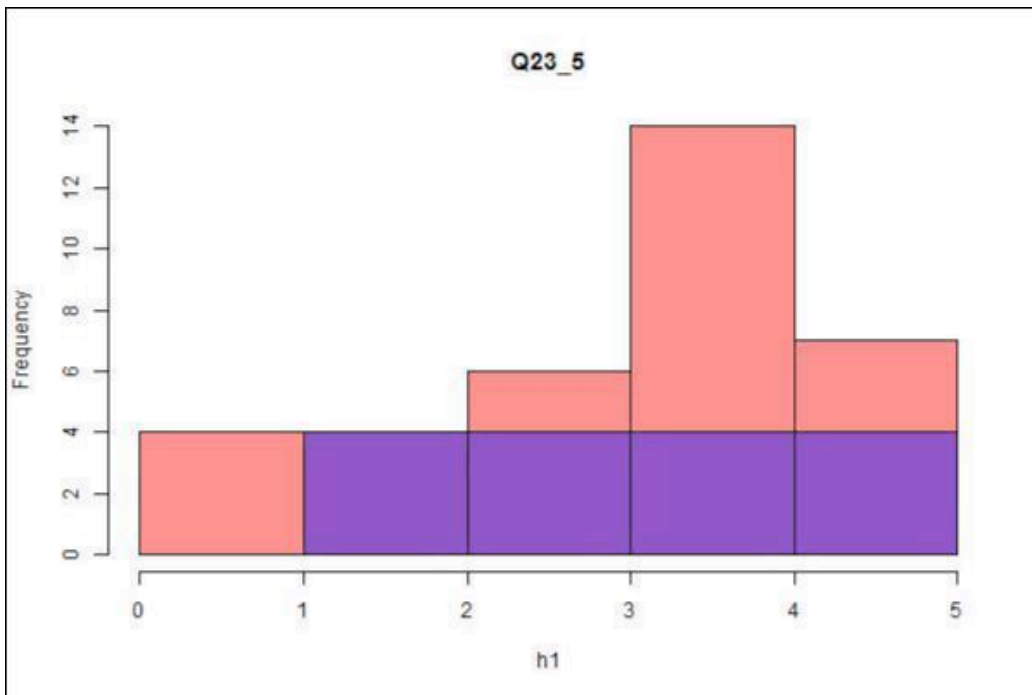
Histogram: Opportunity/Necessity entrepreneurs in relation to Q23_4 (see table 21)



Note :means based on a Liker scale from 0 to 5. Red belongs to opportunity entrepreneurs/ blue belongs to necessity entrepreneurs

Figure 5

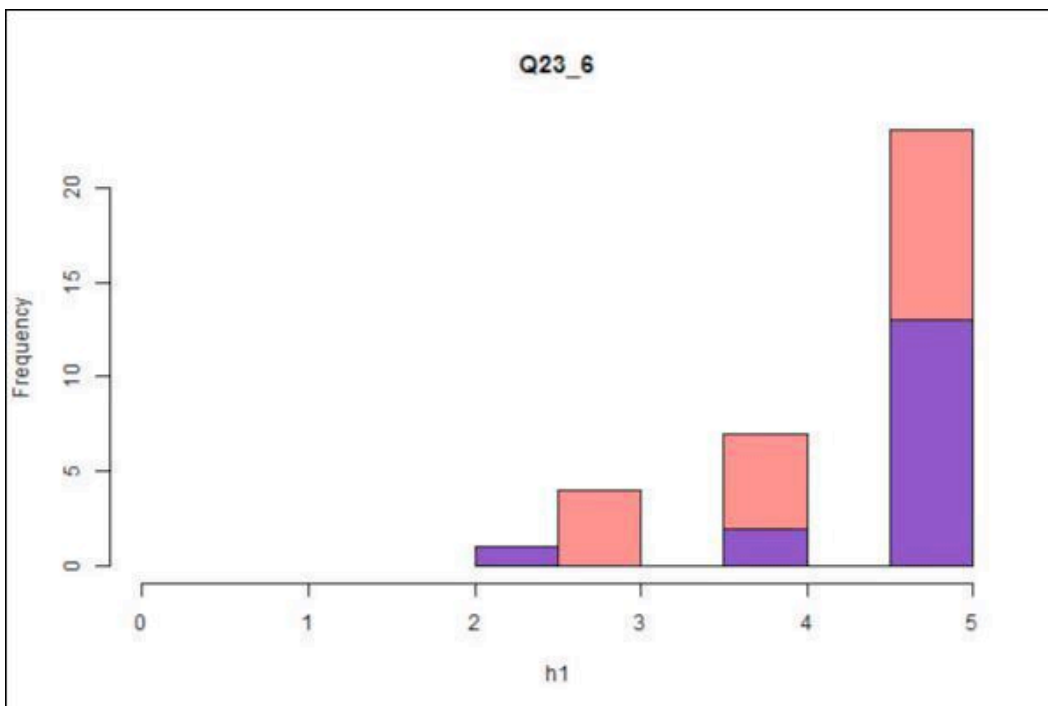
Histogram: Opportunity/Necessity entrepreneurs in relation to Q23_5 (see table 21)



Note :means based on a Liker scale from 0 to 5. Red belongs to opportunity entrepreneurs/ blue belongs to necessity entrepreneurs

Figure 6

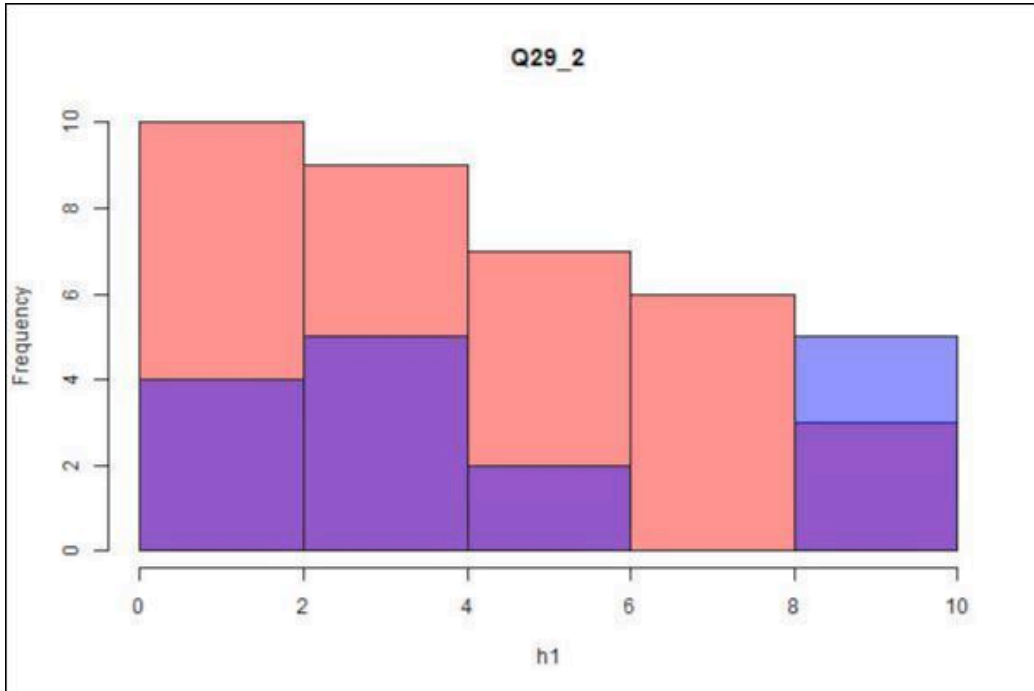
Histogram: Opportunity/Necessity entrepreneurs in relation to Q23_6 (see table 21)



Note :means based on a Liker scale from 0 to 5. Red belongs to opportunity entrepreneurs/ blue belongs to necessity entrepreneurs

Figure 7

Histogram: Opportunity/Necessity entrepreneurs in relation to Q29_2 (see table 22)



Note :means based on a Liker scale from 0 to 10. Red belongs to opportunity entrepreneurs/ blue belongs to necessity entrepreneurs

8.4- Interviews

Original transcriptions of the interview

1. Anna Fillat

Vull que primer em comencis a explicar una mica el que fas, per què et consideres que tu pots encaixar en la definició d'emprenedora cultural.

Jo vaig estudiar Publicitat i Relacions Públiques però sempre m'havia interessat bastant el tema artístic, coses amb les mans, el dibuix sobretot. Llavors quan vaig acabar la carrera em vaig desencantar una mica perquè em vaig trobar que em faltava molt la part artística per l'ambient laboral, i per tant, era complicat trobar una feina relacionada amb lo meu, així que vaig intentar canalitzar tot això en un projecte personal que va començar amb un compte d'Instagram que consistia en anar pujant treballs de diferents àmbits dintre del món artístic, tot de diferents tècniques i anar-les pujant com a mode de portfoli i per començar una xarxa de contactes. I això també em servia a mi per fomentar la meua creativitat que fins al moment estava bastant parada, com per reptar-me a mi mateixa i anar experimentant amb noves tècniques, sempre buscant la innovació i un forat on col·locar-me.

Llavors aquest projecte que has començat, el visualitzes a llarg termini? Que pretens amb això, que et contractin o que en un futur tu muntar la teua pròpia marca?

Jo vaig començar una mica "aviam què sortia", evidentment sempre hi havia implícit l'objectiu de trobar una feina encaminada amb lo meu, o sigui sí, la idea seria que em contractessin després d'un temps de jo estar fent-ho de manera "freelance" però el problema és que una feina d'aquest ambient mai l'he tingut i tampoc sé si m'acabarà agradant i si llavors decidiré que és millor seguir jo sola i a la meua manera i per tant, muntar una marca consolidada.

Això en veritat ho vaig començar com una manera de autoalimentar-me a mi mateixa i potenciar la meua creativitat, i parlant amb gent, amb el dissenyador de calçat de Mango ell em deia que "ostres em fas molta enveja perquè jo també pinto però un cop tens una feina estable que et dona X diners als mes, ho deixes, perquè la passió queda a segon pla i ho perds una mica, a no ser que aquesta sigui molt potent o que tinguis objectius a llarg termini com fer una exposició, acabes

perdent perquè tens altres prioritats”. A mi ara m’ha passat, he estat dos o tres mesos en els que tenia una feina i altres coses a fer i havia perdut les ganes i el temps i la dedicació d’aquest projecte i ara ho estic intentant reprendre però sempre hi ha la por.

El tema aquest del conflicte entre els diners, de tenir temps, de que t’agradi el que fas ho tractarem més endavant. Abans de començar, però, vull que m’expliquis la teva motivació per fer això però com et classificaries: emprenedors per oportunitat o per necessitat? Poden ser les dues, com em vas comentar prèviament, però m’agradaria que ho desenvolupessis.

És una mica difícil perquè és que són les dues, és a dir, també recordo un dia que estava amb en Sergi Delgado, un dissenyador popular de la ciutat, que estàvem parlant del meu projecte i ell em va preguntar “però tu què fas? Tu fas els projectes perquè t’agrada o ho fas per pujar-los a l’Instagram?”. I jo vaig respondre “doncs les dues coses”. Jo faig un projecte perquè em ve de gust però no m’ho quedo per mi, però vull penjar-ho i ensenyar-ho i que això m’aporti un benefici en un futur.

Beneficis de cara al futur? Entenc que va lligat amb el que comentaves abans d’estar preparada per una feina digna.

Exacte. I encara que el meu projecte no sigui reconegut, m’ha anat molt bé a fer coses, a experimentar, a combinar, a perfeccionar. Coses que no havia fet mai. Però sí, hi ha projectes que en què he vist dificultats que podria tenir en una feina real però com ara ho estic provant i fent projectes gratuïts per amics, ja comences a tenir una primera toma de contacte.

Lavors què? Oportunitat o necessitat?

Necessitat, crec. Evidentment espero que arribi el punt en què deixi de fer les coses gratuïtes. Vull acabar finançant-me a mi mateixa amb el que m’agrada, seria lo ideal, però sí que tot i arribar en aquest punt seguir fer les coses perquè m’agraden.

Anem a començar a parlar una mica dels factors que poden influenciar les intencions emprenedores. Hem parlat de passió, el fer algú perquè t’agrada. Tu creus que la passió pot influenciar les intenciones per emprendre de la mateixa manera a un emprenedor per oportunitat i un per necessitat?

No. Jo crec que si ho fas perquè t'agrada, dintre de la frase ja està implícita la passió o com li vulguis dir, però a l'altre, en els emprenedors per necessitat, podria ser però és menys, no és tan potent. O sigui, ho estàs fent per una altra cosa, no és per la passió o almenys en menys mesura. No és passió, sinó no es diria emprenedor per necessitat, hi ha altres circumstàncies darrera i potser la passió ocupa el segon lloc, no el primer.

Però per exemple, un emprenedor per necessitat troba que es dedica al disseny i que les condicions de treball no són favorables. I en comptes de buscar-se la vida amb un altre treball diferent, decideix crear el seu propi projecte tot i que hi ha nous riscos implícits.

Home, jo crec que és una barreja de tot. De dir “jo vull fer això”; doncs trobo la manera de fer-ho, buscar-se la vida i intentar ser diferent. Això vol dir que potser t'has d'adaptar i fer les coses d'una manera diferent i per tant, la passió queda eclipsada, t'has d'adaptar una mica.

Això em sona que va relacionat amb el tema de la independència. Molts emprenedors decideixen crear un projecte també per guanyar independència; ja no només a nivell d'horaris sinó a nivell de fer el que ells vulguin sense lligams.

Sí però de nou, jo també crec que això té limitacions. Quan tens clients, la independència es perd una mica. Jo en el meu cas particular, premio la independència perquè per exemple, en aquests últims mesos he dedicat el temps quan he pogut i quan he fet algun projecte que no m'ha agradat, ha estat com “és igual, ho deixo, em despejo i ja ho reenganxo més endavant i quan realment tingui ganes”.

Si entenem independència en el sentit més de mantenir-te en els teus valors, veus diferències entre tipus d'emprenedors?

Sí, imagina't que tu tens un projecte amb uns valors molt clars i et ve una marca que et vol esponsoritzar no sé, una exhibició d'art, però llavors hi ha unes condicions implícites en el contracte en plan “jo vull que facis això” i això també es perdre independència. Llavors, els emprenedors culturals que poden tenir més passió, amb els valors més clars, potser sí que poden ser més forts a l'hora de dir “NO” però un emprenedor per necessitat pot ser més dèbil en cedir la seva independència. Si és per passió, tu tens uns pilars marcats i és el que tu has creat, i és bastant inamovible, i de l'altra manera t'has d'adaptar una mica al que hi ha i perds una mica la personalitat i per tant, això a primeres els hi pot resultar una bona idea però és cert que a la llarga el cedir la teva independència et fa perdre les ganes d'emprendre.

Un altre dels factors és la por al fracàs.

Total. Aviam, jo molts cops he pensat “i si no sóc prou bo? I si al final no dono la talla?”. Sempre hi ha això, i això et frena al començar un projecte perquè és que és començar de zero i no saps com, no tens experiència.

I que clar, al principi quan no tens seguidors i vas a una empresa i parles amb algu del sector, i li ensenyes el teu projecte i et diu “això és una merda”, que m’ha passat. Et desanima i les ganes d’emprendre baixen perquè veus el fracàs. Em va anar molt bé tenir una persona al costat, l’Óscar, que m’animés, que m’ajudés.

Això em sona una mica que també va lligat a les habilitats d’un mateix: el parlar amb gent, la làvia aquesta, el saber fer contactes i negociar, és important?

Totalment. Jo ho estic adquirint ara perquè el no tenir-ho et frena molt. Veus el risc més evident també. Jo miro enrere i et trobes molt més insegur, com que vas fent passets a poc a poc, penses molt en el que vas fent i et frenes a tu mateix per innovar en plan “m’agradaria fer això però...”. Aquest “i si”. Poc a poc vas avançant, vas veient resultats positius i vas creixent i també et vas autopujant l’autoestima. Llavors aquí et vas creient una mica el cuento i ets més capaç de demostrar i raonar el que fas.

Però també pot passar el contrari, que siguis la hòstia venent la moto, que exteriorment sàpigues parlar i fer contactes, posicionar els teus projectes, ser un mestre hàbil però que després el teu projecte no digui res. Llavors sí, les habilitats et donen una empenta necessària, vital, però al cap i a la fi el que compte és el projecte, el valor d’aquest.

Sobre el tenir habilitats, es diu que un emprenedor necessitat - com és per necessitat- pot sentir-se més insegur en quant aquestes perquè s’ha vist obligat i de cop no té experiències prèvies o coneixements per emprendre, i al revés amb l’emprenedor per oportunitat. Què opines d’aquesta hipòtesis?

Jo crec que pot ser cert. Un emprenedor per oportunitat farà els discursos amb més passió. Si tu tens un discurs molt clar, les idees clares, encara que l’altre estigui d’acord o no, però és més creïble, perquè tu t’ho estàs creient. De l’altra manera, ets una mica més dèbil i també pot ser que tinguis més dubtes en el teu discurs, que falli una mica, que et sentis més insegur. Però hi ha projectes i projectes.

El tema dels diners que l'has mencionat breument abans, sobre el testimoni que has explicat. Per molts emprenedors culturals, el salari és un tema secundari. Creus que els diners tenen la mateixa influència en emprenedors per oportunitat que per necessitat?

Aviam, trobo que per l'amor a l'art es pot viure però fins a cert punt perquè jo, en aquests últims mesos, he fet molts projectes de manera gratuïta que ara mateix no m'importa dedica'l-shi temps perquè gaudeixo fent-ho però arriba un punt en què penses "hòstia, fins aquí, perquè també són hores teves, és molt esforç i dedicació" que al final dius "el meu temps també val". Llavors no passa res, t'ho faig però a mesura que vas fent coses, t'has de plantar. La meva feina ha d'estar reconeguda. Jo crec que al principi el tema de guanyar poc no influencia en les intencions per emprendre; comences així i és molt lícit però hi ha un moment en què pot afectar. Llavors potser un emprenedor per necessitat ja des d'un primer moment és més conscient d'això i valora més el tema dels diners, i per tant, li pot influenciar negativament des d'un principi, és més clara la finalitat econòmica, mentre que un emprenedor per oportunitat aquesta influència li pot arribar més tard, no tan immediata.

Per últim, m'agradaria parlar de l'entorn de Barcelona per emprendre, perquè es parla molt de la paradoxa de "Barcelona ciutat creativa i cultural" però després al final les condicions de treball són poc favorables i per emprendre el suport no és molt alt. Però la gent ho segueix fent. Fins a quin punt això et pot frenar a emprendre?

Varies persones em van recomenar fer-me autònoma i és que se'm feia un món. Les taxes són altíssimes, no hi ha suport per als autònoms i menys els culturals. Vaig pensar "no et liis", no crec que faciliti gens l'entorn, em va frenar molt en la meva carrera professional. Però cert, després la gent segueix emprenent. Quan una cosa t'apassiona i de veritat hi creus, hi creus contra viento y marea, vull dir, et dones un marge i saps que al principi serà difícil però com que hi crec tant ho sabré vendre i ho aconseguiré. Jo crec que la passió et dóna això, et dóna el creure. I et dóna pensar "No passa res, ho seguiré endavant".

El nombre d'emprenedors per oportunitat és el doble d'alt que per necessitat.

Sí, als de necessitat els hi frena, no ho veuen tan beneficiós i per tant, no ho deuen intentar. La passió està en menys mesura i per tant, no hi creuen tant. Apart, és la ciutat en si, falta educació cultural. Anem de moderns i tal però falta molt de suport social, ja no financer, sinó apreciar més la cultura. No crec que la nostra societat estigui conscienciada amb la importància de la cultura i la creativitat.

2. **Marta Pérez**

Què tal, Marta? Potser pots començar posant-nos al dia amb el que fas...

Bé, jo no sóc emprenedora cultural a jornada completa. Tinc la meva feina com a Product Manager però en el meu temps lliure col·laboro amb TEDxBarcelona, de fet ara porto TEDxWoman i m'encarrego bàsicament de tot. És una plataforma molt innovadora, tenim molta llibertat i molta responsabilitat, per això sí que crec que encaixo en la descripció.

Per què ho fas, exactament?

Crec en TED, crec en el projecte, en tot el que fan i el que podem aportar a la societat. Té un sentit molt profund i això m'encanta perquè a més, com tenim tanta llibertat, arriba un punt en què fins i tot puc tirar-ho cap a on vull jo i posar en marxa els meus valors i idees...

Per la meva investigació, distingeixo entre emprenedors per oportunitat i necessitat, que ja t'he explicat breument abans "quié es quién". Pel que m'expliques, jo et posiciono en la categoria oportunitat.

Sí, clarament. Necessitat no n'hi ha cap perquè jo no cobro res de TED i tinc la meva feina que també m'agrada. És la oportunitat de col·laborar amb una plataforma que encaixa amb els teus valors, hi ha molta passió pel mig perquè sinó no tindria sentit fer-ho.

Has mencionat ja el concepte de passió. Ho és tot, doncs?

En el meu cas sí i no crec que sigui la única que col·labora amb organitzacions sense cobrar que no sigui per altra cosa que per passió. La passió clarament et mou, veus una oportunitat, trobes una organització que encaixa amb tu i dius "aquí puc ser jo, i a més, tinc la llibertat de fer-ho com vull". En quatre anys que porto no he vist ni un euro i treball molt. Però arriba el dia del evento i t'omple tant... Veus que els missatges de la gent arriben, a l'audiència i a tu també, que el que fas no és banal.

Creus doncs que la passió pot afectar les ganes d'emprendre diferent a un emprenedor per necessitat?

El tema és que l'emprenedor per necessitat, al cap i a la fi, també emprèn. Per què ho fa? Crec que això també és passió, el dir no no jo vull dedicar-me això o vull tal. És cert que potser no veig un emprenedor per necessitat com a col·laborador, sinó més com a creador. Els que som, com era la paraula que m'has dit...

Intrapreneur.

Això, ho som purament per passió. Llavors algú que emprèn per necessitat la passió existeix, està clar, sinó aniria a lo fàcil però també és cert que potser no hi ha tanta paciència. Vull dir, els quatre anys que porto fent això sense cobrar, potser algú per necessitat es rendeix abans perquè des d'un principi ja va estar una mica obligat a fer-ho i busca algu més personal.

Per tant, per exemple, com dius un emprenedor per necessitat li pot frenar el fet de no tenir ingressos.

Si et dediques a la cultura, siguem sincers, no pots esperar cobrar bé. O ni cobrar. Llavors la majoria ho fem per passió i tenim la nostra altra feina perquè funciona així si vols viure bé. Un emprenedor per necessitat si inicia un projecte amb la idea de guanyar diners... No sé, li diria que s'ho plantegés. És que la paraula sola ho diu... Necessitat perquè potser no troba feina i necessita fer això, llavors és normal que prioritzi els diners, però no li recomanaria aquest camí jo... No sé. A mi no em frena el no tenir ingressos amb TED. Entenc com funciona tu i és algu que ni preguntes quan comences perquè sobra. El sector cultural està ple de col·laboradors. Que se n'aprofiten i tal és un altre tema... però hi ha col·laboradors també perquè existeix tal passió per l'art, per el amor al arte, i començar nous projectes no té cap lligam amb els diners. Perquè val, tu no cobres però el projecte tampoc té diners.

Potser sí hi ha més emprenedors per oportunitat que per necessitat és perquè són conscients d'aquest problema econòmic.

Tindria tot el sentit del món... I potser també el fet d'abandonar un projecte, és el que deia abans, necessites molta paciència en el cas de voler guanyar diners, picar portes, lo de sempre. Si tens una mica menys de passió que la que sento jo, per exemple, i tens encara que sigui, en un 5% més el tema dels diners al cap com el tinc jo, no seguiràs endavant. En algun moment cauràs.

Què me'n dius sobre el fet de tenir certes habilitats per emprendre? Fins a quin punt és important?

Quan ets emprenedor necessites saber de tot però algu que em va sorprendre quan vaig començar, és que més que nocions d'economia i tal, que també, com parlar amb gent i convènce'ls. El poder dels contactes és infinit i és algu que aprens amb el temps. I al final, et dic una cosa, més que saber fer-ho és saber què dius. Pots ser un crack en negociacions però si no et creus el teu projecte se't notará. Aquí està la clau... El creure i parlar amb passió del projecte que llavors els altres et creuran.

Però et frenava al principi?

No, perquè ja vaig entrar a TED sabent què era i llavors ja hi creia. Tot lo altre ho aprens poc a poc, no és algu que et freni, al contrari, és la millor manera per aprendre sobre el món de fora, de com funciona.

Llavors, tornem-hi, la passió, le fet de creure-hi... juguen un paper important en com tu desenvolupes les teves habilitats. Què passa amb aquells que no tenen aquesta passió?

Penso que inicialment no et frena però és el que comentava, que se t'acabarà veient el plumero, perquè potser la teva idea és bona o no però el teu discurs falla perquè no ho expliques amb passió. Llavors això a la llarga t'afecta perquè no t'ho compraran. Al principi, si et poses en el món de l'emprenedora, ja saps que hi ha tot això, que hauràs d'aprendre i tenir certes habilitats. És que més que habilitats, és el creure-hi, és quan la gent t'escoltarà, i si no hi creus... se n'adonaran.

On queda la por al fracàs?

És que és el mateix que abans...Fracàs sempre hi és però els obstacles no són obstacles. Si et fa pot fer-ho sola penses "trobaré algu que m'ajudi" i tal, perquè és el que vull fer. Llavors si no hi creus tant, si la motivació per fer-ho no és tan poderosa... sempre trobaràs obstacles i la por al fracàs serà l'excusa perfecta per dir-te "potser no valia tant la pena", així que tot torna a lo mateix. Hi ha maneres i maneres de superar tots els obstacles de l'emprenedora però com abans comentava, els contactes i l'ajuda aquí són enormes i no estàs sola. Tu no pots? No pateixis, tothom està disposat a ajudar-te.

La independència és algú que vas considerar al començar a TED?

Mmmm... no perquè precisament independència no tinc. Que pugui treballar quan vulgui? És relatiu, perquè jo també tinc la meua feina i a TED el dia tal és el evento. Sempre acabes treballant amb deadlines i no és algu que hi sigui present, la independència, en grau major. Potser un freelance i tal sí que s'ho premia més però en el meu cas hi és poc. Ara bé, independència si ho entenem en plan que tinc total llibertat per fer el que vull és una altra cosa perquè llavors sí. Jo tampoc sabia que tindria aquesta llibertat des d'un principi; jo vaig començar per passió. Però és cert que potser, el fet d'aguantar tants anys, també és una mica gràcies a això. Tinc jefes, sí, però no m'escalfen el cap i cada dia puc proposar jo les idees, buscar jo als speakers, pensar jo els temes, etc. És el meu projecte i tenir aquest poder m'ha animat a seguir perquè puc representar també el que jo penso, d'alguna manera.

Creus que els emprenedors per necessitat també valoren?

Precisament, jo crec que potser deu ser l'aspecte que els pot animar més a emprendre, no? Potser més i tot perquè jo és algú que al principi no vaig considerar. És el que comentava, lo fàcil seria que busquessin, jo que sé, una altra feina però es posen a emprendre. Llavors clar, potser volen un nou estil de vida, un nou sistema que ells mateix es creen i poder fer el que realment ells vulguin, de la manera que vulguin. És una de les coses bones de l'emprenedoria, està clar, no és un factor que precisament frenaria a algú. Bé, aquells més conservadors i afiliats al sistema sí.

Creus que, però, podrien vendre's a una marca que no encaixi amb el projecte més ràpidament que un emprenedor per oportunitat?

És que no m'escau la classificació... És més sobre qui te passió i qui no. Aquell amb més passió lluitarà fins al final; aquell més interessat per diners, per fama, etc i tant que cedirà la independència més ràpid però és algu que potser te'n penedeixes en un futur i perds les ganes de seguir, saps.

Finalment, m'agradaria tocar el tema de l'entorn en què emprenem, que és Barcelona. Quina és la teva percepció d'aquest?

El dinamisme de Barcelona és innegable, sempre passen coses i és molt fàcil que, entre tantes coses, trobis la teua passió. Ara, a nivell d'audiència, diguem-li, no falta res però el suport social i financer ho complica. No hi ha diners per a la cultura, és així i punt. Som

TED, una organització molt gran, i tot i així no trobem ni sponsors, ni rebem res. Llavors t'has d'espavilar, el poder dels contactes un altre cop, i anar buscant i picant portes. És la feina més pesada i les coses podrien ser bastant més fàcils.

Entenc que aquest dinamisme cansa. Fins a quin punt t'ha pogut bloquejar?

Mai m'he plantejat deixar-ho però sí que molts dies et ralles i dius “per favor, necessito trobar algu ja!” i t'entra la desesperació. Et desanima, molt, et frustra. Però és lo bo de no estar sol, és sempre un equip i te n'acabes ensortint. Hi ha sempre mil problemes però quan se t'oblida per què estàs a TED perquè estàs farta de no trobar algú que vingui a parlar de gratis, ve el teu company i t'ho recorda. És com lo d'abans, la por al fracàs, el no tenir contactes... És complicat però al cap i a la fi així és l'emprenedoria i saps què passarà des d'un principi. Necessites estar preparat mentalment.

Segons el que explicaves abans, pot això cansar abans a un emprenedor per necessitat?

De nou, jo crec que el tema és repeteix. Es pot cansar abans sí...però també es pot cansar abans un emprenedor per oportunitat que la seva oportunitat sigui haver trobar una oportunitat de negoci i fer pasta... Llavors clar, més que dividir entre oportunitat i necessitat, crec que quina és la motivació és més important per entendre això. Ve de dins o ve de fora? Ha de néixer dins o a la llarga algu fallarà... T'ha de moure això, la passió o les ganes de tenir un altre estil de vida a nivell de treball, el creure... Si és una altra cosa no sé com dir-li... “externa”, els obstacles són obstacles i punt. No trobes suport financer a la tercera? Et rendiràs perquè lo de dins no és fort. Crec que la diferència està aquí.

3. Andrés Vial, Espai Colona

¿Cómo empezó Espai Colona?

Empezamos Rosario y yo en un lugar nuevo, ya teníamos currículum de antes, y era comenzar de cero. Ella entró en el MACBA y entre los dos habíamos conocido a gente, teníamos ganas de hacer un proyecto personal. Ya teníamos experiencia con Artist Run Space en Chile y trajimos

esta experiencia. Teníamos una necesidad. La otra cosa es también “cómo nos visibilizamos”. Partimos con artistas cercanas, de Latino América. Nos fuimos encontrando, a veces no venía nadie a las exposiciones pero de pronto, te invitan a esto, te invitan a lo otro... y empiezas a hacer contactos y la gente ver que está funcionando, hasta que nos ofrecen este espacio.

Para mi investigación he distinguido entre dos tipos de emprendedor: por oportunidad y por necesidad. ¿Qué opinas de esta clasificación?

Realmente, creo que la distinción no es necesaria porque casi todos hemos empezado con una necesidad de crear algo y los que hemos seguido adelante es porque hemos encontrado realmente lo que nos gusta. Pero ahora ya no tiene solo que ver la investigación que cada uno lleva o proyecta sobre lo que le interesa hacer. No sé, han aparecido ciertos intereses que tienen más que ver con el artista como figura, como de qué manera me posiciono yo, con mi nombre, más que el trabajo que yo realizo y hay un montón de gente. La sociedad individualista, y en el arte creo que es todavía más fuerte.

¿Por qué crees que no hay diferencia?

Porque todos seguimos el mismo camino. Empezar un proyecto genera mucha pasión, seas el tipo de emprendedor que seas, y expectativas por una parte pero mucha frustración por otra para conseguirlo, porque efectivamente durante mucho tiempo eso no va a ocurrir, y en el caso de ocurrir hasta qué punto mi carrera se ve truncada por una necesidad de por ejemplo por un producto artístico y te van a seguir pidiendo lo mismo. Tu logras profundizar esos y además empiezas a acceder. Tu luego empiezas a subir tu estilo de vida y necesitas acceder a un cierto estilo de vida y qué pasa cuando se corta, porque se corta en algún minuto. Porque esto es pasajero y muy incierto, y a veces hay dinero y a veces no, y cuando tu empiezas a replicar todo el tema de la experimentación que has ido ganando desde los veinte, desde los treinta, tu tendrías que ser capaz de sufrir, de poder trabajar sin mucho dinero pero también empiezas a requerir más métodos, porque tu vida también va aumentando de costes, y en un minuto se corta. Porque hay un momento en el que se tenía que experimentar y hacer esas cosas. Tienes que preguntarte si es una carrera o no de aguante, de soportar. ¿Que si no hay tanta pasión te agotes antes? Puede ser, pero todos somos conscientes del mismo camino. También depende del estilo de vida... Más que necesidad u oportunidad, depende de qué quieres con tu proyecto. ¿Es para siempre? Entonces paciencia... ¿Es pasajero, es como un hobby?

Si quieres estar a otro lugar, que es más a largo plazo, tienes que aguantar y aguantar, postular a convocatorias públicas. Todos los sistemas, por ejemplo, Barcelona, Santiago... tienen una ruta para llegar a tales cosas, por ejemplo: tu partes , lo primero que haces en Santiago o en BCN es exponer con los colegas, te inventas una exposición de final de año, con más amigos... Eso es lo primero. El siguiente paso es, hay rutas valoratorias, aquí hay Casa de Yoga, Can Felipa... tu te puedes armar un cierto camino para llegar... a qué? Llegas un punto en que el salto siguiente es mirar hacia afuera. Y tu ves que aquí en Barcelona muchas veces no, te sigues quedando adentro. Todos terminamos un poco aprisionados en un sistema que bueno, va tirando pero claro, qué pasa con los de afuera. El otro día se hablaba de internacionalización, tiene que haber o no? Quizás BCN ya es suficiente internacional, pero el problema está en que el sistema en si es precario, no hay dinero. Sala de Yoga te da 700 euros, Can Felipa otra 700... Entre medio te llamará algún comisario y por obra realizada te pagarán unos 300 euros, una cosa así. Después dices “ya pasé por esas dos”, ya me conoces un poco, voy a BCN producción que es la capella... Y ya partes con 3000 euros. Y después qué? ¿Qué viene después? Aquí es el punto crítico que todos, hayamos superado los obstaculos que sean, llegamos.

Si te tienes que mojar, ¿eres emprendedor por necesidad o por oportunidad?

Oportunidad. Espai Colona nació como un proyecto personal con mi mujer para realizar nuestra visión y buscar un cambio política y social. Es en lo que creíamos.

El tema de la pasión que has mencionado antes. ¿Cómo juega en todo esto?

Honestamente, no todos son tan buenos en el asunto y también pueden gustar mucho del arte pero da igual, yo sigo haciendo mis cosas. Pero bueno, cómo combino esto: la pasión y lo que puede gustar, lo que se me pide, por ejemplo. Nunca será, ni para mi ni para otros, mi fuente primaria de ingresos. Yo era profesor, era ayudante de otra artista, a veces tenía montajes... Y el resto del tiempo en mi proyecto. Te faltan horas. No es como ser un economista que tu entras en la oficina, tienes tu horario de tal hora a tal hora, porque hay un método, pero como emprendedor cultural tu tienes que hacerte el método. Y es agotador pero lo haces a viento y marea, aunque hay muchos conflictos todo el tiempo.

¿Qué tipo de conflictos?

De todo tipo. Las condiciones del entorno, la guerra con los valores políticos... Ceder o no ceder para comer, esta es la pregunta.

¿Ceder tu, digamos, independencia de hacer lo que realmente quieres?

Es como cuando tu entras en un espacio independiente, nos quieren financiar las cosas, por ejemplo nosotros somos muy ecológicos, y viene Monsanto “me interesa para mi imagen corporativo el que tu como espacio yo te financie esto pero bueno, tenéis que suavizar un poco el discurso...” Hay estas manipulaciones. Ya te está pasando 100.000 euros al año para que funcione y te estás bajando un poco los pantalones. Y esta pornografía entre política y tal... ¿dónde está el límite? Claro, la pasión y la independencia dónde quedan... Pero la independencia según qué... Y bueno, te puedes demorar tres años más pero en tres años más puedes esperar a que venga una empresa que sí congenia mucho más con tus ideas y tu no vas a tener que ceder. Tres años más que tienes que luchar pero vale la pena. El beneficio será exponencialmente más grande. De qué manera yo me freno un poco y voy más allá... Mutuo tiene super claro cuál es su lugar y nosotros no tenemos contacto con ellos pero no hay una conexión total. Es una línea pero no invalidatoria. Cada uno tiene que saber, pero tiene que haber una cierta consciencia.

Por ejemplo, a nosotros nos iba a llegar un presupuesto si hacíamos de nuestro espacio una asociación cultural oficial. Pero nuestro espacio es nuestra casa también! Entonces no, el dinero tiene que venir desde otro sitio... Tienes dos opciones: o funcionas como colectivo porque entonces puedes ser no oficial, y la otra es que te oficialices. Pero con la primera te abre más puertas, es más precario pero ganas independencia. Hay alternativas.

Nuestra línea te exige a la vez ciertas responsabilidades, cierta política y bueno, así tiene que mantenerse Colona.

No muchos lo logran, lo de mantenerse en sus valores. ¿Quién puede rendirse más fácilmente?

Es por cansancio. El otro día hablábamos de artistas conceptuales que durante su vida han manejado cierta independencia, cero presupuesto... 40 años trabajando así. Y de repente llega un galerista o un comisario dice “mira este artista”. Y de pronto le empieza a llegar cierto dinero, lleva años peleando... Esta independencia tiene un coste, una cantidad de años para la validación. ¿Ahora vas a ceder tu independencia? Es complejo porque estás todo el tiempo en esta dinámica, es muy agotador. ¿Hasta qué límite uno es capaz de aguantar esto?

Es lo que decía antes, la pasión mueve mucho las cosas pero es agotador y hay muchas cosas en juego. Yo ya tengo 37 años, una mujer y un hijo, entonces te lo planteas, porque el dinero no es importante pero sí que hay una necesidad de generar dinero.

Hay un espacio aquí al lado - Mutuo- que es un misterio cómo funciona. Se dice que ellos le cobran a los artistas por exponer. Yo no lo sé. No sé cuál es la metodología. Pero por ejemplo,

esto cuando no te genera ningún conflicto político, claro, yo trabajo con arte político pero ah pero bueno Mango quiere hacer un evento aquí en el espacio porque son 10.000 euros... De qué manera uno coordina que no te duela, porque te afecta también, a nivel de imagen y no te beneficiará en un futuro. Es como el Macba cuando hace estos inventos que son el 25% de sus ingresos anuales y hace eventos que no pegan con sus valores... ¿Por qué lo hace? ¿Qué necesidad tiene el Macba? ¿Es que el dinero te pervierte cuando lo consigues?

Hablando de dinero...

El dinero no tiene que ser una prioridad, sino a largo plazo vas a fallar. Puedes aceptar una marca y te salvará el primer mes de vida de tu proyecto pero en un futuro fallará porque tiembla. Hoy en día, hay mucha preocupación sobre quién entrega el dinero aquí. ¿Quién quiero que me absorba? Nosotros establecemos los límites acá... Está bien que no todos vayan en la misma dirección, que unos decidan otros métodos... La cantidad de galerías que hay en Barcelona es impactante. ¿Quién compra esto? Nadie compra. ¿Cuál es la economía detrás de estas galerías? Se dice que no existen coleccionistas... Es un misterio. Es como tener una galería para matar el tiempo... Gente que te dice que tiene una galería pero que además tenía una inmobiliaria, un bar de tapas...

¿Cómo fue el llegar a Barcelona y empezar un proyecto? En relación a todos estos factores que hemos mencionado...

Es que aquí hay un tema legal muy complicado. Nosotros ya veníamos un poco coaccionados porque los extranjeros de nuestro país sólo pueden buscar un trabajo de tal horas en concordancia a lo que has estudiado... Y claro, los dos habíamos hecho cosas de arte y fue como “mierda...” porque la situación aquí también es crítica.

La oferta de trabajo cultural no es mucha, cierto. Y si la hay, la detesto, es la figura del becario, que es como un chico que lo explotan, que existe en todos los ámbitos eh, que lo sobreexplotan a cambio de nada, porque no le ofrecen nada, porque claro, ven que existe la necesidad que ven que alguien necesita conseguir algo. Es muy vergonzoso, porque la cultura... No somos capaces de entregarnos a ella, seas del partido político que seas.

En nuestro caso, el primer año nos rendimos porque aunque el dinero no es importante, tienes una familia y necesitas generar dinero. Ya teníamos los pasajes a Chile comprados para volver pero mira, al final, te das cuenta del poder de los contactos y sobretodo de la cooperación, del capital humano. Vas hablando, te van invitando... Y decidimos darle otra oportunidad aunque todo estaba en nuestra contra. No nos conocían, no había soporte... No nos favorecían para nada las

condiciones. Entonces bueno, este segundo año empieza a correrse la voz, yo empiezo a aplicar a ciertas cosas y empiezan a resultar cosas. Se logra algo que en un principio se pensaba que iba a ser más a corto plazo. Pasa por una gran ruta hasta que empieza la carrera de verdad.

Siempre se puede llegar a un acuerdo, siempre siendo coherente con tu política porque entonces es más fácil que un artista se crea tu discurso, porque sabe que lo dices de verdad, con pasión.

Hubo un miedo a fracasar desde el principio y casi os vence.

El miedo al fracaso es constante, no fue solo al principio, y para cualquier tipo de emprendedor, también te lo digo. No fue tan por el hecho de empezar todo el proyecto pero de empezar de cero en un nuevo país. Todo es más complicado y tal... Luego el proyecto va creciendo y entiendes el método que llevas con él... El riesgo tampoco es tan alto en nuestro caso porque si termina Espai Colona termina y no perdemos nada en cuanto a dinero hablando, perdemos nuestro proyecto personal pero el estilo del proyecto no lleva un riesgo implícito más grande. Pero siempre hay el miedo a pedir tales fondos y no recibirlos, a no conectar, a no cooperar... Es emprendedoría, es inevitable pero se supera si quieres.

Con unas condiciones tan precarias como explicas, ¿tu crees que esto influye en que la gente deje de emprender en el sector cultural?

Sí, pero la gente sigue haciéndolo. Lo que pasa es que hay un mundo que la gente de escuelas como Bellas Artes tiene que entender, no solamente existe el mundo de la producción de obras, sino que el sistema necesita artistas que se encarguen del montaje, por ejemplo. Que hay artistas que crean y contribuyen en la sociedad.

¿No os planteasteis dejarlo y buscar un trabajo? Porque al final, el proyecto continuó.

No, porque hay alternativas al no tener ingresos. Los contactos? Te salvan. La cooperatividad en cultura es esencial y son cosas que no te frenan.

La emprendedoría, al fin y al cabo es el “voy a cobrar lo mismo o menos pero al menos hago algo que me gusta”. Para qué voy a meterme en tal cosa... Pero la emprendedoría es algo que tiene que ver con un aspecto económico directamente, y de hecho es algo que viene del neoliberalismo muy brusco... y yo creo que aparece un poco el “de qué manera colaboramos entre todos para lograr una economía ecosustentable” y creo que por allí va dirigido el asunto futuro. A mi me da la sensación que por ahí hay una escapatoria del sistema porque la emprendedoría es algo que efectivamente lo que hace es... una forma de protesta a esta incapacidad de los sistemas a entregarte una condición digna pero que de alguna manera lo que ha hecho es hacer del individuo

algo tremendamente importante y replica el sistema anterior y decir “yo me las bato por mi mismo para lograr subsistir” porque es muy bestia porque se trata de “yo, yo yo” pero se logra hacer un sistema alternativo en el que bueno, si no puedo me alio con este y logramos establecer un microsistema de colaboraciones, y eso en cultura al menos, es super importante, las redes, el “okey yo no puedo hacer esto pero se lo dejo a este” y claro, empezamos un poco a funcionar la organicidad del sistema. En base a esto, los espacios independientes que hay muchos... porque estamos conectados, sabemos bien por ejemplo, qué se necesita y no, nos juntamos, conversamos y en base a esto tratamos de actuar en bloque. No que uno se arrance y se adelante porque le ofrecen dinero por otro sitio... Tiene que haber una especie de correlación entre lo que pienso políticamente, mis valores, y cómo lo consigo.

En otras palabras, las condiciones pésimas te motivaron a buscar alternativas. No te bloquearon las intenciones a emprender, como digo yo.

Rosario: Antes hacíamos exposiciones cada tres semanas y era tanto trabajo, el bajar, subir, el niño por la casa, el perro, etcétera, mucho trabajo y total, no recibimos ningún ingreso y ninguna institución grande, ningún sponsor nos da soporte... Pero cuando termina... las extrañamos. Porque nos apasiona, no sólo nosotros disfrutamos con el proceso sino la gente, se generan muchas conversaciones. Esto hace que valga la pena.

Andrés: Pasamos nuestra primera crisis pero luego te das cuenta de que puedes superarlo, que hay alternativas. Claro que te motiva pero es verdad que también te tiene que gustar el esforzarte, el querer más y no rendirte. Lo que todo tiene un límite... Ahora claro, es decir “no tenemos recursos pero entonces nos dedicamos al arte colaborativo”. Que está bien pero se está, como toda rama vinculada al arte, tiene un límite y no puede ser todo. Porque ahora todo es colaborativo. Pero tiene que haber una diversificación. No hay dinero, ah bueno, pues todos al arte colaborativo. Estos hacían arte con cero pesos, en los años 70. De qué manera las escuelas nos enseñan a trabajar arte con poco. En la escuela nos obligaban que las obras cada mes costaron sólo 50 céntimos y te obligaban a buscar los recursos. Porque no sabías si el día de mañana tendrías dinero para hacerlo.

Rosario: sí que es interesante como todos los espacios de Barcelona funcionan de manera diferente, de manera de cómo se financia cada proyecto. Una fundación pública pero también una home session que funciona como un privado.

¿Qué falla en el sistema? ¿Por qué tanta indignación con el entorno de la emprendedoría?

Mira, un ejemplo. Hay una residencia de artistas aquí que políticamente lo tienen super claro cómo lo quieren hacer que claro, hoy en día, ellos no tendrían que estar tocando tanta puerta ni pidiendo tantos fondos públicos. Tienen una trayectoria impresionante. Cuando llevas 10 años haciendo algo, wow. “Usted me han demostrado que cada año logran hacer 2-3 exposiciones super top que todo el mundo habla de ellas y claro, porque van a tener que estar rescando todo el tiempo el monedero”. Para mi es un caso emblemático. En vez de tanto papeleo interno, de tanta “ah mándame un formulario”; deberían tener gente capacitada dentro que estuviera en la calle. Un tipo, un par de personas, un comisario que sea el que les va diciendo lo que va viendo, quien merece ser realmente financiado y quién no. Pon el financiamiento en el lugar correcto y adecuado. Las cosas empezarán a funcionar distinto, muchos proyectos seguirían adelante. Allí hay un error que no sé hasta qué cierto punto el macrosistema está dispuesto a arreglar. Va más allá de soporte financiero... Se tiene que observar y saber lo que vale la pena. Al fin y al cabo, quien recibe el dinero siempre son los mimos y los otros quedamos allí... Esto o tienes paciencia, o aguantas, o a la larga, o acabas cediendo tu independencia como decíamos, o te rindes... Porque en resumen, todo vuelve, dinero importante no pero hay cosas que mantener, especialmente cuando ya te haces mayor.

El tema del dinero, la pasión, el miedo a fracasar... Pues es igual para todos.

Como he dicho, todos hacemos exactamente la misma ruta. Es mucho cansancio y depende más que de tu motivación inicial, de qué quieres tu con tu proyecto, del estilo de vida que llevas... No es lo mismo para un joven de 25 años que para un hombre de 40 como yo con una familia. Cuando emprendes sabes a lo que vas. ¿Puede alguien menos confiado abandonar más temprano? Sí. ¿Puede alguien que por necesidad necesita generar dinero vender sus valores más rápido? Sí... Pero no creo que sea la clave para entenderlo todo y si influye es de manera muy poco significativa.

4. Ferran Tot, ArtistLove

Quina va ser la teva motivació per començar el projecte? En quin tipus d'emprenedor et sents més identificat?

Primer va ser un rebuig cap al treball actual. La idea de treballar 11 mesos a l'any i tenir 1 de vacances mai m'havia encaixat i llavors com això ja em va fer començar-me a plantejar "hòstia és que jo vull treballar d'una manera diferent". Llavors va ser el començar a buscar una mica el fer algu que t'agradi i que no sigui un "aviam quan arriba el cap de setmana". Tenia molt clar que havia de trobar la meva passió i que això em serviria per seguir endavant cada dia. Tot va néixer a Àfrica que jo buscava diferents maneres de viure, el tema dels diners per mi sempre ha estat totalment secundari, i vaig anar a buscar una comunitat d'aquestes nòmades però al ser blanc va ser molt complicat. Si ho hagués trobat, m'hagués quedat. Sempre m'havia sentit molt fora del primer món, fora del sistema. Però ja era el final del viatge i estava rallat. Vaig anar a fer unes fotos a la posta de Sol a la platja i em vaig trobar uns nens. Vam començar a fer-nos fotos, a escriure el nostre nom a les roques... però no compartíem idioma i no hi havia comunicació. Jo els hi vaig dir "demà quedem aquí i pintem tots junts" i jo en plan "no sé si m'han entès...". I l'endemà la sorpresa va ser que no estaven només aquells nens sinó tots els nens del poble esperant-me, amb els pares i mares... Vam començar a pintar i va ser molt màgic. I en aquell moment vaig descobrir això, que l'art i l'amor són llenguatges universals que unien a les cultures i vaig viure tan aquell moment que vaig saber que havia de viure d'això. Així va néixer ArtisLove.

La paraula passió és molt constant al teu discurs. Creus que la passió té la mateixa influència en emprenedors per necessitat?

El tema és que hi ha diferents tipus de passió: hi ha passió endògena, intrínscica i passió extrínscica. És a dir, passió per naturalesa, perquè algu t'apassiona o passió per la inspiració, o per la desesperació... El problema és quan no et mou, quan estàs en una situació de desesperació i no et mou. Llavors no hi ha passió. Qualsevol dels tipus de passió és igual de vàlida. Jo crec que és igual de forta però són situacions diferents i llavors a la gent li motiven aspectes i temes diferents d'emprenedoria, li motiven coses personals externes i personals diferents.

Lo fàcil a vegades no t'escau gens. La desesperació és gent que en veritat és una mica com jo vaig començar, el dir "jo no vull estar a un treball de 8 a 5 en una feina que no m'agrada". Llavors tu has de buscar i el motor és la passió, el que et mou a buscar una solució a això. És el que comença a articular tots els engranatges perquè comenci a sortir tot.

I tu al principi vas començar el projecte però com va influir la por al fracàs. No et frenava?

La por al fracàs sempre hi és i de fet el problema és que la societat és que quan tu l'oblides, tota la gent t'ho va dient "què estàs fent, per què no busques una feina normal i en el teu temps lliure fas lo que et doni la gana?" i tu mateix també t'ho dius... Moltes vegades és més forta la passió que et porta cap endavant que no la por. Sempre hi és, al principi i durant el procés... La por sobretot a la incertesa, en el tema de l'emprenedoria no saps què passarà demà. No tens un sou assegurat.

Si et compares a quan vas començar a ara a nivell d'habilitats, de saber parlar amb gent, negociar... Quines diferències veus?

Millores en tots els aspectes i molt i això de fet és el que més m'agrada de l'emprenedoria, que t'obliga a créixer cada dia, no fas un treball que després et deixa indiferent. Et trobes amb mil fronts que dius "no en tinc ni idea", jo he estudiat psicologia i he de fer coses d'economia, d'ADE, etc. Les opcions són: o busques algu - la cosa és que si no tens pasta d'inici... o trobes voluntariat i tal, que la gent ja està cansada d'això... - o t'ho montes tu pel teu compte i aprens tu sol. De números, d'hisenda, no en tenia ni idea. T'informes, demanes ajuda i Internet et salva el món.

Mires enrera i dius "he après molt". No et frena, no. Però t'ha d'agradar el créixer, el desenvolupar-te. L'emprenedoria no està feta per tot, n'hi ha que necessitem seguir avançant. És molt més enriquidor perquè mires enrere i dius "tot això ho he creat jo".

Abans has mencionat el tema de la independència que tu vas premiar des d'un principi. Això et va animar a emprendre, doncs. Però més enllà de tema d'horaris, com entens la independència a nivell de valors.

Jo crec que si tens la necessitat de tenir ingressos perquè clar, emprenedor de necessitat que no troba curro i que necessita diners, jo crec que és més probable que al final es vengui en una idea que realment ell no havia començat. Tot són passos i al final encara que al principi et venguis en una cosa, jo volia dissenyar taules d'skate i vaig començar a dissenyar en discoteques... i jo no sóc molt afí al tema discoteques però hi ha nivell i nivells de perversió.

Ha passat amb ArtistLove?

Fins al moment no però ens ho hem qüestionat perquè a l'hora de buscar sponsors som una entitat que treballa amb nens... I un cop va venir un noi molt crack en financiació d'ONGs i ens va dir que ell havia aconseguit per a la seva ONG 50.000 euros de Nike. Clar dius, Nike és el cas que

més xoca amb la nostra organització. Estàs ajudant a aquest nen de la Índia perquè tu puguis pintar... Això és un extrem però ha passat. Ara, hi ha altres coses que dius “on fiques tu la línia” de per aquí a baix no, però és on tu dius “per aquí ja no passo”. Empreses que maltractin el medi ambient, els animals, els nens, no...

Un emprenedor per necessitat doncs, potser per desesperació el tema dels diners pot ser més important però en el teu cas, l'emprenedor més apassionat que he conegut mai, sé de primera línia que el salari queda en segon pla.

Com deia, hi ha diferents tipus de motivació i jo no estic fent això directament per guanyar-me un sou. El meu objectiu va molt més enllà d'això. Ho he estat reflexionant al llarg del temps perquè molta gent et diu “no cobres i tens 28 anys” i el tema és que en un punt - no vull això- em seria igual viure tota la vida amb la meva família i ajudar al món a ser una mica millor. Crec que ajudar a la gent que ho necessita és la meva prioritat, a que el món sigui més just. Els diners van com a secundari, mai he prioritzat el meu sou. No dic que lo altre sigui negatiu, que la gent vulgui cobrar de lo que fa, és igual de lícit. Tot mi és molt més enfocat a un objectiu global, no personal. Ja saps, a mi el que m'inspira no són els diners. Crec que els diners ens acaben pervertint.

Sobre l'entorn de Barcelona per emprendre. Això fins a quin punt frena?

Jo crec que dificulta però no t'impossibilita, que és el tema de com el que deiem amb la por al fracàs perquè evidentment, si tinguessis una educació... Ara que he de posar preus als meus treballs, jo dic això val “8000” i em donen 8000 i és com “vale, abans de ficar el 8000 m'acollono, no seria més fàcil que ells em possessin el preu?” Perquè ens han educat a ser assalariats i a no crear. A la meua Universitat tota la gent feiem els mateixos treballs, analitzar la mateixa situació... i no tens ni un espai de creativitat de “jo vull investigar sobre això” perquè tots som molt diferents i podríem aportar moltes més coses, i ens han guiat tant que de fet, m'he trobat que col·legues que les hi han dit a la feina “has de crear un projecte” que es moren de por perquè t'has passat 20 anys d'educació que et diuen el que has de fer i si no ho fas com s'ha de fer és erroni.

A mi de fet, des dels 3 anys fins als 7 tots els meus dibuixos me'ls tixaven de malament. A mi em va pillar un bloqueig i des dels 7 als 12 no vaig dibuixar res.

La societat et limita ja no només formació per a l'emprenedoria sinó que no penalitzin l'error. Tots els grans èxits de la vida han estat fruit de molts errors. Falta suport social. Tu que penses que li deia la mare a l'home que li deia que volia crear un avió. Molta gent que lluita contra el sistema tenim el que tenim i la pena és que això no t'ho ensenyen a l'escola.

Translation of the interviews and codification.

1. Anna Fillat

First of all, I would like you to introduce yourself: what do you do, why do you consider yourself a cultural entrepreneur.

I studied Advertising & Public Relations but my interest was always on the arts, especially the drawing. But when I finished the degree, I found myself lost because I lacked experience on the artistic field to get a nice job, so it was difficult to find a job meeting my expectations. I tried to channel everything in a personal project that started with only an Instagram account, in which I posted - and keep posting - my works as a public portfolio and to start a networking. This, at the same time, boosted my creativity and my desire to experiment and innovate with new techniques, my desire to find a gap in the market.

So what is the real purpose of your project?

Of course the initial aim was to build a portfolio and to be prepared to find a job from my field, so the idea is to give up this freelance job after a while. I don't see entrepreneurship as a long-life career, for example. But it is true that the problem is that I never worked for a company before - related to what I do, of course- so I don't know if I will feel comfortable or if I will like it and perhaps then I will realize that it's better to stay in my own and try to build a consolidated brand. It also started as a way to feed myself, to boost my creativity and now it's my day-to-day like. The other day I was talking to the Mango's shoes designer and he was like 1,2- "I am so jealous because I also paint but after finding a good job that allows you to make a good living, you just give up because passion becomes something secondary, unless passion is even more powerful or that you have a clear objective like an art exhibition; you end up losing because you have other priorities?". And now this is happening to me, I've been two or three months in which I had a job - not from the cultural sector- and I gave up painting and drawing but having a project gives you a purpose.

The issue around the money, for example, we will deal with that in the following chapters. Before starting, I would like to know more in depth your motivation. According to the classification, do you consider yourself entrepreneur by opportunity or necessity?

It is complicated because sometimes I feel it's both. Once I was with a well-known designer, Sergi Delgado, and he asked me "what do you do? All these projects... Do you do them because you love to do it or to post them on Instagram?" And I was like... "Both, actually". So I guess there is a big part of necessity, because it's true that I do it because I enjoy the process but I need to post my works, to show them, so they can benefit me in a future. I am constantly preparing for the future, that's my goal.

Benefit you in a future? So I understand it's related to what you were saying about finding a nice job.

Exactly. 6- Job conditions are not good so you really need to be very prepared. That was a solution to that problem. But at the same time, the project helped me a lot to experiment, to combine, to innovate.

So... Necessity or opportunity?

Necessity, I would say. 2- The ideal would be to get well paid for what I do and keep doing what I love, of course.

Let's start with factors that may influence the entrepreneurial intentions. We talked a little bit about passion, the fact of doing something because you love it. Do you think passion may influence differently an opportunity entrepreneur than a necessity one?

1- Yes, definitely. But perhaps the difference is not as significant. I mean, in necessity entrepreneurs passion is a thing but maybe it's not as powerful. I mean, you become an entrepreneur by necessity, as the name indicates, so passion is not your main motivation. There are other circumstances behind and maybe passion is on the second place, not the first.

But for example, a necessity entrepreneur finds that the job conditions are not favourable. Instead of looking for a different job, he decided to start his own project even though there are new risks.

I think it's a mix of a lot of things. Saying "I want to do that" is finding ways to do it and try to be different. But maybe this means you need to adapt, do things differently and therefore, **1,5** - passion may be eclipsed because you need to adapt.

This reminds me of the independence factor. A lot of entrepreneurs decide to start a project also to gain more independence; not only for timing issues but also to have the freedom to do anything without strings.

Yes but again I think this issue has its limitations. But well, in my particular case, **5- I appreciate independence** because for example, in these last months I dedicated time to my project whenever I could and in some case I had to work in a project that didn't attract me, you can just give up and restart whenever you feel ready.

What about the other type of independence I mentioned? How it can affect to each type of entrepreneur?

Imagine you have a project with very sound values and a brand wants to sponsorize, I don't know, an art exhibition, but then there are always implicit conditions in the contract like "I want you to say or do this" so yes, that's another way to give up your independence.

Then, **1, 5- I think that cultural entrepreneurs who may feel more passionate about their project, maybe they are stronger at the time of saying "NO" but a necessity entrepreneur can be more vulnerable in giving up his independence. Passion makes you have a really strong pillars, it's what you created and more difficult to "move". The other way, you need to adapt a little bit and you lose personality so what may seem a good idea at first, maybe it can affect the entrepreneurial intentions in a long-term future because you lose something important as independence is.**

What about the risk of failure?

Lot of times I thought "what if I'm not good enough?". There is always this insecurity and **3- this blocks you to start a project because 4- you have to start from scratch and you don't know how, you don't have experience.** For example, I didn't have any followers at the beginning and when you go to a company and talk to people and show them your project, suddenly someone says "this is not good". Yes, this happened to me. **3- You feel down and your entrepreneurial intentions decrease because the failure is evident, then. In my case, it helped me a lot to have someone next to me who guided me, Óscar.**

This may be related to one's skills: the fact of talking to people, how to make contacts and negotiate. Is it important?

Totally. 4- I am acquiring this now and the fact of not having it blocks you a lot. You perceive higher the risk. I looked back and I find myself more insecure, how you stop yourself to innovate. Always the "if". But little by little you see results, you grow and your self-confidence increases. Then you believe your own story and you're more capable to show and justify what you do.

But it can also happen the other way around, that you are the best selling, that from the outside you look cool, know how to talk, make contacts, etcetera but at the end that your project says nothing. So yes, skills give you a good boost but at the end, what counts it's the value of your project, how it contributes to society.

But for example, theory says that a necessity entrepreneur may feel less confident towards his own skills because as it was something forced, he didn't acquire the necessary skills and experiences, and the other way around for opportunity entrepreneurs. What do you think of this hypotheses?

1, 4- I see something of truth on it. An opportunity entrepreneur will articulate his speech with more passion. If your speech is clear, your ideas are clear, even though the other agrees or not with you, it would be more trustworthy because you believe what you say. The other way... you are weaker and maybe you have doubts in your speech which makes you feel more insecure. But there are projects and projects.

What about the money previously mentioned? Does it have the same effect on opportunity and necessity entrepreneurs?

Well, I think that you can live for "the love of art" but there are limits because in the last months, 2- I've been working on projects for free and you think "okey, I don't mind because I enjoy doing it" but then you also think "my time is also worth it". 2- There is a moment when you need to stop; tell people that your work deserves to be recognized.

At the beginning, the fact of earning so little didn't influence my entrepreneurial intentions; you start like this but there is a moment that this lifestyle can affect you. Then, 2- if you're a necessity entrepreneurs you may be more aware of that and therefore, affect you negatively from the beginning, because the economic aim is clear, whereas an opportunity entrepreneur the "influence" may arrive later, not immediately.

Finally, I would like to talk about Barcelona as a place for cultural entrepreneurs. It is very said the paradoxe of “Barcelona, creative and cultural city” but then, the support is low but people keep doing it. To which degree that hinders your intentions?

A lot of people told me to make myself autonomous but is it worth it? **6-** Taxes are so high, there is no support for autonomous and even less for the ones from the cultural sector. I thought “the environment is not gonna make things easier for you”, so yes, that actually blocked my intentions to go beyond. But it’s also true, there are people who keep doing things. **1,6-** When something passions you and you believe in what you do, there are no obstacles, and you know it won’t be easier at the beginning but as I believe, I will know how to sell it and I will do it. I think passion gives you this, the belief. Otherwise, it’s more complicated if there are other types of motivation behind.

The number of opportunity entrepreneurs is much higher than the ones by necessity.

Perhaps the necessity ones do not perceive the benefit and therefore, they don’t even try. **1-** Passion is in a lower degree and therefore, they believe less. Besides, it’s also the city... **6-** there’s a lack of cultural education. We’re so moderns and whatever we are but there’s a clear lack of social support, not only money talking, but to appreciate more culture. I don’t think our society is aware of the importance of culture and creativity.

3. Marta Pérez, intrapreneur in TEDXBarcelona

How are you, Marta? Perhaps you can start telling us a little bit what you do.

Well, I have my job as a Product Manager but in my free time I work as an entrepreneur for TEDxBarcelona. Actually, now I’m responsible for TEDxWoman and basically, I do everything. It is a very innovative platform, we have a lot of freedom and responsibility. Now it’s been almost 4 years since I start collaborating with the organization.

Why do you do it?

I believe in TED, I believe in the project, in what they do and how we can contribute to society. It has a very deep meaning and I love that. Besides, as we have a lot of freedom, there’s a moment in which I can even reflect my own values and ideas.

For my investigation, I distinguish between opportunity and necessity entrepreneurs, and I explained to you previously “who is who”. According to what you say, I can tell you fit into the opportunity category.

Yes, clearly. Necessity... There's none because I don't get paid by TED and I have my job which I also love. It's the opportunity to collaborate with a platform that meets my values, 1- there's a lot of passion, otherwise, it would be pointless to do it. However, I understand that some opportunity entrepreneurs are not only those who are moved by passion or other things from the inside, but also money, so I don't know if I totally agree with this classification because the purpose behind is totally different.

Interesting this annotation. You mentioned the concept of “passion”. Is it everything for opportunity entrepreneurs like you?

In my case it is, and 1- I don't think I'm the only one who collaborates with organizations without getting paid for another reason than passion. Passion clearly stimulates you, you see an opportunity, and you find an organization and you say “here I can be myself and besides, I have the freedom to do it the way I want to”. In four years I have never seen any euro and I work a lot. But the day of the event comes and you're so proud... You see the messages move people, the audience and also yourself, that what you do is not superficial.

Do you think that passion can affect the entrepreneurial intentions differently to a necessity entrepreneur?

1- The thing is that entrepreneurship by necessity is that, at the end, also decides to entrepreneur. Why he does it, then? I think there's passion there also, the fact of saying “I want to do this”. It's true that maybe I don't see a necessity entrepreneur collaborating like I do with TED, perhaps more as a creator... The ones we are, how is the word you tell me...

Intrapreneur.

Yes, exactly, we are purely moved by passion. 1- Then if someone does that by necessity the passion exists, otherwise he would have taken the easiest way - like working somewhere else- but it's true that there's not too much patience. I mean, 1- someone by necessity probably wouldn't stay 4 years without getting paid; he gives up early because maybe his purpose is more personal.

So, according to what you say, a necessity entrepreneur can be hindered by the fact of not having an income.

2- If you want to work in the cultural sector, let's be honest, you can't expect to earn a lot. Or maybe not even this. And we all know this when we start! The majority, we do that for passion, and we have our job apart because it's the way it works. A necessity entrepreneur... or not only necessity, someone who finds the opportunity to earn more money, if he starts a project with the idea of earning money... I don't know, I will probably tell him to rethink his career. I wouldn't recommend him this way...

In my case, it does not stop me the fact of not earning an income with TED. I understand how it works and it's something you don't even think about it because it's obvious. The cultural sector is full of collaborators. That some companies exploit that is another issue... 1,2- but there are also collaborators because the passion exists, the love for the art, and to start a new project does not have nothing to do with money. Because you don't get paid but you also understand that the project doesn't have money.

Perhaps if there are more opportunity entrepreneurs than necessity entrepreneurs is because they are more aware of this economic issue?

It would make sense... And perhaps 1,2- also the fact of abandoning a project, it's what I was saying before, you need a lot of patience if you want to make a living with that, be perseverant, the same story again. If you have less passion than me, for example, and I don't know, you feel in a 5% more the necessity of having money, you won't move on. You will fall anytime.

What about having certain skills to entrepreneur? To which degree is that important?

When you are an entrepreneur you need to know a little bit of everything but something that surprised me when I started was how important was, apart of knowledge related to economy, etc, knowing how to talk to people and convince them. The power of contacts is endless and something you learn over the time. And at the end, I'm telling you something, 1,4- rather than how to do it is knowing what you say. You can be very good at negotiating but if you don't believe in your project... they will know it. That's the key, the fact of believing and talk with passion so the others will believe you.

But did it stop you at the beginning?

4- No because I started on TED knowing beforehand what type of organization was and I already believe in the project. 4- The rest of the things you learn them little by little, it's not something that stops you. The opposite, actually, it's the best way to learn about the outside world, how it works.

So, again... passion, believing in your project... play an important role in how you play your skills. What happens with those who are less passionate?

1- I think that initially it doesn't stop you but as I said, people will know in a future, because maybe your idea is good or not but your speech isn't complete because you're not talking with passion. This ends up affecting you in a long-term because they won't buy it. At the beginning, if you start in the entrepreneurial world, you know what this entails, that you will have to learn and to train your skills. Rather than skills, is the fact of believing... Then people will listen to you.

What about the risk of failure?

It's the same again. Fear to fail is always there but the obstacles are not obstacles. If you're afraid of doing it alone you think "i'll find someone who can help me" because it's what I want to do. Then,3- if you don't believe 100%, if the motivation is not as strong... you will always find obstacles and the risk of failure will be the perfect excuse to tell yourself "maybe wasn't worth it". There are ways and ways to overcome the obstacles that entrepreneurship entails but I don't know, you have the contacts, you have help and you're not alone. Don't worry, everyone is willing to help you.

Is the independence something you considered when starting at TED?

Well, actually not because I don't have independence when it comes down to schedules and timings. It's relative, because I also have my job and in TED, this specific day is the event. You are always working with deadlines. Perhaps a freelance is something he considers in a higher degree but not in my case.

But if we understand independence like "i have total freedom to do what I want" , this is something different because then I have this. I didn't know it would be like this at first; I just started by passion. But 5- perhaps it's true that the fact of being there for 4 years it's also thanks to this. I have bosses, yes, but they are not always behind me and everyday I can suggest my own ideas, suggest my topics. 5- It's my project and the fact of having this power encouraged me to stay because I can also represent what I think somehow.

Do you think it's something that necessity entrepreneurs also appreciate?

5- Actually, I think it's the aspect that perhaps encourages them the most to become entrepreneurs, even in a higher degree because as said, it's something I didn't think about it at first. The easy

thing for them would be to, I don't know, look for another job but instead they start something new. Perhaps they want a new lifestyle, a new system that they create themselves and do whatever they want, the way they want. It's a good thing of entrepreneurship, of course, it's not something that will stop you. Well, maybe those more conservationists and affiliated with the system.

But do you think that they can sell easily their project to a brand that doesn't really fit with the project than an opportunity entrepreneur?

Mmm.. I don't like the classification! It's more about who is passionate and who's not. 1,5- Those with more passion will fight until the end; those more interested in money, fame, etcetera, of course they would give up their project and therefore, their independence easily. But I think it's something you regret in the future and will make you feel down.

Finally, I would like to talk about the conditions of the environment for cultural entrepreneurs. Which is your perception?

6- The dynamism of Barcelona is undeniable, there are always things going on and it's very easy to find things, to find your passion. But this is in a level audience, let's say, but social and funding support... 6- There is no money for culture. We are TED, we are a big organization and in spite of that, we don't find sponsors or receive any funding. So you need to have initiative, be aware of the power of contacts again, and keep looking. It's the hardest part, actually.

So this dynamism is exhausting. To which degree did it block you?

I never thought of quitting TED but 6- many days you're upset, like "please, I need to find someone right now", and you're desperate. It makes you feel down, a lot. But the good thing is that you're not alone because we're a team and we always find a way out. There are always problems and when you forget why you are in TED because you're tired of not finding anyone who can come to speak for free, your colleague comes and reminds you your purpose. It's like I said before... It's complicated but at the end, entrepreneurship is this, and you're aware of that from the beginning. You need to be mentally prepared.

According to what you said before, can this hinder the intentions of a necessity entrepreneur easily?

6- They can be tired easily, yes, but also an opportunity entrepreneur that his opportunity is to make money... Then, of course, rather than dividing them into opportunity and necessity, I think

that which is the motivation behind is more important to understand this. It comes from the inside or from the outside? It needs to come from inside or in a long-term everything will fall apart...1,6- You need to be moved by passion, the desire of having another lifestyle in terms of works, the belief... Otherwise, the obstacles will always be obstacles. You don't find funding support? You will give up because you're not strong inside. I think here lies the difference.

3. Ferran Tort - ArtistLove

Which was your motivation to start ArtisLove? According to the two types of entrepreneurs I introduced you, with whom do you feel more identified with?

Well, firstly I [it all began as a rejection to the current job system. The idea of working 11 months every year and only have 1 month of holiday made me feel really out of place and this made me think "I need to work in a different way". So I started looking for something I liked so I didn't have to think "I'm looking forward to the weekend". I felt very confident that I had to find my passion and that it would help me to go on everyday.] Then, I went to Africa looking for new lifestyles, the money has always been secondary for me, so I went looking for a nomad community but being *white* was a handicap. I would have stayed, if I had found it. It was almost the end of the trip and I was really upset... I went to take some pictures on the beach and I found some children there. We started taking pictures together, to write our names on the rocks... but we didn't share a language and there was no communication. Somehow, I managed to tell them "tomorrow, come here and we will paint all together". Surprisingly, the day after not only those children came but the whole village, with the mothers and fathers... We just started painting and everything was magic. Then I realized that art and love are universal languages that brought cultures together and I knew I had to do that for living, that that was my purpose. That's how ArtisLove was born.

So basically, it all started with a necessity to escape the system but it became the best opportunity I could ever found. 1- Finding my passion saved my life.

You mention a lot the word passion. Do you think passion has the same influence on necessity entrepreneurs?

The thing is that I- there are different types of passion: there is endogenous, intrinsic passion and extrinsic passion. In other words, passion as a natural thing, because something moves you, or passion by inspiration and desperation. The problem is when you do nothing, when you're desperate and you don't make the next move. There's no passion, then. Any type of passion is valid. I think it's equally strong in both types of entrepreneurs but the situations are different and

people are motivated by different things. Me, myself I started with “desperate passion” because I didn’t want to work from 8am to 5pm everyday in a job I don’t enjoy. So you need to do something and 1- passion is the driving-force, what encourages you to find a solution. It’s the factor that sets in motion everything.

What about the risk of failure? Didn’t this factor hinder your intentions?

The fear of failure is always there and actually, when you forget about it, society brings it back to you: “what are you doing? why don’t you look for a normal job and in your free time you do whatever you want?”. And you also keep telling yourself the tale... 1- But sometimes passion is stronger. But yes, the risk is always there, especially the fear towards the uncertainty, which is very common on entrepreneurship because you don’t know what will happen tomorrow.

But if you fail, again, 1- passion may help you to move on. 1,3- Perhaps in necessity entrepreneurs, if the passion is not as strong, they may give up easily but I don’t know, passion is there and the obstacles become only challenges to overcome.

If you compare yourself when you started to who you are now in terms of skills, knowing how to talk to people and negotiate... What do you see?

You improve in a lot of things. Actually, that’s what I like the most about entrepreneurship, that makes you grow every day. You find yourself with lot of things that initially, you don’t have any clue on how to do it. I studied psychology and I need to work on things related to economy, ADE... The options are: or you look for someone who can help you - but if you don’t have money, you need to look for volunteers and people are tired of working for free... - or you learn on your own. About numbers, about everything. 4- Then you look back and it’s like “wow, you built THIS”. It doesn’t block you, no. But you need to enjoy changes, you need to be willing to grow. Entrepreneurship is not made for everyone. But when you decide to start a project, you know all these, so you accept the challenge. A challenge that should encourage you, rather than hinder you.

Independence is something you already mentioned but perhaps more focused on time availability. What about independence when it comes down to values?

Well, here 5- perhaps is where I see more difference between opportunity and necessity entrepreneurs. I think that if you have the necessity to have an income because, I don’t know, you can’t find a job and you need money, so it’s more likely that at the end you sell the project to an

idea that doesn't really fit with yours. For example, when I started -not with ArtisLove, just doing some projects as a freelance - I wanted to design skate boards and I started designing in nightclubs... and I'm not very keen on night clubs but there are levels and levels of perversion.

Have this happened with ArtistLove?

Not until the moment but we usually wonder this... Because when you're looking for sponsors we are an organization that works with children. One day, a friend who is very good at NGO's fundings told us he acquired 50.000€ for his NGO from Nike. Then you think... Okey, Nike is a radical example but it would be illogical to get funding from them because all the exploitation issues, etcetera. But you need to draw a line. In our case, no way we deal with companies who mistreat the environment, the animals, children...

A necessity entrepreneur, then, according to what you said, may give more importance to money, may be one factor that influence positively to his entrepreneurial intentions. What do you think about that? Which influence has the money in passionate entrepreneurs like you?

Again, there are different types of motivation and 2- I'm not doing this to earn an income. My objective goes beyond this. I've been thinking of that over the time because many people tells you "you don't get paid and you're 28" but I don't know, I wouldn't care live all my life at home with my family so I could be able to help the world. I think helping people who need it is my priority. 2- Money is secondary, definitely. I'm not saying the other way is negative, it's equally fair that people wanna get paid for what they do but in my case, everything is more focused on a global objective, not personal. Money perverts us at the end.

About the environment in Barcelona to become a cultural entrepreneurs. According to my survey, the conditions are clearly not very positive. And you confirmed that also. How can this hinder your intentions?

6- I think it difficults your process but it doesn't make it impossible. It's like the risk of failure... There's a problem with the education, that's the bottom line of the issue. Now I have to price my works and I say "This costs 8000€" and they pay me 8000€... and I always think "It would be easier if they put the price". Because we learnt through education that this is the way... Not to create. In my University we all used to do the same project, to analyse the same situation and there was no place for creativity. We are all different and we could contribute with different things, perspectives. Now, some of my friends need to start a project and they are so scared, because for 20 years they've been told what to do and if you don't do it that way, you're mistaken.

Actually, when I was 3 all my drawings were told to be wrong. So I went through a mental block from 7 to 12, I couldn't draw anything. 6- Society limits you not only in terms of education but also they penalize your mistakes. But think about it, what do you think the mother of the man who wanted to build a plane say to him? "Mom, I want to build a piece of metal who carries people by the sky!". 6- Lacks a lot of social support and therefore, there are lot of things going wrong. But again, obstacles become challenges and passion, independence can be stronger. Some may give up easily if they see the conditions are not on their side, that's true, but that will happen if they didn't really believe in what they did.

4- Andrés Vial (with some aportations by Rosario), Espai Colona

How did Espai Colona start?

Rosario and I started in a new place [they come from Chile], we had our experience but it was time to start from the scratch. She started working in MACBA and the two of us started meeting people and we were looking forward to start a personal project. We already had experience with Artist Run Space in Chile and we brought this experience here. We had a necessity. It was hard, the thing of "how we position ourselves", so we started with artists from Latin America and little by little, you are invited to this, to the other... and you create a social network and things start working...

For my investigation, I distinguish two types of entrepreneurs: by opportunity and necessity. What do you think of this classification?

Honestly, 1- I don't think the classification is necessary because we all start with the need to create something and the ones we carried on is because they found what they really love. But now it goes beyond the project each of us create. I don't know, now it has more to do with the artist as a character, how I position myself, with my name, rather than the work I do. Individualistic society and I think it's even stronger in the art.

But why do you think there's no difference?

Because we all walk the same path. 1- Starting a project generates a lot of passion, regardless of the type of entrepreneur you are, and expectations too but on the other hand, frustration to get it, because of course, during a lot of time, this is not going to happen and when it does, to which

degree my career will be cut short by a necessity, for example, an artistic product and if they will keep asking you to do the same; they ask you to give up. I mean, then you need to improve your lifestyle but then your career is cut, because this happens at anytime. Because it's temporary and very uncertain, sometimes there's money, sometimes there's not... You have suffered and you're prepared to suffer, to be capable of working without any money but then you also need more resources for your day-to-day like, because your life requires more costs. You need to ask first if you are willing to suffer, to tolerate or not. 1- Perhaps if there's no passion you give up easily? I don't know, but we are all aware of the same path. It also depends on your lifestyle... Rather than opportunity and necessity, depends on what do you expect from your project. Is it forever or is it temporary?

If it's a long-term thing, you need to suffer, request public subsidies... All the systems, all the people have the same route. For example, what you do first in Santiago or Barcelona is to make an art exhibition with your friends... That's the first step. The next step, for example, in our case, is asking Casa Yoga, Can Felipa... you design your way to get... where? The next step is perhaps to look outside. We all end up a little imprisoned in the system. The other day the concept of internationalization came up... Do we need that or not? 6- Perhaps Barcelona is international enough but the problem is that the system is terrible, there's no money. You get 300€ from Sala Yoga, another 700€ from Can Felipa... Perhaps some curator asks you to do something for 300€. And then, after these steps, people already know you and you can go to BCN production which is a big institution... Okey, you get 3000€. What after this? What comes after? This is the critical point to which we all arrive, no matter which type of entrepreneur you are.

But if you have to choose... opportunity or necessity?

Opportunity, then. Espai Colona was born as a personal project with my wife to realize our vision, to look for a political and social change.

The thing about passion that you mentioned before. What's its role?

Honestly, 1- we're not all as good at the business but who cares, I keep doing my things. The question is: how do I combine it? Passion and what may people like, what they ask me. Of course my project won't be every my primary source of income. But still, you're there and I dedicate all my time to the project. You need more hours. It's not like an economist that you step into the office, you have your schedule because there's a method, but as cultural entrepreneur you create the method. 1- It's exhausting but you keep doing it because you love it, even though there are a lot of conflicts all the time.

Which kind of conflicts?

Anytype. The conditions, the war with the political values... 2- To give up or not to make a living, that's the question.

Give up in which sense, exactly?

We run an independent space and they want to fund our things, for example, we're very ecologists and *Montsanto* comes and says "I'm interested, for my corporative image, to fund your space but you need to moderate your speech...". These manipulations exist. And you're like "he's giving you 100.000 euros every year so your project can work", so you give up. 1,5- So where is the limit? Of course, passion and freedom... where are they now?

And then, 5- you can choose to keep your independence and wait for three more years so finally a company that really fits your project came. Three more years of fighting but at the end, it will be worth it. The benefit will be exponentially higher. For example, *Mutuo* is very clear about who they are and we're not in contact with them because there is not a connection. They do things differently. Each of us needs to know who we are, we need to be aware of that.

For example, in our case, we were about to get a public budget if we turn our space into an official cultural association. But our space is our home too! Literally. So no, the money needs to come from somewhere else... You have two options: or you work as a collective because then you can stay non-official or you officialize your project. 5- With the first, it's more precarious but you keep your independence. There are alternatives. Our line requests certain responsibilities, certain politics and *Espai Colona* needs to stay that way.

Not anyone can, the thing of keeping their values. Who can give up easily?

This is very exhausting. The other day we were talking about conceptual artists that all their life had managed certain independence with zero budget... 40 years working like this. Suddenly, a curator comes like "look at this artist" and wants to provide him with money. All these years fighting... This independence has a cost. Now are you gonna give up your independence? It's complicated because you're always in that dynamic, it's very exhausting. 1- To which degree someone is willing to tolerate this? It's what I said before... passion moves a lot but it's

exhausting and there's a lot at stake. I'm 37, I have a wife and a kid, so you think about it, because 2- money is not important for me but at the same time, there is a need to make money.

Coming back to Mutuo, it's a mystery how it works. It is said they charge artists to bring their works. I don't know, I'm not aware of their methodology. But for example, if this doesn't generate any political conflict it's okay but... "oh, Mango wants to make an exhibition here and pays 10.000€". 5- This affects you, also your public image and won't benefit you in a future. It's like when MACBA wants to do these events that represent the 25% of their annual income, events that have nothing to do with their values... Why do they do it? Which necessity? Money perverts you once you get it or what?

Talking about money...

2- Money doesn't have to be a priority; otherwise you're gonna fail in a long-term. You can accept a brand and will save you the first month but in the future this doesn't work. Today, there's a lot of concern towards who hands the money here. We establish the limits here... But it's okay that we're not all going the same direction. The quantity of art galleries here in Barcelona is shocking but who buys that? Nobody buys! How their economies work? It is said there are no longer art collectionists... It's a mystery. It's like having an art gallery to kill your time. It's people who own an art gallery but at the same time a bar or whatever.

How was arriving in Barcelona and starting a new project? In relation to all these factors we've been mentioning...

There's a legal issue here. We were a little bit conditioned because foreign people from our country are only allowed to look for a job of certain hours in line with your studies. We both studied things related to art and it was like "shit..." 6- because we knew the situation in Barcelona was critical. The job offer is not a lot, true. And the conditions... The figure of the intern, I hate that. It's a boy who is being exploited in exchange of nothing, because they know the necessity exists. It's a disgraceful because we're not capable to turn ourselves truly into culture, whatever your ideology is.

In our case, 2- the first year actually we gave up because money is not important but you have a family and you need to make money. We already got our tickets to Chile but look, at the end, we started meeting people, cooperating... You start talking, they start being invited to places... So we decided to give the project another opportunity even though everything wasn't in our side.

They didn't know us, there wasn't any support... The conditions were so unfavourable. But at the end things start working on... You achieve something after a big journey. The key is to be coherent with your politics because then, 1- it's easier that someone believes your speech, because he then knows you're telling him the truth with passion.

So the risk of failure actually influence you at the beginning.

3- The risk of failure is constant, it wasn't only at the beginning and regardless of which type of entrepreneur you are, it influences you. It was also the fact of starting in a new country from the scratch... Everything looks more complicated. But then the project starts growing and you understand the method you bring with it... The risk isn't high for us because in case Espai Colona ceases to exist we don't lose anything, money talking, we lose our personal project but the style of the project doesn't entail a huge risk. But the risk of requesting funding and be declined, the risk to not connect, to not cooperate... 3- It's entrepreneurship, it's inescapable but you can overcome it.

With such precarious conditions you describe, how do you think this influences cultural entrepreneurs?

6- Yes, but people keep doing it. What happens is that the world with art schools needs to understand that not only exists the world of making pieces of art but also 6- that the system needs artists who create and contribute to society.

Wasn't option quitting the project and look for a job?

No, because 2- there alternatives to the fact of not having an income. Contacts save you, cooperativity in culture is essential and there are things that can't make you stop. Entrepreneurship, at the end, is "i'm gonna get paid the same or less but at least I do something I love". For which reason I will do anything else... But entrepreneurship is something that has something to do directly with economy, and actually it comes from a very violent neoliberalism thinking... and I think i was born from the thought "how can we collaborate all together to create an eco-sustainable economy". I have the impression that entrepreneurship is 6- the alternative to the current system because it's a way to protest, to show our inconformity with the system which cannot provide you with a fair condition. So what the individual does is something very important because he says "i'm gonna create it myself" and we create an alternative system all together, we establish a microsystem based on collaborations and this in culture is very important. The fact of saying "okey, I can't do this but I know someone who can...". In the case of the independent

spaces, we are all connected, we know what people need and what don't, we try to act as a whole. It has to exist a kind of correlation between what I think, my values and how I get them and find others like you.

In other words, the precarious conditions encourage you to look for alternatives. They don't hinder your entrepreneurial intentions, as I said.

Rosario: we used to organize exhibitions every three weeks and this implies a lot of work, going down, going up, the kid, the dog, etcetera, a lot of work, and we didn't receive any income, any kind of support.. 1- But when it finishes, we miss that. Because we just love it, we not only enjoy the process but also the people, the conversations. This makes it worth it.

Andrés: We went through our first crisis but then you realize you can overcome it, that there are alternatives. 6- Of course it encourages you but it's true that you need to enjoy working hard, the desire of more and never give up. Everything has a limit, though. 2- Now it's like "we don't have resources so let's make collaborative art". It's okay but now everything is collaborative and a diversification is needed. There's no money, okay, let's make collaborative art. It's a tribute to the 70's, when people used to make art with zero budget. In our school, they made us to create works of art with 50 centims because you couldn't know if you would have money the day of tomorrow.

What's wrong with the system in relation to cultural entrepreneurship?

Look, an example. There's an artist residence here in Barcelona that politically they are very sound and clear, how they wanna do it. So today, they shouldn't be begging for money, their career is impressive. When it's been 10 years, someone should say "you have proven well". So instead of all this internal papers and "oh, send me a form", we should have skilled people on the street. A guy, a couple of people, who worked as observers; these should be the ones telling who deserve to receive fundings and who doesn't. 6- We need to place the funding in the correct place. But well, is the macrosystem willing to solve this? 6- Things will start working differently and a lot of projects would have kept moving on. At the end, who receives the money are always the same. 6,2,5- This or you're patient, you tolerate, or at the end, you give up everything, your independence, everything... Everything comes back, money is not important but there are things you have to maintain, specially when you're my age.

So the money, passion, the risk of failure... It's the same for any type of entrepreneurs.

As I said, we all take the same route. It's exhausting and it depends a lot of what's your initial motivation, what do you expect from your project... It's not the same either for a young of 25 years old than for a man of 40 with a family. When you start a project, you know what implies.

2- Can someone less confident abandon earlier? Yes. Can someone which motivation is by necessity have the need to generate money quicker and therefore, sell their political values easily? Yes... But I don't think it's the key to understand everything and the difference in how this influence any type of entrepreneur, if exists, is not significant.

Table 31

Summary and order of the categories according to the codification guidelines (see table 2)

CATEGORY	Subcategory	Interviewee's speeches
Passion	"Passion affects differently opportunity and necessity entrepreneurs"	"But sometimes passion is stronger (in opportunity entrepreneurs)"
		"Perhaps in necessity entrepreneurs, if the passion is not as strong, they may give up easily."
		"I am so jealous because I also paint but after finding a good job that allows you to make a good living, you just give up because passion becomes something secondary, unless passion is even more powerful."
		"The difference is not as significant. I mean, in necessity entrepreneurs passion is a thing but maybe it's not as powerful. I mean, you become an entrepreneur by necessity, as the name indicates, so passion is not your main motivation. There are other circumstances behind and maybe passion is on the second place, not the first."
		"Passion may be eclipsed because you need to adapt. "

“I think that cultural entrepreneurs who may feel more passionate about their project, maybe they are stronger at the time of saying “NO” but a necessity entrepreneur can be more vulnerable in giving up his independence. Passion makes you have a really strong pillars, it’s what you created and more difficult to “move”.”

“An opportunity entrepreneur will articulate his speech with more passion (...)The other way... you are weaker and maybe you have doubts in your speech which makes you feel more insecure.”

“Someone by necessity probably wouldn’t stay 4 years without getting paid; he gives up early because maybe his purpose is more personal.”

“The fact of abandoning a project, it’s what I was saying before, you need a lot of patience if you want to make a living with that, be perseverant, the same story again. If you have less passion than me, for example, and I don’t know, you feel in a 5% more the necessity of having money, you won’t move on.”

“Passion does not affect differently opportunity and necess

“There are different types of passion: there is intrinsic passion and extrinsic passion. In other words, passion as a natural thing, because something moves you, or passion by inspiration and desperation. The problem is when you do nothing.”

“Passion is the driving-force, what encourages you to find a solution. It’s the factor that sets in motion everything.”

“The thing is that entrepreneurship by necessity is that, at the end, also decides to entrepreneur. Why he does it, then? I think there’s passion there also, the fact of saying “I want to do this”.”

“Then if someone does that by necessity the passion exists, otherwise he would have taken the easiest way - like working somewhere else.”

“Starting a project generates a lot of passion, regardless of the type of entrepreneur you are.”

General statements
(opportunity entrepreneurs)

“Finding my passion saved my life.”

“I don’t think I’m the only one who collaborates with organizations without getting paid for another reason than passion. Passion clearly stimulates you.”

“Those with more passion will fight until the end. You need to be moved by passion, the desire of having another lifestyle in terms of works, the belief... Otherwise, the obstacles will always be obstacles.”

“Perhaps if there’s no passion you give up easily.”

“It’s exhausting but you keep doing it because you love it.”

General statements
(necessity entrepreneurs)

“It all began as a rejection to the current job system (...) I felt very confident that I had to find my passion and that it would help me to go on everyday.”

“Finding my passion saved my life.”

“When something passions you and you believe in what you do, there are no obstacles.”

Income

“Income affects differently opportunity and necessity entrepreneurs”

“If you’re a necessity entrepreneurs you may be more aware of that and therefore, affect you negatively from the beginning, because the economic aim is clear, whereas an opportunity entrepreneur the “influence” may arrive later, not immediately.”

	<p>“If you have less passion than me, for example, and I don’t know, you feel in a 5% more the necessity of having money, you won’t move on.”</p>
	<p>“Can someone which motivation is by necessity have the need to generate money quicker and therefore, sell their political values easily? Yes...”</p>
<p>“Income does not affect differently opportunity and necessity entrepreneurs”</p>	<p>“If you want to work in the cultural sector, let’s be honest, you can’t expect to earn a lot. Or maybe not even this. And we all know this when we start!”</p>
<p>General statements (opportunity entrepreneurs)</p>	<p>“I’m not doing this to earn an income. My objective goes beyond this (...) Money is secondary.”</p>
	<p>“To give up or not to make a living, that’s the question.”</p>
	<p>“Money is not important for me but at the same time, there is a need to make money.”</p>
	<p>“Money doesn’t have to be a priority; otherwise you’re gonna fail in a long-term. You can accept a brand and will save you the first month but in the future this doesn’t work.”</p>
	<p>“The first year actually we gave up because money is not important but you have a family and you need to make money.”</p>
	<p>“There alternatives to the fact of not having an income. Contacts save you, cooperativity in culture is essential and there are things that can’t make you stop.”</p>
<p>General statements (necessity entrepreneurs)</p>	<p>“I am so jealous because I also paint but after finding a good job that allows you to make a good living, you just give up because passion becomes something secondary.”</p>
	<p>“The ideal would be to get well paid for what I do.”</p>

“I’ve been working on projects for free and you think “okey, I don’t mind because I enjoy doing it (...)There is a moment when you need to stop; tell people that your work deserves to be recognized.

At the beginning, the fact of earning so little didn’t influence my entrepreneurial intentions.”

Risk of failure

“Risk of failure affects differently opportunity and necessity entrepreneurs”

“Perhaps in necessity entrepreneurs, if the passion is not as strong, they may give up easily [in relation to risk of failure].”

“Risk of failure does not affect differently opportunity and necessity entrepreneurs”

“The risk of failure is constant, it wasn’t only at the beginning and regardless of which type of entrepreneur you are, it influences you.”

General statements (opportunity entrepreneurs)

“The obstacles are not obstacles (...) If you don’t believe 100%, if the motivation, the passion is not as strong... you will always find obstacles and the risk of failure will be the perfect excuse to tell yourself “maybe wasn’t worth it”.”

“It’s entrepreneurship, it’s inescapable but you can overcome it.”

General statements (necessity entrepreneurs)

“This blocks you to start a project (...) You feel down and your desire to entrepreneur decreases because the failure is evident, then. In my case, it helped me a lot to have someone next to me who guided me.”

Skills, knowledges and experiences

“Having or not the necessary skills affects differently opportunity and necessity entrepreneurs”

“An opportunity entrepreneur will articulate his speech with more passion. If you’re speech is clear, your ideas are clear, even though the other agrees or not with you, it would be more trustworthy because you believe what you say. The other way... you are weaker and maybe you have doubts in your speech which makes you feel more insecure.”

Having or not the necessary skills does not affect differently opportunity and necessity entrepreneurs”

-

General statements
(opportunity entrepreneurs)

“Then you look back and it’s like “wow, you built THIS”. It doesn’t block you, no. But you need to enjoy changes, you need to be willing to grow. Entrepreneurship is not made for everyone.”

“Rather than how to do it is knowing what you say. You can be very good at negotiating but if you don’t believe in your project... they will know it.”

“You learn them little by little, it’s not something that stops you. The opposite, actually, it’s the best way to learn about the outside world, how it works.”

General statements
(necessity entrepreneurs)

“This blocks you to start a project because you have to start from scratch and you don’t know how, you don’t have experience.”

“I am acquiring this now and the fact of not having it blocks you a lot. You perceive higher the risk.”

Independence “Independence affects differently opportunity and necessity entrepreneurs”

“Perhaps is where I see more difference between opportunity and necessity entrepreneurs. I think that if you have the necessity to have an income because, I don’t know, you can’t find a job and you need money, so it’s more likely that at the end you sell the project to an idea that doesn’t really fit with yours.”

“I think that cultural entrepreneurs who may feel more passionate about their project, maybe they are stronger at the time of saying “NO” but a necessity entrepreneur can be more vulnerable in giving up his independence (...) maybe it can affect the entrepreneurial intentions in a

long-term future because you lose something important as independence is.”

“Actually, I think it’s the aspect that perhaps encourages them [necessity entrepreneurs] the most to become entrepreneurs, even in a higher degree because as said, it’s something I didn’t think about it at first.”

“Independence does not affect -
differently opportunity and
necessity entrepreneurs”

General statements
(opportunity entrepreneurs)

“Perhaps it’s true that the fact of being there for 4 years it’s also thanks to this (...) It’s my project and the fact of having this power encouraged me to stay because I can also represent what I think somehow.”

“Those more interested in money, fame, etcetera, of course they would give up their project and therefore, their independence easily. But I think it’s something you regret in the future and will make you feel down.”

“You can choose to keep your independence and wait for three more years so finally a company that really fits your project came. Three more years of fighting but at the end, it will be worth it. The benefit will be exponentially higher.”

“With the first, it’s more precarious but you keep your independence. There are alternatives.”

“This affects you, also your public image and won’t benefit you in a future.”

General statements (necessity
entrepreneurs)

“I appreciate independence (...) you can just give up and restart whenever you feel ready.”

Environmental conditions

“(Negative) environmental conditions affect differently opportunity and necessity entrepreneurs”

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“(Negative) environmental conditions does not affect differently opportunity and necessity entrepreneurs”

“Precarious conditions? Yes, but we all keep doing it.”

General statements
(opportunity entrepreneurs)

“I think it difficults your process but it doesn’t make it impossible. It’s like the risk of failure... There’s a problem with the education, that’s the bottom line of the issue.”

“Lacks a lot of social support and therefore, there are lot of things going wrong.”

“Some may give up easily if they see the conditions are not on their side, that’s true, but that will happen if they didn’t really believe in what they did.”

“The dynamism of Barcelona is undeniable, there are always things going on and it’s very easy to find things but there’s no money for culture.”

“You need to be moved by passion, the desire of having another lifestyle in terms of works, the belief... Otherwise, the obstacles will always be obstacles. You don’t find funding support? You will give up because you’re not strong inside. I think here lies the difference.”

“The system is terrible, there’s no money.”

“We need to place the funding in the correct place (...). Things will start working differently and a lot of projects would have kept moving on.”

General statements (necessity entrepreneurs)

“Job conditions are not good so you really need to be very prepared.”

“Taxes are so high, there is no support for autonomous and even less for the ones from the cultural sector. I thought “the environment is not gonna make things easier for you”, so yes, that actually blocked my intentions to go beyond.”

“When something passions you and you believe in what you do, there are no obstacles, and you know it won’t be easier at the beginning but as I believe, I will know how to sell it and I will do it. I think passion gives you this, the belief.”

Opportunity and necessity entrepreneurs classification.

“I understand that some opportunity entrepreneurs are not only those who are moved by passion or other things from the inside, but also money, so I don’t know if I totally agree with this classification because the purpose behind is totally different.”

“I don’t like the classification! It’s more about who is passionate and who’s not.”

“Also an opportunity entrepreneur that his opportunity is to make money... Then, of course, rather than dividing them into opportunity and necessity, I think that which is the motivation behind is more important to understand this.”

“I don’t think the classification is necessary because we all start with the need to create something and the ones we carried on is because we found what we really love.”

“Rather than opportunity and necessity, depends on what do you expect from your project.”

