

# **Going Against the Odds: A Qualitative Study About the Entrepreneurial Process of Projects in Creative Industries**

Student Name: Maria Paula Trillos Gómez

Student Number: 500912

Supervisor: Pawan Bhansing

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

Thesis for the degree of:

Master in Cultural Economics & Entrepreneurship

Rotterdam, The Netherlands

June 11, 2019

## ABSTRACT

Although several authors have studied entrepreneurship from a psychological approach, an integral study that deals with the entrepreneurial process of projects in creative industries (CIs) from a psychological perspective is lacking. Thus, the present research examines this process by analysing the reasons why individuals decide to undergo these endeavors. The research question is: What does the process of entrepreneurship of creative projects such as events, venues or media platforms consist of, in terms of difficulties, motivations and other psychological factors? In order to answer this, 12 semi-structured interviews were held with entrepreneurs in CI's in the city of Rotterdam. The results were analysed via grounded theory through qualitative software analysis.

In general, the study found that the process is highly complex. It starts with a sense of unconformity from the entrepreneur, who decides to overcome it through their personal initiative (Frese & Gielnick, 2014). Among the process, they face financial difficulties and uncertainty. However, they are mainly intrinsically motivated (Amabile, 1997) by the realisation of values (Klamer, 2017), which can be personal, social, societal or transcendental. This last type of values is highly important, since all of the participants gave relevance to factors such as caring for others, seeking beauty or finding a sense of purpose. The motivators were either considered important or gave rise to highly positive feelings. The combination of both allowed the individuals to pursue their endeavors, since through them, they feel inspired. Inspiration, in turn, allowed participants to transform creative ideas into creative products (Thrash & Elliot, 2003). Additionally, the entrepreneurs are highly passionate individuals, which also triggers inspiration (Bhansing, 2017). Finally, and more importantly, teamwork plays a key role in their motivation, despite not been widely discussed in academic literature.

The illustration of this process allows people to comprehend the particular hardships that entrepreneurs in CI's face, and the distinct mechanisms they use to face them. This may help policy adjust accordingly, in order to promote the creation of more projects in the CI's, and support them in such a way that makes them successful. These projects, in turn, can be highly beneficial to society. Finally, future research is needed in order to reach more generalizable results, through studies that take into account the place where the project takes place or the specific creative sector (arts, music, etc.).

**Keywords:** Entrepreneurship, creative industries, psychology, motivation, transcendence.

## TABLE OF CONTENTS

<b>1. INTRODUCTION</b>	<b>4</b>
1.1. Aim	4
1.2. Scientific Importance	4
1.3. Societal Importance	6
1.4. Research Question & Research Method	7
1.5. Outline	8
<b>2. THEORETICAL FRAMEWORK</b>	<b>9</b>
2.1. Basic Concepts	9
2.2. Entrepreneurship in Creative Industries	10
2.3. The Psychological Perspective: Motivation	14
2.3.1. Passion as a Source of Motivation	16
2.3.2. Other Factors that Lead to Motivation	17
2.3.3. Teamwork	21
2.3.4. Entrepreneurial Ecosystems	22
2.4. Business Planning	23
<b>3. METHODOLOGY</b>	<b>24</b>
3.1. Research method	25
3.2. Sampling & Data Collection	26
3.3. Analysis of the data	28
3.4. Ethical Considerations	28
<b>4. RESULTS &amp; DISCUSSION</b>	<b>29</b>
4.1. Introduction	29
4.2. Participants: Entrepreneurs & Their Stories	29
4.3. Birth of the Idea	31
4.4. Difficulties	35
4.5. Motivation	38
4.5.1. Intrinsic Motivators in Terms of Values	38
4.5.1.1. Personal Values	39
4.5.1.2. Social Values	41
4.5.1.3. Societal Values	43
4.5.1.4. Transcendental Values	45
4.5.2. Extrinsic Motivators	47
4.5.3. The Extrinsic/Extrinsic Divide	48

4.5.4. Teamwork & Entrepreneurial Ecosystems	49
4.5.5. Other Psychological Factors	51
4.5.6. Other Factors that Lead to Motivation	54
<b>5. CONCLUSIONS</b>	<b>55</b>
5.1. Closing Remarks	58
5.2. Limitations & Lines of Future Research	60
<b>6. REFERENCES</b>	<b>62</b>
<b>7. APPENDIX</b>	<b>66</b>
Appendix A: Interview Questionnaire	

# **1. INTRODUCTION**

## **1.1. Aim**

The aim of this research is to explore the different factors that drive an entrepreneur to start a project in the creative industries. The main focus will be to describe the entire process, which will include the psychological factors that come to play when a person has an idea and decides to turn it into a reality. Hence, this section will discuss the reasons behind the selection of this topic and will provide a general overview the following sections to come.

## **1.2. Scientific Importance**

Creative industries (CI's) have become increasingly relevant through the years, given that they are seen as tools for economic development and innovation (European Commission, 2012). Yet often times it's hard to imagine the entrepreneurs behind the ideas that gave birth to projects in CI's. These projects, however, all started from a person or a group of people that had the courage to make them real.

As Turkina & Thanh Thai (2013) explain, entrepreneurship is a social phenomenon that begins with the recognition of opportunity, continues with an organizing process that involves interactions with others, and culminates in a business that embodies a corporate culture derived from its founders. Additionally, they discuss that the decision to create a new venture is influenced by the way in which the external world is represented in the entrepreneur's mind. As such, the psychology of the entrepreneur is fundamental in the process of deciding to start a creative event.

Research has been done in diverse topics related to this manner. Some academic literature has discussed the psychological factors present in entrepreneurs in general. Through this approach, the authors have explored how characteristics such as personal initiative, positive affect, or passion can affect people's motivation and partly

explain why certain entrepreneurs become more successful than others (Frese & Gielnik, 2014). Yet under this point of view, businesses are started with for-profit intentions, which is not usually the case of the creative industries (Netzer, 2003).

As Scott (2012) explores, creative industries often function “sans capital”, that is, which relatively low economic capital to begin with. Netzer (2003) additionally affirms that creative enterprises require “grants and gifts in addition to income from the sale of services in order to survive” (p. 334), given the economic hardships that these types of services entail. The combination of these two factors explains to some extent why the arts and culture regularly function through non-profit structures. Therefore, an entrepreneur that decides to undergo a project under this logic must have distinct motivations than those of profit seeking entrepreneurs. Yet in a capitalistic world, where the objective of business ventures tends to be economic gain, what makes people want to go through this process in the first place?

Many academic studies have dug deeper in the matter of the non-profit structures of creative ventures and explored the particularities of being an entrepreneur in creative industries, aiming to answer this question. They generally start by exploring the hardships that entrepreneurs in CI's confront, as was briefly discussed, such as demand uncertainty (Caves, 2000), fixed costs that are higher than variable costs (Netzer, 2003), economic slump, and oversupply of labour (Oakley, 2014). However, in the same line, some literature tends to argue that there are different forms of value and capital that can be achieved through creative ventures, which go beyond economic interest. In this sense, artistic and creative projects can be in line with the realisation of other personal, social, societal and transcendental values (Klamer, 2017) that make up for the economic difficulties that were previously discussed. They can include personal development, the desire to create a sense of community or the interest of seeking beauty or a greater good. Other authors such as Scott (2012) affirm that entrepreneurs in CI's can seek other types of capital such as symbolic and social. This may explain why creative industries are valuable for their organizers and for society, but does not

fully explain why people are willing to undergo certain sacrifices to achieve their non-economic goals.

Some academic articles have aimed to combine the two aforementioned approaches: a psychological perspective on entrepreneurship (Frese & Gielnik, 2014) with the particularities of the creative industries (Oakley, 2014 & Scott, 2012). On this regard, Bhansing et. al, 2017, discuss how entrepreneurs in CI's need constant motivation with respect to their work and passion is a key component of this motivation. They explain how passion triggers inspiration, which in turn triggers awareness of new possibilities and drives people to pursue their objectives. Relatedly, some authors affirm that these individuals show a higher willingness to assume risks and are more alert to opportunities (HKU, 2010) in comparison to their peers of non-CI projects. However, an integral approach of the entire entrepreneurial process focused on projects in the CI's is lacking in the literature. Hence, it is relevant to study this in depth, by analysing psychological factors that are involved in turning ideas into creative projects.

To sum up, a comprehensive approach that integrates the different aspects that play a role in the creative entrepreneurial process is pertinent. Therefore, the purpose of the research is to combine these approaches to better understand it, by exploring the motivations and personal experiences of the people behind the projects.

### **1.3. Societal Importance**

The aforementioned topic is relevant because it provides a deeper understanding of the process of entrepreneurship in the CI's from the personal perspective of the individuals. As was mentioned, every single creative project has people behind it who were willing to undergo the difficulties of starting ventures that are not necessarily profitable for their owners. Thus, it is important to question in depth what factors aside from monetary gain drive these people into pursuing them. This can be beneficial to the creative sector since it can help identify the reasons behind the success of certain endeavours. Hence, this understanding can aid the success of future projects.

Relatedly, by comprehending the struggles entrepreneurs in CI's face, policy can adjust to the needs of those who work in the creative sector. Given the economic struggles that these organisers have to deal with, governments can create or modify programs in order to support starting creatives and make their working conditions more bearable. In turn, this could favor the sector, by leading to more effective and efficient creative work. As HKU (2010) affirms, “fostering entrepreneurship in the CCI's... [reinforces] the ability of cultural and creative entrepreneurs to efficiently carry out their activities and propose new products and services, and this can act as a non-technological driver of innovation” (p. 6).

Furthermore, the research can serve as a guide for beginning entrepreneurs who are starting to face the struggles that come with creative work and with entrepreneurship in general. By providing a better understanding of the way in which others have overcome obstacles and endured these struggles, starting creatives may take better decisions that can aid the growth of their ventures and their own personal growth. They may also feel reassured by realising that they are not alone when it comes to facing certain strains, and can thus encounter examples of how others have kept themselves motivated in order to fulfill their goals.

#### **1.4. Research Question & Research Method**

All things considered, the present research explores the above mentioned process of turning abstract thoughts into realities in the creative world. It seeks to discuss the psychology behind the people that found the motivation to undertake in the making of a creative event. Therefore, the research question is:

- What does the process of entrepreneurship of creative projects such as events, venues or media platforms consist of, in terms of motivations and other psychological factors?



Given that in this a question where various factors interact, the following sub-questions will also be answered:

- How did the entrepreneurs come up with the idea of their projects?
- What difficulties do the organizers of these types of projects face?
- What drove them to organize their project regardless of the difficulties, in terms of motivational factors?
- Among intrinsic and extrinsic motivational factors, which take a more important role?
- Are social factors such as teamwork and entrepreneurial ecosystems a relevant part of the entrepreneur's sources of motivation?
- Are there psychological factors that aid their entrepreneurial process?
- Are there other factors involved?

Due to the nature of the questions, the research is qualitative. The method consists of 12 semi-structured interviews with entrepreneurs in creative projects in the city of Rotterdam. The data was analysed via Atlas.ti, a qualitative data analysis software, where the interviews were coded and examined. The results were gathered and later compared with the available literature. A more detailed overview of the methodology is available in Section 3.

## **1.5. Outline**

The study will start by providing a theoretical framework (Section 2) regarding the different approaches that have been used to study the psychology of entrepreneurs, along with the particularities of working in the creative industries. It will proceed by justifying the reasons why the qualitative method was selected in order to answer the research question, along with the criteria for selecting the participants of the study (Section 3). It will continue by gathering the results that were reached through the

analysis of the interviews and how these results compare with the available literature (Section 4). Finally, it will reach the conclusions (Section 5).

## **2. THEORETICAL FRAMEWORK**

### **2.1. Basic Concepts**

In order to explore the research topic at hand, it is necessary to define a few basic concepts.

Creative industries, according to the DCMS (1998), are “those activities which have their origin in individual creativity, skill, and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”. The industry includes 13 sectors, which are: advertising, architecture, art and antiques markets, crafts, design, fashion, film and video, music, performing arts, publishing, software, television and radio, video and computer games.

Although this first definition gives a clear idea of the subject at hand, other approaches can be found in academic literature. Caves (2000), for example, refers to CI's as those “supplying goods and services that we broadly associate with cultural, artistic or simply entertaining value”. He includes sectors such as book and magazine publishing, visual arts (painting, sculpture), performing arts (theatre, opera, concerts, dance), sound recordings, cinema and TV films, fashion, toys and games. Both definitions share basic concepts and an overall view of the creative sectors, but the sake of clarity, the present study will use Caves (2000) version.

Entrepreneurship, on the other hand, is defined as the “identification and exploitation of business opportunities within the individual-opportunities nexus” (Frese & Gielnik, 2014). It is considered to be a process with at least three phases: (1) the pre-launch or opportunity identification phase on which viable and feasible business opportunities are identified, (2) the launch or development and execution phase in which the necessary resources for starting a venture are assembled, and (3) the post launch

phase in which the entrepreneur manages the venture in such a way that it grows and survives (Frese & Gielnik, 2014). This study will therefore focus on phases 1 and 2.

As Towse (2010) explains, entrepreneurs see and seize opportunities in the market, in order to introduce a new good or a new way of doing things. In a capitalistic economy, their goal is to reach economic success. However, this concept must not be “confined to profit-making... a non profit organization can still be ‘entrepreneurial’ if it introduces a new of doing things” (p. 106). Since arts & culture tend to be managed with a non-profit mentality, entrepreneurs in creative organizations often pursue artistic goals instead of financial gain. Thus, it is relevant to explore the specifics of entrepreneurs in creative industries.

## **2.2. Entrepreneurship in Creative Industries**

Since creative industries (CI’s) follow certain economic tendencies, as was discussed in the introduction, it is important to revise the authors that have worked with entrepreneurship in CI’s in particular.

To begin, HKU (2010) defines a cultural and creative entrepreneur as “someone who creates or innovates a cultural or creative product or service and who uses entrepreneurial principles to organise and manage his/her creative activity in a commercial manner” (p. 15). To clarify, these authors don’t use the term “creative entrepreneurship” since it might be considered redundant, as entrepreneurship is always creative (Schumpeter, 1965). In agreement with this perspective, the study will use the term entrepreneurs in CI’s, in order to emphasize the creativity of the content of the projects rather than of the individuals behind them.

To explore the characteristics of entrepreneurs in CI’s, the authors utilize different methods that include secondary source analysis with qualitative and quantitative fieldwork. They find that entrepreneurs in CI’s share some characteristics, such as operating in highly dynamic market conditions, producing goods or services that are creative by nature, and working with people who are more driven by the content of the

products rather than by their commercial value. Thus, these circumstances might make their work particularly challenging.

Another author that dwelves in the market conditions of the CI's is Oakley (2014). Through a literary review, she affirms that the economic environment of cultural activities is characterised by economic slump, an oversupply of labour and increasing inequality and poor working conditions. However, she discusses that a distinctive feature of cultural labour markets is the degree of enthusiasm and love that workers show for their job. Thus, despite the uncertain and even exploitative environment, people still find the motivation to work in the sector. There is also great importance attached to cultural expression, and cultural entrepreneurs often mask self-exploitation under arguments of “doing good work”, or in other words, doing work that is perceived as ethical. In this sense, artists are regarded as “truth tellers”, and being an artist is perceived as something morally valuable.

In the same line, Scott (2012) discusses the characteristics of creative labour. Through a qualitative method that included 12 semi-structured interviews held in New Zealand, he concluded the sector shares certain features, including precarious employment, low and sometimes non-existent wages, emotional labour, gendered constraints, dense social networks, identity investments, intense competition leading to high failure rates, and multiple job-holdings in order to sustain cultural production. Additional to this, he states that cultural production (media, music, journalism, fine art, literature and others) is often times structured in what he calls the “autonomous pole: ...where the economic world is reversed: economic failure is a sign of artistic success” (p. 243).

More specifically he analyses how, in practice, cultural entrepreneurship occurs “sans capital”. However, there are other forms of capital such as social, cultural and symbolic that may play a decisive role in cultural entrepreneurs. Social capital, on the one hand, consists of “durable social contacts and networks between actors that provide recognition and the benefits of shared group resources” (p. 244). Cultural capital, on the other hand, “include dispositions... such as ways of speaking and acting

that are manifestation of historically transmitted cultural knowledge... [and] also includes a cultivated image (tattoos and piercing, hairstyles, fashion clothing) that is constantly assessed by gatekeepers and audiences” (p. 245). Finally, symbolic capital “denoted distinctions such as accumulated prestige, reputation, honour and fame (p. 244)”. Therefore, there are various forms of capital, aside from monetary capital, that are rewarding for the entrepreneurs.

In order to explore these concepts further, Scott (2012) analyzed the way in which music producers create a “buzz” from an economically restrained standpoint. The author illustrates the use of the alternate capitals discussed previously in order to increase a person’s exchange value. More importantly, he highlights the use of “favours” in order to create a final product. Thus, people in the industry collaborate with each other without the exchange of money. Instead, they work in exchange for prestige, reputation, and fame, or simply for the love of art. These types of social capital create opportunities for the music producer to transform cultural capital (the recordings) into symbolic or economic capital. Often times, the slight chance of generating sales is motivation enough for the producers to keep going. The author names these practices of alternate exchange of capital an endemic feature of the “new cultural economy”.

In hand with this view of alternate forms of capital, another author has a way of explaining these behaviors that seek a greater good beyond the economical. That is Arjo Klamer (2017) with his value based approach. In his book *Doing the Right Thing*, the author explains that economics must be taken beyond instrumental issues and redirected to consider issues of value. Values are whatever is considered important by people and they can be “personal, social, societal and transcendental” (p. 223). Some examples are as follows:

- A. Personal: those held by individuals. Include skills, autonomy, authenticity, integrity, curiosity, perseverance, fun, joy, personal growth (p. 62)
- B. Social: those that indicate qualities of human relationships. Include friendship, status, intimacy, respect, commitment and community (p. 62)

- C. Societal: those which concern relationships with a large social entity such as society. Include justice, freedom, security, peace and education (p. 63).
- D. Transcendental: those that do not pertain to ourselves, but rather to something abstract, some ideal, some kind of a practice, an idea, a science or an art form. Include historical, artistic and scientific values such as beauty, righteousness, honor, respect, compassion, care (p. 64).

Moreover, he affirms that cultural institutions focus on the realization of these values, since they make them more relevant. Financial aspects become less influential, since money has no value for itself, “it needs to be transferred into some kind of good in order to realize values that really matter to us” (p. 67).

Additionally, van den Born (n.d.) explores the particularities of entrepreneurs in CI's by comparing between entrepreneurs in creative and non-creative projects. He realizes that there are differences among them. Firstly, he affirms that entrepreneurs in CI's are highly ambitious. While their counterparts focus on achieving financial success, making money is just a small part of the interests of entrepreneurs in CI's. These individuals also aim to produce innovative work, have artistic freedom, gain public recognition, expand their art form, and involve the community. Furthermore, he explains that although there are some similarities among the two groups, entrepreneurs in CI's make less revenue than their counterparts, but are significantly more innovative by introducing new products and services to the markets. All in all, entrepreneurs in CI's may provide more benefits to the economy and to their communities, while earning significantly less profits.

Thus, the various authors confirm that people who work in the creative sector may tend to strive for values or capital that go beyond the financial. Given the economical and oftentimes emotional hardships that cultural workers have to go through, these alternate forms of rewards can have a significant effect in their drive to create these types of projects. Monetary gain, therefore, tends to be sidelined.

### **2.3. The Psychological Perspective: Motivation**

Despite the economic and emotional hardships of creative labor, people still decide to create their own artistic and cultural projects. Therefore, one must question what drives these people to overcome obstacles, on a psychological level. In Sansone & Harackiewicz's (2000) words, "understanding why we do the things we do has long been the goal of psychologists" (p.1). More importantly, these authors explain that "motivation [is what] energizes and guides behavior toward reaching a particular goal" (1). Hence, it is relevant to start exploring motivation as a central concept of the present research.

To start, the concept of motivation is discussed by various authors. Ryan & Deci (2000) explain that to be motivated means "to be moved to do something. A person who feels no impetus or inspiration is thus characterized as unmotivated, whereas someone who is energized or activated toward an end is considered motivated" (p. 54). Through a literary review, they conclude that motivation can vary in level and in orientation; people can be more or less motivated to do an activity, but more importantly, the type of motivation can be different. Orientations can vary from interest or curiosity towards a task to the approval of others.

An author that also discusses motivation is Amabile (1997). In this paper, she explains that there are two types. Firstly there's the intrinsic, where the person seeks enjoyment, interest, satisfaction of curiosity, self-expression or personal challenge in their work. This type of motivation arises from an "endogenous part of the person's engagement in the activity" (p. 21) and relates to how the person feels towards the activity itself. Extrinsic motivation, on the other hand, takes place when people engage in the work in order to obtain some goal that is apart from the work itself, or meet a "constraint that is imposed" (p. 21). They are not an inherent part of the work and tend to arise from external sources. Examples of this second type of motivators are promised rewards, critical feedback, praise, deadlines, surveillance or specific guidelines on how the work should be made.

Afterwards, the author states that intrinsic motivation has a positive relationship with creativity, and is an endogenous part of a person's engagement with any activity. Moreover, it plays an important role when it comes to tackling problems and pursuing opportunities in a novel way.

Extrinsic motivation is also relevant, since both types of motivations tend to coexist. Amabile (1997) explains that there are certain types of extrinsic factors, called "synergistic extrinsic motivators", that combine positively with internal factors. They are those that support a person's sense of competence or enable one's involvement with the task support the creative processes. They confirm competence without connoting control, support the development of competence, and/or enable the individual to do exciting work. Since most entrepreneurial activities require significant periods of painstaking, extrinsic motivators may become more relevant. External rewards can provide important competence information that improves future efforts.

Furthermore, the authors Ryan & Deci (2000) also discuss the intrinsic/extrinsic motivation divide. They describe the differences in a similar manner than the previous author Amabile (1997); intrinsically motivated behaviors "are performed out of interest and satisfy the innate psychological needs for competence and autonomy", (p. 65) and people can undertake these behaviors simply because they are interesting or enjoyable; extrinsically motivated behaviors, on the other hand, "are executed because they are instrumental to some separable consequence" (p.65).

However, these last authors speak about an interesting process that they call "internalization and integration", which happens when extrinsically motivated behaviors become self-determined. In their analysis, they realize that intrinsic motivation is always self-determined. However, extrinsic motivation can vary in its degree of self-determination. To clarify, in the case of entrepreneurs in CI's, a good example could be the attendance of an audience in an event. The entrepreneur can work hard to make an event more attractive in order to increase ticket sales, which means a higher income for the organisation. This monetary reward can be considered extrinsic motivation, since it comes from outside sources. However, a higher attendance can give the entrepreneur



a sense of accomplishment. Additionally, seeing a big audience once the event is taking place can cause pleasure and joy in the entrepreneur. Thus, the behavior of working hard in order to attract audience is internalized. This means that for future events, this behavior can be triggered by both internal and external factors. The behavior can no longer be considered intrinsic or extrinsic: it's a combination of both.

To sum up, intrinsic and extrinsic motivations are not entirely separable, and thus it is fundamental to explore with caution to what degree behaviors can be considered internally or externally driven. Yet this divide serves as a guideline to explain the different factors that come into place when entrepreneurs in CI's start a project, reason why it will still be taken into account.

### **2.3.1. Passion as a Source of Motivation**

As was discussed, motivation is the energy source that can drive entrepreneurs in CI's to reach their goals. Therefore, one must explore the different factors that can trigger motivation.

Bhansing et. al (2017) writes that entrepreneurs in CI's are people who are in need of constant motivation with respect to their work. Inspiration, a concept defined as "a specific type of motivation that allows the transformation of creative ideas into creative products" (Thrash & Elliot, 2003, p. 871), plays a central role in this process, since it triggers the awareness of new possibilities and compels individuals to realize their ideals. All in all, he affirms that "how entrepreneurs feel about their entrepreneurial activities is highly important in connecting an entrepreneur's creativity to innovative organizational outcomes".

In the same article, he studies the importance of "passion" in entrepreneurial activity through a study of 10 creative business centers. He found that this concept, defined as "a strong inclination towards an activity that people like, find important, and in which they invest time and energy", is at the heart of creative entrepreneurship. Specifically in this context, passion refers to "consciously intense positive feelings

experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur” (p. 3) Hence, it has a positive influence in inspiration.

Bhansing et. al (2017) distinguished between “passion for work”, which means how passionately engaged people are with their own work, with “localised passion”, which measures the passion of others in one’s proximity. He concludes that the more passionately engaged the entrepreneurs are in professional activities, the more inspired they will feel. Additionally, localised passion plays a key role, since the more the environment among entrepreneurs is characterised by this concept, the more they are inspired to turn their creative ideas into creative products. It is therefore important to explore its social nature, since it can play an important role in entrepreneurial activities. Hence, the author indicates that both types of passion are a source of motivation, which in turn can lead entrepreneurs to feel inspired and start working to achieve their goals.

Another article that mentions the concept of passion is the Psychology of Entrepreneurship by Frese & Gielnik (2014). Similar to Bhansing et. al (2017), they analyze how passion is a key motivational factor of entrepreneurship. They describe the concept as intense, positive feelings towards entrepreneurial tasks and activities that are relevant to the entrepreneur’s self-identity. Thus, it serves as a force to work hard, long hours with high levels of effort and persistence. These pleasant and activating feelings are a source of motivation, helping people set their goals and move towards them.

### **2.3.2. Other Factors that Lead to Motivation**

Additional to the concept of passion, Frese & Gielnik (2014) discuss how other motivational factors such as goal setting and personal initiative are also important antecedents of entrepreneurial action. Setting specific and challenging goals, on the one hand, leads to greater effort and persistence and ultimately to higher performance. Apart from that, self starting, proactive and persistent behaviors also aid the

entrepreneurial process. Being self-starting implies that the entrepreneurs' actions come from themselves; being proactive means having a long-term orientation, which helps anticipate and prepare for potential opportunities and threats; and being persistent means being resilient and overcoming barriers that occur in the pursuit of a goal.

Affect, which includes feelings, moods and emotions, is also a motivational factor that influences the entrepreneurial work. On one hand, positive affect influences the efforts on tasks, helping people go beyond what is immediately required. This finding is also sustained by Baron & Tang (2009). Through quantitative analysis of surveys and archival industry data in the United States, these authors determined that positive affect significantly related to an entrepreneur's creativity. Negative affect on the other hand, helps people realize if their goals are inadequate or too slow, providing information to determine if changes have to be made. Thus, a combination of positive and negative affect may be important.

Another group of author's that deals with psychological factors in general entrepreneurship is Xie, et. al. (2018). Through qualitative analysis, they discuss how successful entrepreneurs tend to share certain personal characteristics that allow them to pursue their endeavors. They call these "personality traits" (p. 91) and divide them in two groups: the positive traits, that include "emotional intelligence, hardiness, entrepreneurial self-efficacy and warmth" (p. 91); and negative personality traits, that include "narcissism, overconfidence and fear of failure" (p. 91). They conclude that positive personality traits aid the growth of projects, since they help the individual take initiative, tolerate uncertainty and deal with obstacles and difficulties.

Since this study deals with entrepreneurs who have successfully developed their projects, it is important to emphasize the positive personality traits discussed by the authors. The definitions of these positive traits are as follows:

- Emotional intelligence: "the capacity to process emotional information accurately and efficiently, including material that is relevant to the recognition, construction, and regulation of emotion in oneself" (Salovey and Mayer, 1990). This trait is closely related to social relationships, since

it allows people to control emotions, improves team cohesion and implies better communication skills.

- Hardiness: “an attribute of certain people that allows them to respond effectively to stress demands so that they can perform better (Bartone et. al, 2009). This trait allows people to “maintain a positive, optimistic and persevering emotional state” (Xie, et. al, 2018, p. 95). It helps entrepreneurs deal with stress and remain positive when facing obstacles and difficulties.
- Self-efficacy: “defined as the individual’s belief that they can effectively perform tasks and activities central to starting and running a new venture (Baron et. al., 2016 & Chen et. al., 1998). This trait can help individuals identify their own skills and remain optimistic and confident in the face of tough circumstances.
- Warmth: “emotional and psychological reaction to actively communicating with others” (Bernritter et. al., 2016). Entrepreneurs who carry this trait are “outgoing, warm, cheerful... kind and friendly (Xie, et. al, 2018, p. 98). They can therefore maintain positive relationships with their consumers and adapt easily to novel situations.

Hence, it is relevant to explore if the participants of the study show signs of these personality traits, since they can affect their motivations and abilities to undergo their projects.

From a different approach, Turkina & Thanh Thai (2013) made a multilevel logistic regression model in a sample of 111,382 individuals across 56 countries in order to explore the socio-psychological factors that lead to entrepreneurial motivation. They affirm that there are two theories that explain entrepreneurial motivation: on the one hand there is individual-level theories of self-efficacy, which state that people act on what they feel they can do as well as on their beliefs about the likely effects of various actions; on the other, society-level theories of social legitimization state that the intention to start a new venture derives from its desirability. Therefore, the theories

suggest that entrepreneurial action takes place when people find it both desirable and feasible to start an endeavor.

However, the above mentioned studies dealt with entrepreneurship in general. Yet some authors have dealt with factors that lead to motivation in the CI's in particular. Miranda Campbell (2015), for example, deals with these issues from a social perspective, through an analysis of cultural policy in the Canadian context. She discusses that the decision of undergoing creative work might also be related to leading a lifestyle that is alternative, as a resistance or opposition to mainstream ideals. This may partly be explained by the fact that the age in which young people are seeking employment in the creative sector used to be an age with greater responsibilities, such as children or mortgage payments. Given that the actual generation is facing a tendency of "extended youth", creatives can confront the struggles of independent creative work while having less at stake.

HKU (2010), on the other hand, explore motivational factors that are related to the ideals of the individual. Similarly to Klamer's (2017) perspective, they affirm that entrepreneurs in CI's are not just driven by economic value, since they tend to combine a cultural-creative drive with an entrepreneurial drive. As a result, their motivations can vary among these two types sides of the spectrum, and can be classified in four sets of ideals: entrepreneurial success, professional achievement, art creation and professional career. Thus, these individuals may be driven by the desire for professional growth, success or artistic expression, rather than by the possibility of economic gain.

As well, the authors explain that entrepreneurs in CI's share some common characteristics with general entrepreneurs in terms of two factors. Firstly, they have the "willingness to assume risks in the face of uncertainty" (p. 11). That is, the fear of possible financial loss or uncertain outcomes of their endeavors does not stop them from undergoing their projects. And secondly, they share "alertness of opportunity" (p. 11), since they focus on finding new options either for the generation of profit or for the creation of new content. While these opportunities might be overlooked or go

undiscovered by other people, entrepreneurs in CI's are able to identify and exploit them.

To resume, there is a wide variety of approaches that can help understand the different factors that affect the entrepreneur's motivation to undergo a creative endeavor. These factors can be psychological, social and idealistic. Although this research focuses mainly on the psychological factors, all the factors can be taken into account, specially when they aid the comprehension of the answers of the participants.

### **2.3.3. Teamwork**

Firstly, it is important to mention that the literature does not tend to discuss the concept of teamwork as a predominant aspect of the motivation in creative entrepreneurial activity. In fact, Frese & Gelnik (2014) affirm that start-up teams "have not been studied much" (p. 428). However, some authors do mention this topic, as the following paragraphs will discuss.

On his comparison among entrepreneurs in creative and non-creative endeavors, van den Born (n.d.) explains how it is difficult for entrepreneurs in CI's to achieve their ambitions by themselves. As was briefly discussed above, this individuals strive for creative and financial success in a market that poses a significant amount of challenges. However, despite being highly ambitious, entrepreneurs in CI's doubt their own entrepreneurial skills, and often need more "support in financial manners, development on their selling skills, and coaching or other support to make decisions" (p. 33). It is therefore no surprise that creative organizations work under the leadership of more than one person. In the author's words, "the ambitions [of these entrepreneurs] are simply too grand for one person alone, and the chances that a single person has sufficient creative and commercial skills to achieve these ambitions is low (p. 42).

Similarly, Amabile (1997), states that teamwork is a key component of entrepreneurial creativity. She explains that endeavors are more likely to be successful in team undertakings than in solo undertakings. She then discusses that team activities

will tend to predominate over individual activities, especially once the scope of the venture increases.

Additionally, Bhansing et. al (2017) mentions that motivation is a deeply social process, and entrepreneurs who surround themselves in a passionate environment can have a stronger supply of the evocation of inspiration. All in all, although limited, these views illustrate how teamwork can be a relevant aspect of the entrepreneurial experience. For this reason, the research will pay special attention to this concept.

#### **2.3.4. Entrepreneurial Ecosystems**

As Bhansing (2017) mentions, the context in which entrepreneurs try to realize their ideas affects the motivational process. The mere presence of passionate peers in the nearby environment has a positive effect in the process of creation. It is therefore important to explore the concept of entrepreneurial ecosystems, as places where creative venturing may be either facilitated or inhibited.

In their study about “Evolutionary Dynamics of Entrepreneurial Ecosystems”, Mack & Mayer (2016) explore how different elements of entrepreneurial ecosystems (EE) interact and evolve over time. They discuss how regional culture plays an important role in fostering innovation and entrepreneurship, which aid the development of industrial districts. Thus, new business creation depends on issues such as market development, human capital, finance, culture and support, which are directly linked to regional context.

In order to explore these concepts further, Mack & Mayer selected Phoenix as a case study. Archival data and semi-structured interviews were used to better understand the evolutionary dynamics of the entrepreneurial ecosystem of the city. They concluded that in the beginning phases of the EE, factors such as opportunities, human capital, financial support and culture are fundamental in the creation of new ventures. Thus, this article supports the idea that certain elements of the environment where the endeavor takes place may affect the motivational process of turning ideas into reality.

Although the research will not focus on the effect of a specific place in the entrepreneurial process, it is important to understand if individuals are affected by their environment. Therefore, the study will keep entrepreneurial ecosystems in mind.

## **2.4. Business Planning**

As Frese & Gielnik (2014) define, a business plan is a written document that describes the current state and presupposed future of a company. Arguments in favour of business planning state that they have a symbolic function, since they show that entrepreneurs are committed to their business ideas, which is helpful for seeking funding. They also help entrepreneurs learn and structure the process by providing a framework that helps making decisions. However, some authors affirm that formal business plans are time consuming, hinder flexibility and are based on insufficient information about the future. Frese & Gielnik (2014) conclude that if business plans are formulated in such a way that facilitates and regulate action, they should promote success in the entrepreneurial process.

Following this logic, new and innovative ways of doing business planning have emerged in recent years. Blank (2013) discusses how traditional business plans are static documents created in isolation. They rarely survive the first contact with consumers and are based in complete unknowns. In response to this limitation, the Lean Startup method was created. Rather than engaging in months of blind planning and research, this method favours nimbleness and speed. It's based on the idea that at the start of a venture, entrepreneurs have certain hypothesis (or good guesses) that they have to test. The Lean Method encourages them to test these guesses in the quickest possible way. The entrepreneurs summarize these guesses in a business canvas (a dynamic diagram) and “get out of the building” in order to prove them right or wrong. It favours quick, responsive development, by creating a product or service in an iterating, incremental way.



The Lean Startup Method has become increasingly significant in the start-up world, because it improves the chance of success by encouraging a system of failing fast and continually learning (Blank, 2013). Since the present study deals with entrepreneurs that have successfully carried out a creative event, it is important to analyze if these people have used the Lean Method, or have unknowingly used its techniques in order to turn their ideas into reality.

Business plans are relevant because they can affect the way in which entrepreneurs undergo their creative projects. As has been discussed, starting an endeavor implies dealing with high levels of uncertainty. Since business plans serve as tools to structure a project and plan ahead, they may help an entrepreneur figure out how to take the next step. By assisting the individuals in the process of overcoming obstacles, setting goals and guiding their own work, they may prevent them from getting demotivated by the hardships and uncertainties. Hence, they may play an important role in the entrepreneur's experience. For this reason, it is important to understand if they make part of people's motivational processes.

### **3. METHODOLOGY**

As has been mentioned before, the main aim of the study is to understand the process of entrepreneurship on the CI's and explore the reasons behind making the decision of organizing an event in this sector. Since it is important to gather deep, meaningful results about the personal experiences of the entrepreneurs, a qualitative approach was selected. Thus, this section will explain and justify the decision of using interviews as a research method, the process of analysis and coding via QDA software, and an overview of the entire research design.

### **3.1. Research method**

In order to collect the necessary data, 12 semi-structured interviews were held. On one hand, this type of interview provides a format that allows the results to be comparable among participants. On the other, it allows the interview to be flexible, since it gives space to ask follow-up questions and for the participants to deepen in their own thought processes (Bryman, 2015). Hence, it was an ideal instrument for the present study.

The researcher had an interview guide that consisted of 25 research questions (view Appendix A: Interview Questionnaire) that were destined to explore 4 main topics:

- General description of the person and the project: gathers a general idea of what the project at hand consists of, and the role of the participant in it.
- Practical overview: looks into the general process of creating the project. Explores how the person came up with the idea, if they are part of a team, the difficulties they face, their allies, their favorite part of doing what they do and their views on success.
- Motivational insight: intends to deepen into the experience of the entrepreneurs by exploring their intentions, goals and aspirations.
- Further insight: aims to explore other aspects of their experience, such as the reason why they work in the cultural section, how they perceive themselves as a person, their future plans, and their tips for starting entrepreneurs.

The structure of the interviews was designed based on the theoretical framework. Hence, the relevant aspects of the entrepreneurial process were selected, in order to explore the difficulties, motivations and other psychological factors that affect the selected participants in their entrepreneurial process.

### **3.2. Sampling & Data Collection**

In general terms, the data collection was made in a period of 8 weeks. Each interview lasted around 60 minutes, depending on the openness and the availability of the interviewee.

The participants were selected via purposive sampling, in which the interviewees had a direct reference to the research question (Bryman, 2015). Since the study seeks to explore the motivations behind the process of starting a creative project, it was fundamental to choose people who had built a project from scratch. That is, who were founders or were a part of the founding team. Directors or managers who were assigned by a board, or who weren't a part of the project from the start, could not be taken into account. The age or gender of the participants was not relevant.

In terms of the creative projects taken into account, the criteria was more flexible. Caves' (2000) definition of the sector was taken as a basis: "goods and services that we broadly associate with cultural, artistic or simply entertaining value". Therefore, the sampling included entrepreneurs in projects that produce and/or expose creative activities, in which arts, literature, radio, performance, dance, magazine and music were included. The creative nature of the project was more important than the specific creative sector where it functioned. According to the research question, the 12 selected projects can be categorized in three main groups that can be briefly described as follows:

1. Event: an occasion limited to a specific time frame where a crowd gathers to enjoy some form of creative expression such as narrative, literature, music, or art. Includes festivals, art exhibitions, poetry nights or concerts, among others (5/12).
2. Venue: a physical space that is generally static and constant, where creative activities occur, such as performances, theater, dance or art. Includes art galleries, cultural centers or dance studios, among others (5/12).

3. Media: a platform where creative products such as literature, journalism or art are published in a physical or digital realm. Includes magazines and podcasts (2/12).

Furthermore, the objective was to find between 12 entrepreneurs in creative projects in the city of Rotterdam. Seeking for participants in this city allowed the researcher to gather the data in a uniform manner, since they could be interviewed in person.

In order to reach out to the possible participants, the researcher started looking for people in her immediate network. Acquaintances and friends of friends were taken into account first. After getting in touch with these candidates, the researcher was able to do three of the interviews (3/12). The rest were selected via snowball sampling (1/12) or via an investigation of different creative events in Rotterdam (8/12). The Autonomous Fabriek (2019), a site which enlists self-organized artists, was taken as a reference in order to reach out to more participants. A thorough online investigation of the different projects, through websites or news articles, allowed the researcher to discover the entrepreneurs behind the ideas. In some cases, their email addresses were found online. Interestingly, the easier it was to find the name and the email addresses of the entrepreneurs, the more likely it was to get the interview. Through this method, 28 participants were contacted via email. Of these, 14 responded. However, only 8 of them had the time and the will to participate.

It is important to mention that as starters of their own projects, entrepreneurs in CI's have busy schedules. In total, 17 interviews were programmed. However, five either cancelled at the last minute or didn't show up.

The meetings were scheduled in times that worked best for the entrepreneur. The researcher accommodated her own schedule in order to comply with the requests of the participants. The locations were also chosen by the interviewees, and ranged from coffee places to their homes, studios or offices. The interviews were recorded with the recording app of a Samsung S8 smartphone.

### **3.3. Analysis of the data**

The collected data was transcribed and later analysed in the framework of grounded theory (Bryman, 2015). On one hand, the process of analysis took place simultaneously with most of the data collection. This allowed the researcher to review the relevant themes that came up in the first interviews and adjust the questionnaire of the last interviews accordingly. On the other, the codes were generated through the researcher's interpretation of the data. However, the available literature was taken into account in this process, in order to create relevant, structured codes. These codes were constantly compared in order for pertinent categories to emerge. The categories were later compared again with the literature to structure the final results.

In order for the analysis to be grounded and reliable, the qda software Atla.ti was used (View Appendix B: Table of Coding).

### **3.4. Ethical Considerations**

The present study did not deal with emotionally delicate topics or vulnerable populations, reason why there were no significant ethical risks involved.

However, before each interview, the researcher explained the aim of the study project to the participants. They were told that the interviews would be recorded, transcribed and analysed, solely for research purposes. It was made clear that the results would be confidential and anonymous, and that they could stop the interview whenever they considered necessary. The researcher started the interview only after the participants verbally agreed to these conditions.

## 4. RESULTS & DISCUSSION

### 4.1. Introduction

This section will present the results of the study. It will start by giving a general overview of the participants and their entrepreneurial stories, since it is important to provide a clear picture of projects that the study is dealing with. It will continue by answering the sub-questions of the research, in order to provide a framework of the different concepts that were found and to demonstrate how these concepts relate to each other. In the process, it will relate the findings with the revised academic literature.

### 4.2. Participants: Entrepreneurs & Their Stories

The following table briefly describes the projects that the participants organize in their own words:

**Table 1:** Overview of the participants and their creative projects

Participant #	Project	Category	Description
1	Queer poetry nights	Event	"A platform for queer creators, mostly in the realm of poetry, spoken word, op eds, performance and any type of literary and performative expression"
2	Performance site	Venue	"A spontaneous invention which allows me and other people to fool around with art and experiment with ideas, conventions and norms in a very festive way"
3	Music events	Event	"A concert/club/music series that focuses on non-western music that's basically out of the norm"
4	Weekly gatherings	Event	"Just a series of meetings usually on Wednesdays. On each evening we invite three people that we call 'conversadores'. And they are the ones who start the conversation"
5	Cultural space	Venue	"A stage for all kinds of art performances which are kind of out of the books, so they're not viewed in any other art centers. And very broadly it's music, sculpture,

			painting, performances, theatre [and] films”
6	Art showroom	Event	“We make a place where you can sell [art] while you're making [it], so it looks like a gallery but it's more a showroom”
7	Podcasts for female empowerment	Media	“It started off as a radio project for and by girls, they think of their own topics, they decide what they want to talk about, so it's all them... I focus on the girls who need it the most, so girls who are from less fortunate households... And now we focus on podcasting”
8	Music festival	Event	“It's a Rotterdam based festival where we combine music, art and happiness in many forms”
9	Online magazine	Media	“It's a media project which is researching and discovering and following eco organizations with ideas to change the world”
10	Art platform	Event	“It's a 3 people platform... it's a facilitative platform, nomadic in its nature, we don't have a space, that is interested in forms of exhibition making, authorship [and] collaboration.”
11	Culture & movement studio	Venue	“De Studio would be, like the name says, a general studio, and it should be any studio. Movement studio, yoga studio, photo studio or art studio, that's De Studio.
12	Art & performance event	Event	“We organise events where you can try out stuff that you are working on but that is not finished yet and hasn't been shown. So personal projects or fashion projects that need somebody to just check if they work, but who haven't found the space”

This introduction exemplifies the wide range of activities that can be considered creative. However, despite organizing projects that range from music to art, radio, dance or others, these entrepreneurs share similar thoughts and ideas regarding the importance of their creative endeavors. Nevertheless, before discussing their motivations, a clear overview of the process of coming up with their ideas will be provided.

### 4.3. Birth of the Idea

Sub-question: How did the entrepreneurs come up with the idea of their projects?

As was mentioned before, the study focused on phases 1&2 of Frese & Gielnik (2014)'s entrepreneurial process. That is, the pre-launch or opportunity identification phase and the launch or development phase.

According to the answers of the participants, the pre-launch and launch stages of their projects were significantly different than those described by the authors. First of all, their creative endeavors were never chosen on the basis of their business viability or feasibility. In fact, nine of them explicitly stated that making money is not a relevant aspect of their projects:

*It was all based on enthusiasm and motivation for art, not based on money.... It was really a personal necessity, something that I was missing.*

(Participant 5)

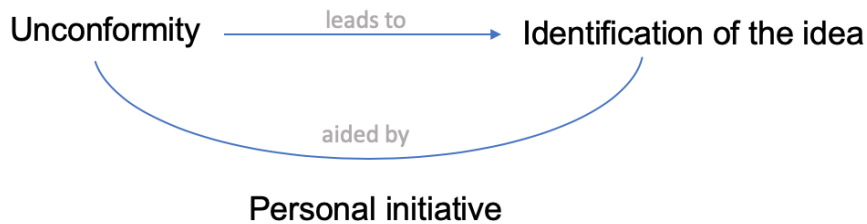
*It all started out of personal need. I didn't start this for any other reason like for money obviously.*

(Participant 3)

In these quotes, both participants exemplify a theme that can better describe the entrepreneurial process of this individuals. Instead of coming up with an idea on the basis of its potential profitability, the ideas came from personal needs. In fact, all of the participants except Participant 6 reported feeling a sense of unconformity or dissatisfaction. This lead them to take matters into their own hands. The process can be illustrated as follows:



**Figure 1: Pre-launch Phase of Creative Entrepreneurship**



The unconformity felt by the individual varies depending on their personal needs. Participant 1, for example, started his creative projects because he didn't want to obey the pre-established norms of performance arts:

*Back then, when I was doing theater and dance, I didn't want to just do like an on and off thing, or obey the hierarchy of how performing arts works.*

(Participant 1)

This led him to take matters into his own hands and start his own theatre production company. Another interesting example is Participant 7, who started organizing her podcasts based on a very personal necessity that was neglected when she was young:

*My difficulties were a big inspiration for me. I just don't believe in thinking back of your youth... and say oh, I had a really bad youth, oh my life sucks, oh my god. ...I'm like ok, what can we do to make something good about it, you know? ...So that's what I try to do with [the podcast].*

(Participant 7)

Even when they don't explicitly state that their personal needs led to the decision of starting their own creative projects, they present certain degrees of unconformity with the cultural or creative industries:

*I've been to other places in Rotterdam of course, in Witte de Withstraat, other places, there is a lot of places... But then you get the feeling that art is some kind of untouchable for people. But here the doors are open, you could come in and talk with the artist*

(Participant 5)

*We are loose from a certain pretension that is very common in art. So a lot of people are really art lovers. They miss this human touch to the art. It's like, performance art is very often presented in galleries and museums and you always have this stiffness. Which is really crazy because it's supposed to be, performance art is supposed to be instigating human things.*

(Participant 2)

More interestingly, all of the participants show high levels of personal initiative, defined by Frese & Gielnik (2014) as an “active performance characterized by self-starting, proactive and persistent behavior” (p. 426). Hence, they showed signs of this in 30 different quotations. Some examples are as follows:

*In this case, with [the queer poetry nights], I wanted to take my work as a poet in a more serious, structured way. And the way I resulted in doing it was creating a platform for myself and for the queer community in Rotterdam.*

(Participant 1)

*When I really love something, I really go for it like 200%.*

(Participant 3)

*And if you start to realise that you are capable... when I realised that I was capable to form my own world, to make things which I want to see myself, things that I saw as valuable. It was a beautiful moment.*

(Participant 5)

*I thought that there was no place to actually show these [works in progress] so I decided to organise an event myself.*

(Participant 12)

Therefore, this personal initiative aided the process. A more detailed view of the personality characteristics of the entrepreneurs will be discussed in Section 4.5.5: Other Psychological Factors.

Regarding the launch phase, it is important to clarify that the entrepreneurs don't describe the creation of these projects as a struggle. In fact, 8 out of the 12 participants refer to it as an organic process, in which activities went "smoothly" (Participant 1), came "naturally" (Participant 3) or worked "without planning" (Participant 8). This goes in line with the fact that none of the participants ever spoke about creating a business plan and following it. A lack of struggle may mean that a structure or a framework that can be provided by a business plan (Frese & Gielnik, 2014) is not really necessary. In fact, some of the participants state that they just "went with the flow" (Participant 8) or that the process was simply "intuitive" (Participant 5).

Nonetheless, despite not mentioning it directly, five of the participants report using characteristics of the Lean Startup Method (Blank, 2013). They favoured a quick and responsive development, as is the case of Participant 7, who states "if something doesn't work, just go the other way". They also favored a "get out of the building" approach, in which it is more relevant to test ideas than to plan them thoroughly. This is the case of Participant 8, who advises beginner entrepreneurs to start their projects without fear of failing, because if they fail, they can simply go another way:

*When things start to go wrong you can either pull out, it really depends on what you want, because if it's something that you really want, most of the time you'll find a way. If it's not in the position you aimed for in the first place, it's still something close to that... So if it goes wrong, just keep on going, be really tough.*

(Participant 8)

Or Participant 11, who has "learned by doing":

*I mean, this is not the first project that I started, and what you see here, it's obviously not the first step that I've been taking. So how do I know what to do? By very often doing something and then finding out if it's not the right thing*

(Participant 11)

This notion of coming up with the idea and starting to make it a reality exemplifies the particularities of the entrepreneurial process of projects in the CI's. From the start,

the projects were not conceived in a for-profit basis. Certainly, this will have an effect on the difficulties that entrepreneurs face and the way in which they overcome them, topics that will be discussed in the following two sections.

#### **4.4. Difficulties**

Sub-question: What difficulties do the organizers of these types of projects face?

Although the participants did not consider the starting moments of their projects significantly hard, they still had to face various difficulties along the process.

In line with Oakley (2014), the participants report that their greatest difficulty is economical. This was present in the answers of 10 out of the 12 participants. The only two interviewees that didn't report these types of struggles were Participant 2 & 12. However, they both affirm that their projects get subsidized. Participant 2, for example, acknowledges that his venue gets support through a larger cultural organization, which gives him more creative freedom:

*To close the bar when it is really busy for a performance, it's actually really weird if you look at it from a business perspective... [but] you need to allow yourself to go in weird places. To not live by the convention of money and expectations.*

(Participant 2)

The rest of the participants feel the financial struggles in different ways. In many cases, they feel that the project doesn't provide a sufficient economic reward for the hard hours they have to invest in them:

*It's something that requires a lot of time... that doesn't get paid.*

(Participant 7)

*I would say our greatest difficulty has to do with financial sustainability. Because almost everyone who is organising Conversas... has a full time job... Somehow it would help a lot if we were paid for these hours.*

(Participant 5)

This relates to Scott's (2012) description of creative labour, in which precarious employment and low or non-existent wages are present. In fact, 5 out of the 12 participants admitted that they need other jobs in order to sustain their creative projects:

*A big goal was to make it low maintenance. Because I wanted it to last long. But if a project takes too much from you, you would have to choose among this and other things. And of course I would choose other things like my day job and pay the bills.*

(Participant 1)

*I must say right now that I am in a very wealthy situation. Because one of my careers... was very successful financially, so I have enough money to live.*

(Participant 9)

*We also need to find paid jobs because [the art platform] doesn't pay us.*

(Participant 10)

Another type of economic struggle is the high financial risks. Given that demand for these types of products or services is uncertain, as stated by Caves (2000), there's a possibility of losing the economical investments required to start the project, like in the following case:

*The festival business, it's super crazy, especially when you're starting and you have no capital. Like, if it goes wrong you're just screwed.*

(Participant 8)

This is also related to what Scott (2012) calls intense competition leading to high failure rates:

*Among festivals there's a very tough competition and you really have to be on top of your game so people don't choose another festival... I think the financial [difficulties] come from that.*

(Participant 8)

The high economical risks were only discussed by one of the participants. However, this can be explained by the fact that many of the projects did not involve significant investments for their development. Certainly, the financial risks of a large scale music festivals are different from those of sporadic, informal events. Nevertheless, most of the projects showed economical difficulties, either from this or from precarious employment.

Yet economical strains are not the only difficulty that the entrepreneurs faced. Being overworked, for example, was present in five of the interviews:

When we started there was always too much to do, too little time. So we had to compromise on a lot of things and sometimes it would be very busy

(Participant 2).

*But I am always turned, it's hard. I mean, I really like it, but sometimes you get to the point where you just want to stop. Most of the time I like it, but it's just a difficulty. Like, every moment I don't work, I kind of always feel guilty. Like I could have worked right now and make the festival even better.*

(Participant 8)

Another non-economical strain was uncertainty itself, mentioned by four of the participants. This is the case of Participant 12, who states that it's simply a part of the job you have to get used to:

You have to like uncertainty and you also have to like failure... I think you have to be able to set the ego aside and then just continue.

(Participant 12)

In general, Section 4.3 described how the entrepreneurial process of the participants wasn't perceived as filled with hardships or as a big struggle. However, in spite of not being perceived, great difficulties arose. These were mainly economical, in terms of precarious labor, low or non-existing wages and high financial risks (Scott, 2012). However, other difficulties such as uncertainty (Caves, 2000) and overworking (Oakley, 2014) were also present.

## **4.5. Motivation**

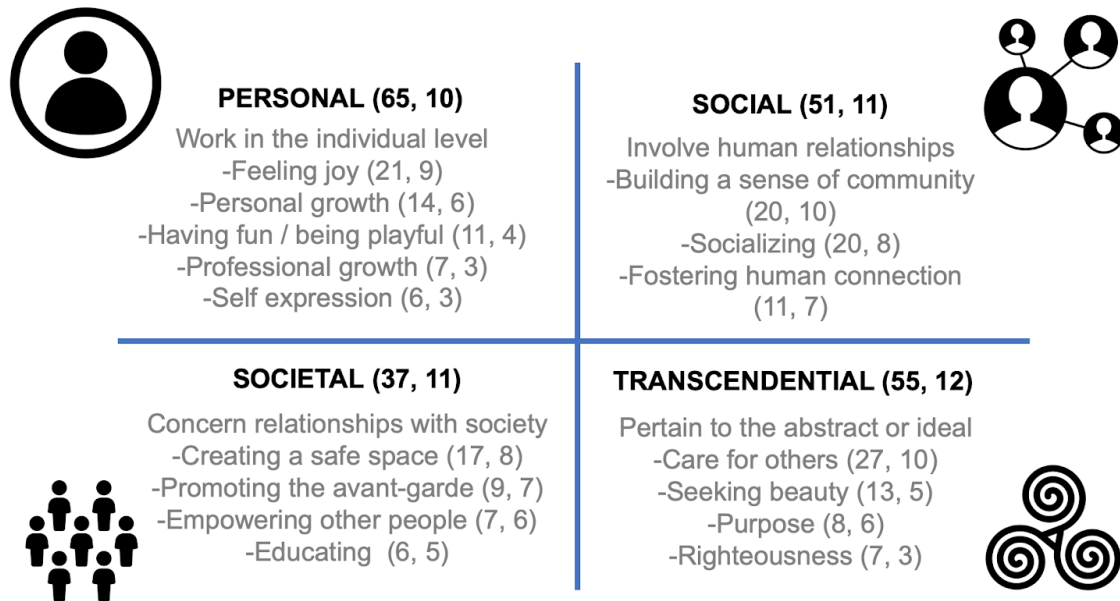
Subquestion 1: What drove them to organize their project regardless of the difficulties, in terms of motivational factors?

Although the participants of the study developed highly diverse projects, as has already been mentioned, it was possible to find similarities in terms of the reasons why they decided to pursue them. The following motivators energized and guided their behaviour to reach their particular goals, in line with Sansone & Harackiewicz (2000) definition of the concept. The author Amabile (1997) describes that there are two types of motivation: intrinsic and extrinsic. To begin, the first type will be discussed.

### **4.5.1. Intrinsic Motivators in Terms of Values**

The participants showed a wide array of internal factors that motivated them to start their work and afterwards kept them going. A proper way to structure these results is through Klammer's (2018) theory of realising value. Under this framework, the author explains that cultural institutions seek to pursue whatever they find important, even when it goes beyond the economical. These values can be classified as follows:

**Figure 2:** Chart of internal motivational factors in terms of Klamer’s (2017) theory of realising values. In parenthesis: (# of quotes, # of participants)



These are the values that work as motivational factors on an intrinsic level. Through them, the participants seek enjoyment, satisfaction, interest or personal challenge (Amabile, 1997). They are aspects that they find important on an individual level and keep them going. Since the economic gain derived from the projects is relatively low, realising these values help them feel fulfilled.

#### 4.5.1.1. Personal Values

Starting with the personal level, 10 of the participants reported that feeling joy is a strong motivator. Happiness, pleasure and simple enjoyment are highly important:

*I just feel really happy to be a part of something like [the queer poetry nights].*

(Participant 1)

*I think this makes me happy (laughs) so that’s why I do it.*

(Participant 9)



More interestingly, the joy derived from seeing other people experiencing their event, venue or media platform is highly important. When asked about their favourite part of having their projects, 8 out of the 12 participants answered similarly; being present in the moment in which other people experienced what they worked hard on accomplishing. The joy of being right there, “on the spot” (Participant 9), watching people enjoying themselves, was highly rewarding, and therefore an important intrinsic motivator.

In a similar line, having fun was also a part of the participant’s motivations. The difference between this and feeling joy is that having fun is related to being playful. The following examples might illustrate the concept better:

*I like craziness. I like to have a good time together with people.*

(Participant 2)

*Art is a way to always remain playful.*

(Participant 1)

*When I think about the first parties that I did, it was never work, we just liked to do it. Sometimes it makes me laugh because I think on how hard we worked to do all this crazy stuff... and we just did it because we thought it was funny.*

(Participant 8)

Hence, it was relevant for four of the participants to simply play around and enjoy their time with other people.

Personal growth was also mentioned in the responses. Participants felt their projects help them grow as people, in terms of learning (Participants 1, 2, 8 & 12) and being a better person (Participant 4). Professional growth was also mentioned, since expanding their network (Participant 1), gaining new skills (Participant 1), and learning how to work with other people (Participant 10) also made part of their experience.

Finally, three of the participants mentioned that having these projects allowed them to express themselves freely. One of them, for example, speaks about his gender identity:

*I've started doing drag. Maybe I always had this curiosity but now I suddenly have this place two days a week where I am in charge and can decide what parts of gender I choose for myself. It's so amazing.*

(Participant 2)

Therefore, the realisation of social values exemplify how the participants can be deeply connected to their projects on a personal level. They can gain professional and personal growth, and express aspects of themselves that would otherwise be hidden. Although being motivated by seeking professional achievement was discussed by HKU (2010), the other two factors were not explicitly analysed as motivational factors by the revised literature.

More importantly, the engagement of the entrepreneurs with their projects provided feelings of joy and allowed them to have fun and be playful. This goes in line with Frese & Gielnicks (2014)'s findings of positive affect. The positive feelings and emotions derived from their work improved the efforts that these entrepreneurs had on their tasks, allowing them to keep working.

#### **4.5.1.2. Social Values**

Realising social values also made part of the participants' responses. 11 out of the 12 participants were driven internally by aspects that involved human relationships (Klamer, 2017), as this section will discuss.

Firstly, eight of the participants reported that being able to socialize was an important driver of their work. Having the possibility of talking, meeting new people and making friends inspired them and motivated them to continue developing their projects. Some examples are as follows:

*There's really nice human beings in this city that I live in. And that's really inspiring. And you make new friends. Making a new friend is an amazing thing!*

*It's like a really important thing in your life, we are social beings. We need friends if we don't have families. We really need people around us.*

(Participant 4)

*It's actually a good city place, we used to call the living room of the city because a lot of people came by, and that's how you make a place, it's not about the place itself but about the people that pass by.*

(Participant 6)

In addition, 10 of the entrepreneurs found that an important aspect of their projects was building a sense of community. They are driven by the idea that people find belonging in their projects, and are able to feel a part of something larger:

*And the community is growing stronger and stronger... It's like a little village you know? And people come in, travelers come by, and the village grows. The core becomes stronger.*

(Participant 2)

*There is a sense of community making, of being careful and caring for others.*

(Participant 10)

In a similar manner, 7 of them felt it is important to foster human connection. They felt fulfilled by the fact that their projects help people interact and therefore connect among each other:

*The goal is... also making sure that there's a space to connect.*

(Participant 12)

*One of the most beautiful things... is that if I look around, I see all people talking. There's a lot of communication by speech. Maybe some people go to the point where they start kissing or whatever but.... It's allowing yourself to connect with each other.*

(Participant 2)

It is important to clarify that social factors are intrinsic despite involving something external. Although other people may enjoy the benefits of the entrepreneur's work, the individual is not necessarily driven by their feedback or approval. Their desire to nurture human relationships is personal and internal. However, this intrinsic/extrinsic divide will be further explored in section 4.5.3.

All in all, the entrepreneurs felt driven by realising values on the social level, in terms of building a sense of community, fostering human connection and socializing. They sought to promote relationships among human beings, either for themselves or for others. Although the revised literature does not explicitly discuss these concepts as motivational factors, it is possible to affirm that they provided positive feelings for the entrepreneurs. Through them, the participants felt inspired, which in line with Bhansing et. al.'s (2017) theories, allows the transformation of creative ideas into creative products. It also relates to Frese & Gielnicks (2014)'s findings of positive affect, as was discussed in the section of Personal Values.

These social values relate to Scott's (2012) conception of social capital. By fostering these networks, the entrepreneurs could create recognition for themselves. They could also benefit from shared resources, from having contact with others and from being part of a community. Hence, they could find reward in this alternate form of capital, despite receiving limited amounts of economic capital. More importantly, they could share this social capital with their audiences, which can also be rewarding.

#### **4.5.1.3. Societal Values**

Differently from social values, societal values are those which concern the relationship between individuals and society (Klamer, 2017). These were also highly relevant, since they were mentioned by 11 out of the 12 entrepreneurs.

To start, eight of the participants affirmed that their events or spaces became a safe space where other people can express themselves freely:

*It's all about embracing all expressions and everything is valid... and respected.*

(Participant 1)

*It's a popular term these days but it's a safe space where we can find all these things in ourselves.*

(Participant 2)

Additionally, seven of them found it important to promote the avant-garde, that is, new or experimental forms of creativity:

*I want to do new stuff. To show people new things.*

(Participant 8)

*There's not much public for art which are experimental or renewing. We're living in a world where the young public is always searching for ways to be recognised. They want to see art which they know already, they want to hear music and recognize a rhythm or a melody, everything that goes beyond that is more or less maybe scary even for the main public. I tried to break that mode, to invite all kinds of arts and people to work here.*

(Participant 5)

Finally, eight of the participants felt that through their work, they could empower and educate others:

*Drawings, colours... sometimes they can make people a little bit happier, make them smile, make them think, even more critical. I think that's also a big reason for art, to remind people that we are capable to make something by ourselves.*

(Participant 5)

*Informal learning... that's kind of what we are doing.*

(Participant 2)

Rather than giving them intense positive feelings or making them feel inspired, these societal values were aspects that the participants gave importance to. Creating benefits for others in the form of safe spaces, promotion of the new, education, and

empowerment made their projects feel worthwhile. This can be related to Oakley's (2014) theory of “doing good work”. The entrepreneurs may feel that their work is relevant despite not producing economic profit because they are giving back to the communities, and doing work that is considered ethical.

#### 4.5.1.4. Transcendental Values

Values that relate to the abstract and ideal (Klamer, 2017) were the most important intrinsic motivators found in the study, given that all of the participants talked about them. Across the research, the entrepreneurs were driven by values that were bigger than themselves, and relate to their own idealism.

To begin, ten of the participants felt that, through their projects, they were taking care of others. They perceive that their spaces, events or platforms bring fairness and opportunities:

*I believe it's important for people to say what they want to say.*

(Participant 13)

*And it's all about fairness, it sounds a bit silly but I'm looking also for fairness. In a fair system you're going to have more activity out of me. If you feel safe in a fair situation, then you want to improve, it matters.*

(Participant 5)

On the other hand, five of them found that their projects are relevant because they seek beauty:

*Being active with art, it's very clear. It's typically human... the only really human thing to do is art.... That's very interesting and motivating, looking and searching for beauty.*

(Participant 5)

*[The goal] is to reach a high level in the arts.*

(Participant 6)

Additionally, their projects often gave them a sense of purpose, a mission to follow in life. This is the case for six of the participants:

*I think, I really just follow a path without thinking too much about it. I guess that this is my, it's kind of spiritual but, I think this is just my way, I have to follow.*

(Participant 8)

*I'm just looking at the right instruments to perform my mission, and because I was always in the cultural world and always had an experience in this sector, I felt like I had a cultural mission. I can't do anything else than what I do.*

(Participant 9)

Finally, their projects gave them a sense of righteousness, and made them feel like good people who are bringing positive change:

*I think ultimately Conversas helps create a better world*

(Participant 4)

*I'm just a little person that makes part of a bigger movement, that they will be able to I think because I'm an optimist to change the world before it's too late.*

(Participant 9)

Although the transcendental values varied in their nature, all of the participants felt their projects helped fulfill a more abstract and idealistic goal. They were driven by the idea that they are making a contribution to society, by seeking beauty, caring for others or simply wanting to change the world. As Klamer (2017) explains in his theory, they are driven by “doing the right thing” (PREFACE XV). Hence, pursuing these transcendental values were an important intrinsic motivator for the participants.

#### 4.5.2. Extrinsic Motivators

The previous sections discussed the factors that allowed the entrepreneurs to find meaning in their work, which lead them to get inspired and accomplish their objectives. However, other factors also played a part in the entrepreneur's development of their projects. They are not a part of the work themselves and come from external sources, which is why they can be considered extrinsic.

On one hand, six of the participants stated that the approval of others was an important factor to their motivation. Participant 1, for example, explains that his event "has had really good feedback", and that therefore he "feels very proud of it". Participant 4 also states she's moved by the fact that "everyone likes [her weekly gatherings]. [She] hasn't met anyone who doesn't". In a similar line, Participant 6 affirms that things have gone well in his showroom because he has managed to sell and because people like the art that they make. Hence, these are a few examples that illustrate how positive feedback also has a constructive effect on the entrepreneurs' motivation.

The entrepreneurs can also be motivated by the fact that the audience to their event or venue has grown (Participant 8) and that people are eager to participate in their gatherings (Participant 4). These external factors affect their entrepreneurial activity positively.

It is important to mention that these motivators arise from external sources but are not constraints that are imposed, like Amabile (1997) initially describes them. They are better described as "synergic extrinsic motivators", since they can combine positively with internal factors. This is because they confirm competence without connoting control. For example, a wider audience can allow the entrepreneur to gain more profits and expand their projects, which can motivate them to continue organizing their event, venue or media platform. However, they do not limit their work or set constraints.



### **4.5.3. The Extrinsic/Extrinsic Divide**

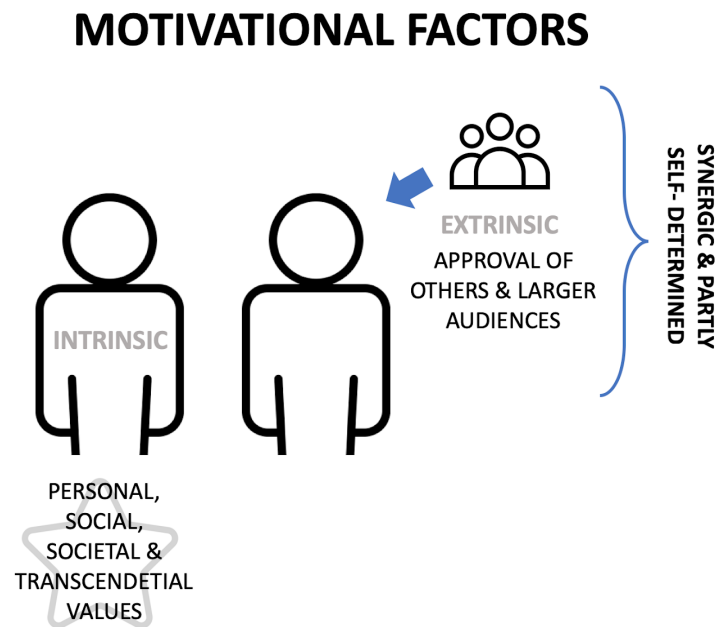
Subquestion 2: Among intrinsic and extrinsic motivational factors, which take a more important role?

As Section 4.5.2. Illustrated, there is great depth and meaningfulness in the intrinsic motivators of the participants. In particular, several motivators were related to the simple joy of the moment, which goes in hand with the basis of the authors' definition of intrinsicness (Amabile, 1997 and Ryan & Deci, 2000). In turn, it is clear that the extrinsic motivators were not as complex and relevant. Therefore, the internal factors played a more important role in the entrepreneur's motivation than the external.

However, it is important to question if this intrinsic/extrinsic motivational divide is relevant. As Ryan & Deci (2000) discussed, extrinsic motivators can be internalized and integrated. In this case, extrinsic motivators were highly self-determined. Positive feedback such as approval or an increased audience did not constrain or limit the entrepreneur's work. Contrarily, they make the individual feel satisfied and accomplished. Therefore, it is difficult to affirm that these factors were truly external.

The internal/external divide helps visualize the richness of the motivations. However, it is accurate to say that despite being called "extrinsic motivators", these factors can also have degrees of self-determination and be internalized. Given that entrepreneurs start their projects in a non-profit basis, or aware of the economical constraints, their personal needs and desires become important. All of their motivations are somewhat internal, given that external sources such as monetary gain or goals imposed by others are scarce or non-existent.

**Figure 4:** Diagram of Motivational Factors in Terms of Intrinsic and Extrinsic Motivations



#### 4.5.4. Teamwork & Entrepreneurial Ecosystems

Subquestion 3: Are social factors such as teamwork and entrepreneurial ecosystems a relevant part of the entrepreneur's sources of motivation?

Frese & Gelnik (2014) had affirmed that teams in entrepreneurial projects “have not been studied much” (p. 428). However, in accordance with Amabile (1997), this concept was a key component in the entrepreneurial process of the participants. All of the entrepreneurs mentioned it as a relevant part of their experience:

*I need other people to help me and I want to know what they think.*

(Participant 3)

*I always advise them to work in a team, at least two people or three people. Because it's a lot of work. It also gives you a lot back... But it's really important to work in a team, definitely.*

(Participant 4)

*I think we have a very nice family group vibe, we do lots of stuff together... It doesn't really feel like a hierarchy, it just feels like a group of friends and everyone just, everyone really loves the brand and the vibe... You just feel very warm with people who want to do something nice and beautiful. You feel that something really nice starts from the core, people are happy, people want to do nice stuff.*

(Participant 8)

These quotes illustrate how being a part of a team nurtures the entrepreneurial process in different manners. The team may serve as a mechanism to bounce off ideas and feel confident (Participant 3), or it may serve as a way to distribute all the hard work (Participant 4). Yet the participants also describe how working on a team is simply more enjoyable (Participant 10) and nicer (Participant 8). Interestingly, Participant 11 does not work within a team, but still considers he works with people given that he is always surrounded by entrepreneurs:

*I do feel that I have partners, because I have many entrepreneur friends, and we all advise each other, we see each other, we talk about our problems. So I have partners but not really partners if you know what I mean.*

(Participant 11)

Hence, these affirmations suggest that developing creative projects has a strong social component, and finding people to work with is a relevant factor that leads to motivation. This goes in line with van den Born's (n.d.) theories; their work might be too complex for a person to do by themselves, reason why organizations of CI's tend to work under the leadership of more than one person. Yet it is important to clarify that they don't work with others only because they need to; they're entrepreneurial process is more enjoyable by doing so. And as has previously been discussed, enjoyment is a strong intrinsic motivator (Amabile, 1997). This result was not explicitly discussed in the revised academic literature, despite being highly important for the participants.

Regarding entrepreneurial ecosystems, it is possible to affirm that the context in which entrepreneurs try to realize their ideas affected the motivational process of the entrepreneur's (Bhansing et. al., 2017). Being surrounded by their peers had a positive effect in their process of creation, as has already been mentioned. However, Rotterdam as an entrepreneurial ecosystem was not researched in depth. It is therefore not possible to affirm if the city had an important role in the experience of the entrepreneurs. However, the peers and people that the participant's decided to work with within the city were significant. Perhaps the city allows people to find each other and build these teams, but it is not possible to state that the city had relevance on itself.

#### **4.5.5. Other Psychological Factors**

Subquestion 4: Are there other psychological factors that aid their entrepreneurial process?

First and foremost, it is important to clarify that the results of this section are based on spoken word. It is not possible to determine with certainty if the entrepreneurs shared personality traits because to do so, it would be necessary to develop their full psychological profile. This issue will be further discussed in Section 5.3: Limitations & Future Research. However, some psychological aspects are recognizable through their answers, even if they are not exact. This section will therefore explore the potential personality factors. This is related to Xie et. al.'s (2018) study, in which they suggest that entrepreneurial personality is an important part of either the success or failure of a venture.

To start, Bhansing defined the concept of passion as "a strong inclination towards an activity that people like, find important, and in which they invest time and energy". On this basis, it is possible to affirm that the entrepreneurs of the study are highly passionate. In fact, this concept was present in the answers of all of the participants. Some examples are as follows:

*This is what I really stand for. This is what I really believe in.*

(Participant 1)

*The great thing about the Performance Bar is that it's really bringing all my passions together. Because I'm a party person, I like theater, I like art, I like craziness. I like to have a good time together with people*

(Participant 2)

*I just love what I do.*

(Participant 8)

*I think the art world in itself is really hard, it's hard to get into, so you have to be very passionate and very sure that that's the thing you want to do.*

(Participant 12)

Hence, the quotes suggest that the interviewees perceive their work as something highly important, that gives them strong positive feelings and therefore allows them to invest their time and energy in them. They simply love what they do. In fact, many of the participants suggest that passion allows them to continue working when economic gain becomes secondary:

*There's a lot of love going into it, it's not something that you will get rich from, but it's really fulfilling to do.*

(Participant 7)

*People who are really successful are those who follow the heart and work hard, that's what I think. So if you're doing something because of money or because of what other people think, then you will never be happy with the money you earn and the success you have. Because if you don't follow your heart being an entrepreneur then you will never be happy.*

(Participant 9)

*You have this great idea, and that idea is because it's a passion, it's not about money.*

(Participant 11)

Therefore, being passionate about their work is a relevant psychological factor in the entrepreneurs, and was a strong motivator for them to undergo projects in the CI's.

Additionally, the answers of the participants relate to some of the concepts discussed by Xie et. al. (2018). First, the participants showed signs of being highly sociable. Seven out of the twelve entrepreneurs affirm that they enjoy interacting with other people or think of themselves as being highly outgoing. Some examples are as follows:

*I would describe myself as very outgoing, social, queer, creative guy.*

(Participant 1)

*I think I'm a social person and communicative and an extrovert, the opposite of shy.*

(Participant 4)

*I can communicate with people really easily, I'm sort of a chameleon sometimes, I can go and hangout with group a and I can totally hangout with group a, and then go and hang out with group b.*

(Participant 8)

This high degree of sociability relates to two of the personality traits illustrated by the authors. On the one hand, the entrepreneurs see themselves as warm, since they are outgoing and friendly. This may help them adapt easily to novel situations, given the high amount of difficulties that projects in the CI's entail. It is also possible to suggest that they are emotionally intelligent, since they are able to maintain positive social relationships and communicate accurately. In turn, this helps them in terms of team building, which as discussed before, is a fundamental part of the entrepreneurial experience.

Additionally, four of the participants showed signs of being easygoing:

*I'm quite calm, but I can go for things that I like.*

(Participant 6)

*I'm good at just not thinking about things. I guess I can be pretty numb sometimes, I don't know if that's a good thing or not. But yeah, I don't*

*stress a lot. I do stress sometimes but I don't stress so much over big risk.  
That's what I think is a pro.*

(Participant 8)

This relates to what Xie et. al (2018) defines as hardiness. The individuals report being resistant to stress, which allows them to remain optimistic and confident when facing adversity.

Therefore, it is possible to affirm that the participants shared some common psychological characteristics that aided their entrepreneurial process. Warmth, emotional intelligence and hardiness were not the same among all of the entrepreneurs, but they are helpful in terms of team building and coping with stress. Passion, however, is a fundamental part of the experience. As Bhansing et. al. (2017) explains, the more passionately engaged the entrepreneurs are in professional activities, the more inspired they will feel. Since inspiration allows individuals to transform creative ideas into creative products (Thrash & Elliot, 2003, p. 871), passion is a key aspect.

#### **4.5.6. Other Factors that Lead to Motivation**

Subquestion 5: Are there other factors involved?

The previous sections have discussed a wide array of motivational factors that make part of the entrepreneurial process of the participants. However, there were a few findings that differ from the concepts that have already been discussed.

The main finding in this regard is the fact that three of the entrepreneurs connected with their inner kids by undergoing their creative projects:

*I can't imagine that I would ever stop playing. And that is still like the core energy that I am working with. I even put it on my website. Maybe the things that I'm doing right now are a little bit more profound, there's more layers than I'm aware of. But in essence, I'm just a playful child.*

(Participant 2)

*I always felt connected to the [creative sector]. I think it directly responded to my resistance to grow up and to adult.*

(Participant 1)

This finding relates to Miranda Campbell's (2015) theory of extended youth. The three participants showed a resistance to growing up and a willingness to remain in a certain lifestyle that is alternative and opposed to mainstream ideals. Actually, one of the entrepreneurs suggested that not having a family allowed him to pursue his career in the CI's:

*I think that if I had an expensive house with a wife and a baby, then this job would be a lot harder. So yeah, there's some of things that make it possible.*

(Participant 8)

Although it is difficult to generalize this finding given that it was only present in a few of the interviews, it indicates that there may be cultural and lifestyle factors that affect the experience of entrepreneur's of the CI's. On one hand, enjoying an extended youth may serve as a motivational factor for starting these projects. On the other, less responsibilities may prevent individuals from getting demotivated. This suggestion will be further discussed in Section 5.2: Closing Remarks.

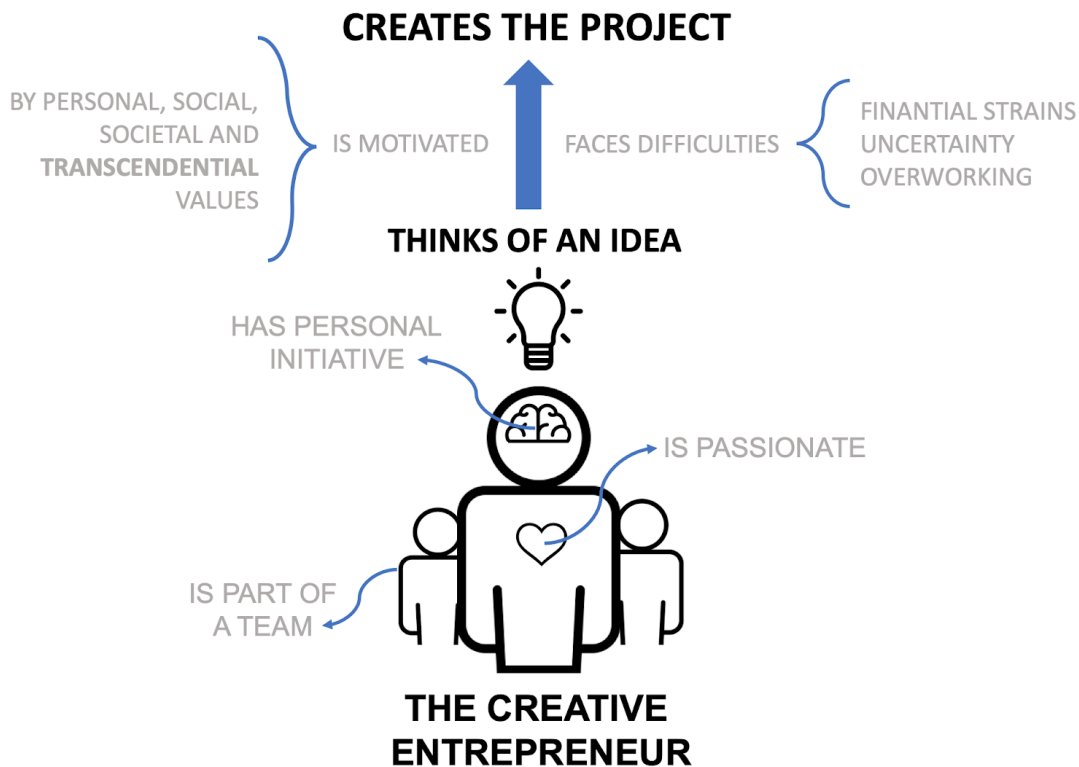
## **5. CONCLUSIONS**

Main Research Question: What does the process of entrepreneurship of creative projects such as events, venues or media platforms consist of, in terms of difficulties, motivations and other psychological factors?

The previous sections have given an elaborate description of the different factors that come into play in the process of having an idea of a creative project and making it a reality. Hence, the following diagram summarizes the most relevant parts of the process:



**Figure 3:** Diagram of the Process of Entrepreneurship in CI's



To recap, the process of entrepreneurship in the CI's starts with an idea. Rather than thinking of projects destined to be profitable, the entrepreneurs seek a way to fulfill a personal need that arises from a sense of unconformity. By having high degrees of personal initiative, they tackle their unconformity themselves and decide to start their own projects.

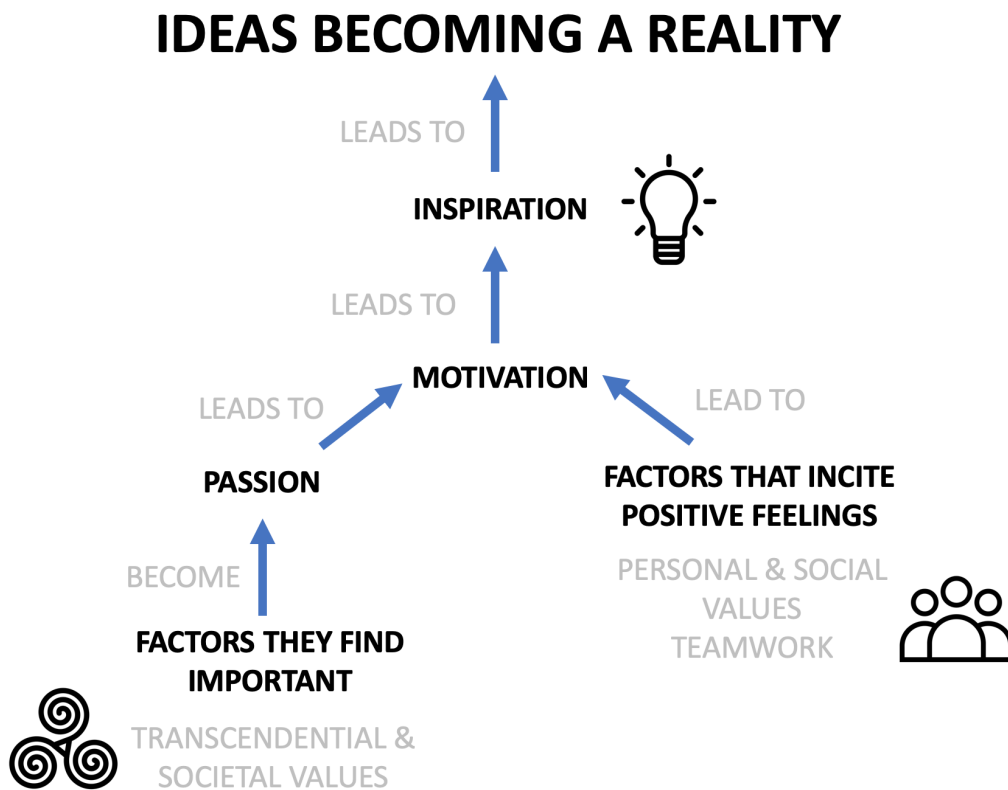
Although they don't perceive the process as a struggle, several difficulties arise. Mainly, the financial strains are high, they have to deal with uncertainty and oftentimes they must overwork. However, there are several motivational factors that help them move forward despite facing obstacles. They are mainly intrinsic and consist of the realization of values (Klamer, 2017).

Firstly, on a personal level, they get plenty of positive feelings from organizing their projects. They also feel that they grow on a personal and professional level, which they find important. Secondly, on a social level, they feel driven by the fact that through

their projects they can socialize and meet new people, which also generates positive feelings. Additionally, they find it relevant to build a sense of community among their audiences. Thirdly, on a societal level, they are creating safe spaces and promoting new and innovative creations. And finally, on a transcendental level, they are driven by the fact that their projects pertain to a greater good, such as care for others or beauty. The endeavors also gives them a sense of purpose and makes the work seem worthwhile. This last level was the most relevant, since it was present in all of the individuals who participated in the study.

Positive feelings, on the one hand, improve efforts to undergo the endeavors (Frese & Gielnicks, 2014). On the other, the factors they find important such as helping others or seeking for beauty helps them feel passionate about their work, which in turn gets them inspired. Inspiration, finally, triggers individuals to turn creative ideas into creative products (Bhansing et. al., 2017).

**Figure 4:** The Process of Motivation and Inspiration



Aside from these motivational factors, there are other factors that come into play in this process. Mainly, the individuals share certain characteristics of the personality that help them accomplish their goals. As discussed, they are highly passionate people who find their work important (Bhansing, et. al., 2017). Additionally, they might be warm and emotionally intelligent (Xie, 2017), which helps them build strong social relationships that help them accomplish their goals by undergoing work with other people.

Finally, a fundamental aspect of the experience is being a part of a team. By working with others, they can distribute the hard work required in their projects (van den Born, n.d.). Yet more importantly, teamwork gives them positive feelings, which is an essential part of their motivation. The process of starting a creative endeavor is highly social.

### **5.1. Closing Remarks**

The previous analysis illustrates that, as van de Born (n.d.) has discussed, entrepreneurs in the CI's are highly ambitious. Even though they don't pursue economic gain, they seek to achieve a wide array of goals that include personal achievement, the promotion of new and innovative work and the importance of giving back to their communities. In general, their work is highly rewarding for society, but might ask little in return in financial terms. This is something that must be taken into account when it comes to governmental policy, since projects in CI's can be highly beneficial without having to be overly costly. It is therefore relevant for governments and society to consider facilitating their work, by providing incentives that prevent them from feeling demotivated.

Institutional support may include, on the one hand, greater amounts of subsidy for projects with strong societal and transcendental values, that bring important benefits to communities. On the other, given the importance of teamwork in these projects, it may include the facilitation of offices and spaces that help individuals properly undergo

their work. These are actions that may help trigger success in projects in CI's, which in turn, can bring great value to society.

The research mildly suggested that people who decide to undergo these endeavors have a tendency to seek ideals deviated from the mainstream and live in a prolonged youth. Although further research is needed to confirm this finding, it gives rise to the question: given the economic hardships that they face, is this a choice or a necessity? Projects in CI's can be highly complex and it is important for entrepreneurs to feel supported. Otherwise, uncertainty and lack of monetary gain can pay its toll and demotivate people from pursuing projects that are important to society in the long term.

Relatedly, the study is a guide for starting entrepreneurs. Through these findings, they may be able to identify the reasons why they want to start projects in the CI's in the first place, in order to maintain their motivation and inspiration. Additionally, it may help them identify the aspects of themselves that they need to work on, such as personal initiative and social skills.

All in all, the purpose of the research was to explore the reasons that drive entrepreneurs in CI's to start creative projects, and the different factors involved. By analysing success stories, it aimed to determine the factors that might lead them becoming a reality. In conclusion, the process proves to be difficult and complex, but the non-economic value that people receive from them is high. Hence, it is important to understand this process, in order for individuals to be able to continue pursuing their endeavors. In the end, the projects will be beneficial to society, and additionally, they will enable the organizers to do what they love.

## **5.2. Limitations & Lines of Future Research**

To start, the main limitation of the research is a possible bias. As was mentioned before, entrepreneurs are highly occupied people, reason why it is a challenge to arrange the interviews. Since the researcher didn't have close relationships with any entrepreneurs in CI's in Rotterdam, she had to approach the possible participants as a complete stranger. Accepting to participate in the study despite their busy schedules, simply to help someone random, might be sign of altruism. Therefore, the results might be biased, given the possible good nature of the individuals who decided to help the researcher in the first place.

However, there are other limitations that give rise to possible lines of future research. Since the present study sought to explore the creative entrepreneurial process through a comprehensive approach, dealing with diverse psychological factors, there are many aspects that come into play.

Firstly, as was mentioned in the discussion, it is difficult to assess the psychological characteristics of the personality of the entrepreneurs from interviews. Therefore, it would be valuable to explore these characteristics by designing a study that creates a full psychological profile of the participants. This profile could include a reliable personality test and an exploration of other aspects such as lifestyle. This would allow the researcher to obtain more reliable conclusions in terms of the personality traits that can aid or hamper efforts. It may also help to determine if, in fact, lifestyle factors such as being married and having children can either motivate or demotivate potential entrepreneurs.

Future research can also seek to explore if there are differences in the processes of different creative sectors, since the projects led by the participants in the study varied greatly. Although they all made part of the CI's, they encompassed different modalities (venues, events, media platforms), sizes (large scale and small scale) and sectors (art, music, narrative, radio, etc.). This approach allowed the research to gain a general overview of CI's, but makes it difficult to generalize the results to every project that

makes part of these industries. Thus, different endeavours can pose particular challenges or risks that can require various types of motivation from the person. Yet they can also bring diverse benefits that are worth delving into. It would be relevant to create a study that distinguishes among different sizes or sectors, in order to understand the differences among them.

In the same line, it would be pertinent to explore if the place where the endeavor takes place has an effect on their processes. Another limitation was the fact that the study only interviewed participants living in Rotterdam. It is a challenge, therefore, to apply the results to entrepreneurs that have undergone their projects in different parts of the world. Diverse cities or countries can either facilitate or hamper efforts, due to factors such as cultural policy or the economy. For example, the economy of a developing country can pose specific challenges in comparison to a more economically stable country, or a country that has managed to give greater importance to the creative sector. Hence, it could be interesting to determine if cultural or economic factors have an effect.

On the other hand, it was implied that undergoing a creative project is different from undergoing a non-creative project. Since, the study dealt solely with entrepreneurs in CI's, it is difficult to assess if there are significant differences among the two types of individuals. In order to correctly determine this, future studies should include a control group that explores if the challenges and motivations behind these two types of projects are in fact distinct. Similarly, a study that explores the differences among for-profit projects and non-profit projects within the CI's would be worthwhile, by doing comparative studies or including control groups in the research design.

## 6. REFERENCES

Amabile, T. M. (1997). Entrepreneurial creativity through motivational synergy.

*The Journal of Creative Behavior*, 31(1), 18–26.

The Autonomous Fabric, [autonomousfabric.org/initiatives](http://autonomousfabric.org/initiatives).

Baron, R. A., Mueller, B. A., & Wolfe, M. T. (2016). Self-efficacy and entrepreneurs'

adoption of unattainable goals: The restraining effects of self-control. *Journal of Business Venturing*, 31 (1), 55–71.

Baron, R. A., & Tang, J. (2011). The role of entrepreneurs in firm-level innovation: Joint

effects of positive affect, creativity, and environmental dynamism. *Journal of Business Venturing*, 26(1), 49-60. doi:10.1016/j.jbusvent.2009.06.002

Bartone, P. T., Eid, J., Johnsen, B. H., Laberg, J. C., & Snook, S. A. (2009). Big five

personality factors, hardiness, and social judgment as predictors of leader performance. *Leadership and Organization Development Journal*, 30(6), 498–521.

Baum, J. R., & Locke, E. A. (2004). The relationship of entrepreneurial traits,

skill, and motivation to subsequent venture growth. *Journal of Applied Psychology*, 89(1), 587–589.

Bernritter, S. F., Verlegh, P. W. J., & Smit, E. G. (2016). Why nonprofits are easier to

endorse on social media: The roles of warmth and brand symbolism. *Journal of Interactive Marketing*, 33, 27–42.

Bhansing, P. V., Hitters, E., & Wijngaarden, Y. (2017). Passion Inspires: Motivations of

- Creative Entrepreneurs in Creative Business Centres in the Netherlands. *The Journal of Entrepreneurship*, 27(1): 1-24.
- Blank, S. (2013). Why the lean start-up changes everything. *Harvard business review*, 91(5), 63-72.
- Brännback, M., Carsrud, A., Elfving, J., & Krueger, N. (2006). Sex, [drugs], and entrepreneurial passion? An exploratory study. *Frontiers of Entrepreneurship Research* 26(6), 5.
- Bryman, A., 2015. *Social Research Methods*. Oxford University Press.
- Campbell, M. (2015). Creative Entrepreneurship in the Cultural Industries. *The Borders of Subculture*, 37-54. doi:10.4324/9781315722733-4
- Caves, R. (2000). 'Introduction', in *Creative Industries*. Harvard University Press; pp. 1-18.
- DCMS (Department of Culture, Media and Sport) (1998). *Creative industries mapping document*. London: DCMS.
- European Commission (2012). *Communication from the European Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of Regions. Promoting the cultural and creative sectors for growth and jobs in the EU*. Brussels: European Commission.
- Frese, M. & Gielnik, M. (2014). The Psychology of Entrepreneurship. *Annual Review of Organizational Psychology and Organizational Behavior*. 1. 413-438. 10.1146/annurev-orgpsych-031413-091326



- HKU (2010). *The Entrepreneurial Dimension of the Cultural and Creative Industries*, Hodgeschool vor de Kunsten Utrecht, Utrecht.
- Klamer, A. (2017). *Doing the Right Thing: A Value Based Economy*. doi:10.5334/bbb
- Mack, E., & Mayer, H. (2016). The evolutionary dynamics of entrepreneurial ecosystems. *Urban Studies*, 53(10), 2118-2133.
- Netzer, D. (2003). Chapter 43 - Non-Profit Organizations. In R. Towse (Ed.), *A Handbook of Cultural Economics* (pp. 331-341). Cheltenham: Elgar
- Oakley, K. (2014). Good work? Rethinking cultural entrepreneurship. *Handbook of management and creativity*, 145 - 159.
- Ryan, R. M., & Deci, E. L. (2000). Intrinsic and Extrinsic Motivations: Classic Definitions and New Directions. *Contemporary Educational Psychology*, 25(1), 54-67. doi:10.1006/ceps.1999.1020
- Salovey, P., & Mayer, J. D. (1990). Emotional intelligence. *Imagination, Cognition and Personality*, 9(3), 185–211
- Sansone, C., & Harackiewicz, J. M. (2000). Looking beyond rewards. *Intrinsic and Extrinsic Motivation*, 1-9. doi:10.1016/b978-012619070-0/50023-4
- Schumpeter J. A. (1965). *Economic Theory and Entrepreneurial History*. In: Aitken HG (ed) *Explorations in enterprise*. Harvard University Press, Cambridge, MA
- Scott, M. (2012). *Cultural entrepreneurs, cultural entrepreneurship: Music producers*

mobilising and converting Bourdieu's alternative capitals. *Poetics*, 40(3), 237-255.

Thrash, T. M., & Elliot, A. J. (2003). Inspiration as a psychological construct. *Journal of Personality and Social Psychology*, 84(4), 871–889.

Towse, R. 2010. *A Textbook of Cultural Economics*. Cambridge University Press.

Turkina, E., & Thai, M. T. (2013). Socio-psychological determinants of opportunity entrepreneurship. *International Entrepreneurship and Management Journal*, 11(1), 213-238. doi:10.1007/s11365-013-0288-x

van den Born, A. (n.d.). *The Creative Entrepreneur*. Tilburg University, Tilburg.

Xie, X., Lv, J., & Xu, Y. (2017). The Role of the Entrepreneurial Personality in New Ventures. *Contributions to Management Science Inside the Mind of the Entrepreneur*, 91-108. doi:10.1007/978-3-319-62455-6\_7

## 7. APPENDIX

### Appendix A: Interview Questionnaire

General description of the person and the project

1. What is [name of the event]? Can you please describe it for me?
2. Can you please tell me your role in [name of the event]?
3. What were you doing before you started organizing [name of the event]?

Practical overview

4. How did you come up with the idea?
5. Often times it's hard to know where to start. How did you figure out what to do first?
6. What was the first thing you did when you started organizing [name of the event]?
7. Did you start working by yourself, or are you a part of a **team**?
  - a. Why do you think people want to work in [name of the event]?
  - b. How do you keep the team motivated?
  - c. Would you be organizing [name of the event] if you had to do it all by yourself?
8. Did you experience any **difficulties**?
  - a. How do you overcome this difficulties?
9. If there were no difficulties, why do you think everything went well?
10. Did you think of stopping the project? Why?
  - a. What kept you going?
11. What (or who) do you think made the project possible?
  - a. Are there certain **collaborators** that are fundamental for the project?
12. What has been your **favorite part** of organizing [name of the event]?
13. For you, what makes a cultural project **successful**?
  - a. Do you think [name of the event] is a success?
14. Why do you think people want to attend [the event]?
15. Did you have any doubts in yourself when starting the project?

Motivational insight

16. Why did you want to do this project?
17. Why is this project important to you?
18. Is the project related to previous projects or other experiences? How?
19. Is the project **personal** to you?
20. What is the **goal or the aim** of the project?

Further insight

21. There are many people who like or are interested in culture. What makes you want to dedicate your life to it?
  - a. In case it's a side job, say: What makes you want to be directly involved in a cultural project?
22. Now let's talk a little bit more about you. How would you describe yourself?
  - a. How does [name of the event] relate to the type of person you are?
23. How did you end up working in something **creative**? Why did you make this decision?

24. Are you planning on continuing organizing [name of the event] in the **future**? Why?
25. Do you have any tips for other starting entrepreneurs?
  - a. How can they keep going when things go wrong?

## Appendix B: Table of Coding

### ATLAS.ti Report

Thesis Analysis - CEE Trillos

Codes (selection)

Report created by Maria Paula Trillos on Jun 10, 2019

---

#### ○ Transcendence

Groups:

◇ Intrinsic Motivations

---

#### ○ Passion

Groups:

◇ Other factors

---

#### ○ Personal initiative

Groups:

◇ Personal Characteristics

---

#### ○ Importance of the team

---

#### ○ Care for others

Groups:

◇ Transcendence

---

#### ○ Building a sense of community

Groups:

◇ Intrinsic Motivations

---

○ **Feeling joy**

**Groups:**

◇ Intrinsic Motivations

---

○ **Socializing**

**Groups:**

◇ Intrinsic Motivations

---

○ **Unconformity**

---

○ **Creating a safe space**

**Groups:**

◇ Intrinsic Motivations

---

○ **Love for the event/venue itself**

**Groups:**

◇ Other factors

---

○ **Economical difficulty**

**Groups:**

◇ Difficulties

---

○ **Other difficulties**

**Groups:**

◇ Difficulties

---

○ **Not working for money**

---

○ **Personal growth**

**Groups:**

◇ Intrinsic Motivations

---

○ **Seeking beauty**

**Groups:**

◇ Transcendence

---

○ **Personal description**

---

○ **Approval from others**

**Groups:**

◇ Extrinsic Motivations

---

○ **Fostering human connection**

**Groups:**

◇ Intrinsic Motivations

---

○ **Having fun / playfulness**

**Groups:**

◇ Intrinsic Motivations

---

○ **Extroversion**

**Groups:**

◇ Personal Characteristics

---

○ **Importance of a network (allies & supporters)**

**Groups:**

◇ Extrinsic Motivations

---

○ **Organic process**

---

- **Mudita**

**Comment:**

Joy derived from the joy of others

---

- **Promoting the avant-guard**

**Groups:**

◇ Intrinsic Motivations

**Comment:**

favouring or introducing new and experimental ideas and methods

---

- **Audience**

**Groups:**

◇ Extrinsic Motivations

---

- **Purpose**

**Groups:**

◇ Transcendence

---

- **Characteristics of Lean Start-up**

---

- **Easygoingness**

**Groups:**

◇ Personal Characteristics

---

- **Empowering other people**

**Groups:**

◇ Intrinsic Motivations



---

- **Event**

---

- **Professional growth**

**Groups:**

- ◇ Intrinsic Motivations

---

- **Righteousness**

**Groups:**

- ◇ Transcendence

---

- **Culture as a side job**

---

- **Educating**

**Groups:**

- ◇ Intrinsic Motivations

---

- **Ambitiousness**

**Groups:**

- ◇ Personal Characteristics

---

- **Connecting with the inner kid**

**Groups:**

- ◇ Other factors

---

- **Curiosity**

**Groups:**

- ◇ Personal Characteristics

---

- **Self-expression/exploration**

**Groups:**

◇ Intrinsic Motivations

---

○ **Self-confidence**

**Groups:**

◇ Personal Characteristics

---

○ **Venue**

---

○ **Creativity**

**Groups:**

◇ Personal Characteristics

---

○ **Enthusiasm**

**Groups:**

◇ Personal Characteristics

---

○ **Finding a place in society**

**Groups:**

◇ Intrinsic Motivations

---

○ **Insecurities**

---

○ **Attributing success to luck**

---

○ **Being a part of the artistic world**

**Groups:**

◇ Intrinsic Motivations

---

○ **Disobeying social norms**

---

- **Economy of favours**

---

- **Media**