FROM PASSION TO PERFORMANCE

Entrepreneurial Passion in the Creative Industries

Dissertation to Obtain the Doctoral Degree of Economic Sciences (Dr. oec.)

Faculty of Business, Economics and Social Sciences
University of Hohenheim

Institute of Marketing & Management (570)

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2022

Date of disputation	07.12.2022
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Acknowledgements

The completion and submission of this dissertation is a special moment in my life, preceded by years of learning, research and personal development. This is a defining experience. I appreciated doing the doctorate and would not want to miss it, even though it was not always easy to manage it alongside family, employment, and running a micro business. Without the support of the people in my personal environment, this would not have been possible. My deepest thanks go to my *Doktorvater* Prof. Dr. Andreas Kuckertz at the University of Hohenheim. He gave me the best advice and support and provided me with the freedom and guidance to master the research challenges and to develop a growth mindset. My thanks also go to his entire team, the inspiring Entrepreneurship Research Group, for constructive debates, mutual support, and delightful personal acquaintances. Furthermore, I would like to thank Macromedia University of Applied Sciences and my colleagues for their trust and support in my academic development. Last not least, I express my inmost gratitude to my family, my wife, my children, and my parents, for always being there and for standing by me.

Munich, May 2022

Abstract

Entrepreneurship drives progress, innovation, growth, and prosperity. Passion, in turn, motivates and energizes people to pursue meaningful activities on a sustained basis. In following their passion and in interacting with their proximal environments, people build up competencies, knowledge, experience, and social relations, which may result in peak performance. When passion develops and relates to the creation, discovery and exploitation of entrepreneurial opportunities, entrepreneurial passion emerges. The current state of research shows that entrepreneurial passion is a source of motivation, inspiration, creativity, and perseverance. Moreover, passion determines people's cognition and behavior and positively impacts their development and success on personal and entrepreneurial levels. In the cultural and creative industries, entrepreneurship often begins from a passion for an artistic or creative work that is pursued as a hobby or leisure activity, which professionalizes over time. Thereby, passion for a creative or artistic activity can also create tensions between ideational and economic-organizational imperatives in entrepreneurial contexts. However, how, and why an artistic or creative passion develops into an entrepreneurial one and how it affects entrepreneurial success is unchartered territory. Hence, the aim of this dissertation is to investigate and explain the development of passion and its effect on entrepreneurial performance of creative people whose venturing ambitions are primarily driven by a non-entrepreneurial passion.

To this end, a total of four sequential studies were conducted. The first study identifies the current state of literature on entrepreneurship in the cultural and creative industries. The review elaborates the phenomenon of a non-entrepreneurial passion as central feature of creative industries entrepreneurship and outlines its potential for future research. The second study presents a review of the state of research on passion in the entrepreneurial context and develops a theory-based approach that explains how passion emerges, and how it can extend to entrepreneurship and lead to entrepreneurial performance. Thereby, the proposition arises that the interplay of all interests, activities and goals in a person's life has an impact on the development of passion and its performance potentials. Based on 11 semi-structured interviews with successful entrepreneurs whose life paths are characterized by passion for music, the third study follows this assumption and generates mental maps using the *Conceptual Causal Mapping* method. The results explain the development of real-life passion over time, its current constitution and embeddedness within the personal, social, and entrepreneurial life context and the relation of passion to performance. The empirical data support the theory-based propositions developed in the second study. Moreover, the results indicate that the existing scales of entrepreneurial passion for founding, inventing, and developing cannot fully and adequately capture the individual real-life

constitution of passion. Based on the person-environment fit theory, the final study develops a model that substantiates the positive effects of life context fit on the currently measurable domains of entrepreneurial passion and performance. Life context fit is operationalized using personal project analysis and the hypotheses were tested on a sample of 406 creative entrepreneurs using partial least squares structural equation modeling. The results demonstrate the effect of life context fit on entrepreneurial passion and its successive translation into performance in four subsegments that can be classified as artepreneurs, culturepreneurs, creative entrepreneurs, and lifestyle entrepreneurs. However, contrary to expectations, the analyses also indicate that neither the life context fit, nor the domains of entrepreneurial passion have uniform positive outcomes. Rather, these relations occur with compounded positive and negative effects. These results are surprising as the extant literature has found nearly consistent positive outcomes of passion on performance. Post-hoc analyses reveal the varying constitutions of life contexts and the existence of previously unmeasurable domains of entrepreneurial passion for products, for people, and for a social cause among creative practitioners and help explaining the positive and negative combination effects in the segments.

Overall, this dissertation contributes to the cultural and creative industries literature, the state of research on passion in entrepreneurship and psychology, and the literature whose epistemological interest aim at capturing and explaining entrepreneurial contexts and environments. Findings reveal (a) the central importance, development, and impact of passion among creative and cultural entrepreneurs, (b) the influence of life context on passion and performance, and (c) the interplay of combined positive and adverse effects of the domains of entrepreneurial passion and their impact on entrepreneurial performance. This implies that future research needs to consider people's life context as an antecedent of passion, especially when performance is the dependent variable. Moreover, new theories are required to better explain how, why, and in what combinations passion negatively affects performance. Future research can start here by analyzing the relations between life context, passion, and performance in other contexts, settings, and industries and by contrasting them with the results of this dissertation. Finally, the findings also have practical implications for people who live a passion as a hobby that might trigger entrepreneurial intentions. They can use the studies to reflect on their passion and to explore potentials and hurdles of an enterprising endeavor. In entrepreneurship education, the mechanisms of passion can also be used to help young people in finding and developing a passionate interest and in becoming a successful entrepreneur.

Zusammenfassung

Unternehmertum gilt als prägendes Element für Fortschritt, Innovation, Wachstum und Wohlstand. Leidenschaft wiederum treibt Menschen dazu an, bedeutsame Aktivitäten dauerhaft zu verfolgen. Dabei werden Kompetenzen, Wissen, Erfahrungen und Kontakte in Interaktion mit der Umwelt aufgebaut, die zu individuellen Höchstleistungen führen können. Wenn beides zusammenkommt und sich Leidenschaft auf das Verfolgen und Nutzen von unternehmerischen Gelegenheiten bezieht, entsteht unternehmerische Leidenschaft. Der gegenwärtige Stand der Forschung zeigt, dass unternehmerische Leidenschaft eine Quelle von Motivation, Inspiration, Kreativität und Durchhaltevermögen ist, die das Denken und Handeln von Menschen bestimmt und positiv auf ihre persönliche Entwicklung und unternehmerische Performanz wirkt. In der Kultur- und Kreativwirtschaft beginnt Unternehmertum häufig aus einer Leidenschaft für eine künstlerische oder kreative Tätigkeit heraus, die als Hobby oder Freizeitaktivität verfolgt und über die Jahre hinweg professionalisiert wird. Dabei entstehen häufig Spannungen und Konflikte zwischen ideellen und ökonomisch-organisatorischen Imperativen. Wie und warum sich aus einer künstlerisch-kreativen eine unternehmerische Leidenschaft entwickelt und wie sie auf unternehmerischen Erfolg wirkt, ist jedoch nahezu unerforscht. Daher ist es das Ziel dieser Dissertation, die Entwicklung von Leidenschaft und ihre Wirkung auf den unternehmerischen Erfolg von Kreativschaffenden, deren Ambitionen von einer nicht-unternehmerischen Leidenschaft bestimmt sind, zu untersuchen und zu erklären.

Dazu wurden insgesamt vier aufeinanderfolgende Studien durchgeführt. Die erste Studie ermittelt den gegenwärtigen Stand der Literatur zu Unternehmertum in der Kultur- und Kreativwirtschaft. Dabei wird das Phänomen einer nicht-unternehmerischen Leidenschaft als zentrale Besonderheit von kreativschaffenden Unternehmern identifiziert und das Potenzial für die Entrepreneurship-Forschung skizziert. Die zweite Studie stellt eine Aufarbeitung des Forschungsstandes zum Thema Leidenschaft im unternehmerischen Kontext dar und entwickelt einen theoriebasierten Ansatz, der erklärt, wie Leidenschaft entstehen, sich auf Unternehmertum ausweiten und zu unternehmerischem Erfolg führen kann. Dabei kristallisiert sich die Vermutung heraus, dass das Zusammenspiel sämtlicher Interessen, Aktivitäten und Ziele im Leben eines Menschen einen Einfluss auf die Entwicklung von Leidenschaft und ihre Erfolgspotenziale hat. Die dritte Studie knüpft daran an und generiert mentale Karten mit der Methode des *Conceptual Causal Mapping* auf der Basis von 11 halbstrukturierten Interviews mit erfolgreichen Unternehmern, deren Lebenswege von einer ausgeprägten Leidenschaft für Musik bestimmt sind. Die Studie zeigt erstmals, wie sich real gelebte Leidenschaft entwickelt und konstituiert, wie sie in den persönlichen, sozialen und unternehmerischen Lebenskontext von Individuen eingebettet

ist und wie unternehmerischer Erfolg davon mitbestimmt ist. Die empirischen Daten untermauern damit die theoriegeleiteten Thesen der zweiten Studie. Zudem zeigen die Resultate, dass die bestehenden Skalen zu unternehmerischer Leidenschaft für das Gründen, Erfinden und Entwickeln die individuelle Konstitution von Leidenschaft nicht vollständig und adäquat erfassen können. In der abschließenden Studie wird auf Basis der Person-Environment-Fit-Theorie ein Modell entwickelt, das die positive Wirkung von passenden Lebenskontexten auf die gegenwärtig messbaren Domänen unternehmerischer Leidenschaft und auf unternehmerischen Erfolg begründet. Lebenskontext-Fit wurde mithilfe der *Personal Project Analysis* operationalisiert und die Hypothesen an einem Sample von 406 kreativschaffenden Unternehmern mittels Strukturgleichungsmodellierung (Methode der kleinsten Quadrate) getestet. Die Ergebnisse belegen die Wirkung des Lebenskontexts auf unternehmerische Leidenschaft und deren sukzessive Übersetzung in Performanz, allerdings nicht im Gesamtsample, sondern in vier Segmenten, die als Künstlerunternehmer, Kulturunternehmer, Kreativunternehmer und Lifestyle-Unternehmer klassifiziert werden konnten. Anders als erwartet zeigen die Analysen, dass weder die Passung des Lebenskontexts noch die Domänen der unternehmerischen Leidenschaft einheitlich positiv wirken, sondern kombinierte positive und negative Effekte haben können. Das sind überraschende Ergebnisse, da die bestehende Forschungsliteratur bisher nahezu übereinstimmend positive Effekte von Leidenschaft auf Performanz festgestellt hat. Über Post-hoc-Analysen können die variierenden Konstitutionen von Lebenskontexten und die Ausprägungen der bisher noch nicht messbaren Domänen von unternehmersicher Leidenschaft für Produkte, für Menschen und für einen sozialen Zweck bei Kreativschaffenden nachgewiesen und die Wirkungskombinationen erklärt werden.

Insgesamt leistet diese Dissertation einen Beitrag zur Literatur der Kultur- und Kreativwirtschaft, zum Stand der Forschung über Leidenschaft in Unternehmertum und Psychologie sowie zu dem Strang der Entrepreneurship-Literatur, deren erkenntnistheoretisches Interesse in der Erfassung und Erklärung von unternehmerischen Kontexten und Umgebungen liegt. Die Studienergebnisse zeigen (a) die zentrale Bedeutung, Entwicklung und Wirkung von Leidenschaft bei Kreativschaffenden, (b) den Einfluss des Lebenskontexts auf Leidenschaft und Performanz, und (c) das Zusammenspiel von kombinierten positiven und negativen Domänen der Leidenschaft und ihre Auswirkungen auf unternehmerischen Erfolg. Das impliziert zum einen, dass zukünftige Forschung den Lebenskontext von Menschen als Antezedenz von Leidenschaft aufgreifen muss, insbesondere dann, wenn es um die Erklärung von Performanz geht. Zum anderen werden neue Theorien benötigt, um besser erklären zu können, wie, warum und in welchen Kombinationen Leidenschaft negativ auf unternehmerischen Erfolg wirkt. Zukünftige Studien können genau hier ansetzen, indem die Relationen zwischen Lebenskontext, Leidenschaft und Erfolg in anderen Zusammenhängen und Umgebungen analysiert und mit den

Erkenntnissen dieser Dissertation kontrastiert werden. Darüber hinaus haben die Ergebnisse auch Implikationen für die Unternehmerpraxis. Menschen, die eine Leidenschaft als Hobby leben, können die Erkenntnisse nutzen, um diese zu reflektieren und mögliche Potenziale, Konflikte und Hürden im unternehmerischen Lebenskontext auszuloten. Die Mechanismen der Leidenschaft können zudem als Hebel in der Unternehmertum-Ausbildung genutzt werden, um jungen Menschen dabei zu helfen, ein leidenschaftliches Interesse zu entwickeln und leidenschaftliche Unternehmerinnen und Unternehmer zu werden.

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1 Introduction

1.1 Starting Point and Motivation

This research originates form my own experience with what Guercini and Cova (2018) call unconventional entrepreneurship, which is "driven less by conventional professional interest and more by passion" (p. 385). Fueled by my passion for music, my unintentional entrepreneurial journey began as a leisure activity in numerous bands and music projects. Playing instruments, meeting like-minded people, writing songs, producing recordings, and organizing and playing concerts were at the beginning of this adventure. Followed by first collaborations and contracts with partners from the music and media industry, this journey became professional and led to further music and business projects that resulted in the foundation of several bands, a music label, and a publishing firm. Since then, interaction with music and people in creative scenes and businesses has defined my proximal environment and my way of life.

The fascination of and interest in how people pursue interests and ideas in a leisure context and how they develop a career as a freelancer, a self-employed individual, a small business owner or an entrepreneur led me to this research project. Besides my profession as a musician-entrepreneur, I studied English literature, language, and culture in combination with business management and media studies. Accordingly, knowledge, insight, and lifelong learning have always been equally important to me. After my time as an active musician, I started my own business in digital music distribution and rights management and held teaching positions for music and media management at Macromedia University of Applied Sciences in Munich. Teaching turned into a part-time position as a research assistant, followed by a call to become a professor for applied sciences in my field of expertise. These changes have brought about the decision to take the next step in my academic career and to do my doctorate in entrepreneurship in the creative industries.

In outlining my research proposal, I came across two seminal studies. First, Busenitz's et al. (2003) paper "Entrepreneurship Research in Emergence: Past Trends and Future Directions" summarizes the state and opportunities of entrepreneurship research at the "intersection of the constructs of individuals, opportunities, modes of organizing, and the environment" (p. 267)—a suitable approach for conducting interdisciplinary investigations on the disposition and development of people who pursue ideas in interaction with their environment and who start firms and build organizations. Second, the study "What's Hot in Entrepreneurship Research 2013?" by Kuckertz (2013) at the University of Hohenheim

(whom I would later win as a supervisor) attested the academic and practical potentials of psychological and behavioral research of individuals in the process of creating, exploring, and exploiting opportunities. Hence, the idea was born to investigate the entrepreneurial development of creative professionals using the theories and methods of entrepreneurship.

Entrepreneurship is considered a crucial element of economic innovation and performance. In this context, the classic works of the entrepreneurship literature draw the image of gifted entrepreneurs, who consistently strive for profit and manage uncertainty, who purposefully pool resources, efficiently organize production, and create disruptive innovations that drive economic progress and ensure societal prosperity (Drucker, 1969; Kirzner, 1973; Knight, 1921; Schumpeter, 1934). At the beginning of the 21st century, Shane and Venkataraman (2000) define "the field of entrepreneurship as the scholarly examination of how, by whom, and with what effects opportunities to create future goods and services are discovered, evaluated, and exploited" (p. 218). So, in addition to the individual and macroeconomic factors, the interplay between individuals and opportunity gains relevance. Not only successful and famous entrepreneurs, but countless other people in a wide variety of settings pursue entrepreneurial ideas and potentials that cannot be explained by a set of stable personality traits resulting in innovation and economic development.

The reduction to what Welter et al. (2017) call the 'Silicon Valley model of entrepreneurship', which focuses on innovation-, technology-, capital-driven companies such as Apple, Google, and Amazon and their founder personalities Jobs, Page, and Bezos as drivers of growth and prosperity leads to neglect the forms and processes of 'everyday entrepreneurship'. For a long time, research has predominantly focused on successful outliers. Consequently, Welter et al. (2017) argue that entrepreneurial actions and outcomes "need to be placed within a broader context of reasons, purposes, and values for why and how entrepreneurship emerges" (p. 311). Nascent and established, hybrid and full, independent and corporate entrepreneurs—they all operate in places and environments, which shape the conditions for entrepreneurial action and outcomes (F. Welter & Baker, 2021; Zahra et al., 2014). By way of example, a look at the bibliography of the Entrepreneurship Research Group at the University of Hohenheim illustrates the broad spectrum of contexts and industries, ranging from music (Schulte-Holthaus, 2021), sports (Steinbrink et al., 2020), and family businesses (Arz, 2021; Wilmes et al., 2021) to bioeconomy (Hinderer & Kuckertz, 2022; Kuckertz et al., 2020), higher education institutions (Stolze & Sailer, 2022), venture capitalists (Röhm et al., 2017) as well as public (Tremml, 2021) and corporate entrepreneurs (Allmendinger & Berger, 2020; Kötting & Kuckertz, 2020).

The exploration of entrepreneurial processes has gained importance in theory and practice by considering the interactions between individuals and their contexts. The focus is on distinct activities of people and their relation to the development of opportunities, the allocation of resources, and the emergence of firms—processes that are subject to the influence of feelings and moods that shape these actions (Baron, 2008; Cardon et al., 2012; Patzelt & Shepherd, 2011). Shepherd's "call for entrepreneurship research that is more interactive, activity based, cognitively hot, compassionate, and prosocial" therefore emphasizes the importance "to build a theory of the micro-foundations of entrepreneurial action" in contexts (2015, p. 490). Researching everyday practice has the potential to better understand the relationship between emotion, cognition, and action in entrepreneurship.

1.2 Entrepreneurship in the Creative Industries

In his influential work "The Rise of the Creative Class", Florida (2002) elevates creativity and creative output as essential factors for regional and economic development, driven primarily by technology, talent, and tolerance. A growing creative class of educated and skilled artists, designers, scientists, marketers, entrepreneurs, and many others, he argues, is the central resource for solving problems and creating new ideas, products, and services. Florida views creativity as a "skill that links what were thought of as separate and distinct fields of science and technology, business management and the professions, and art, design, and entertainment" (Florida, 2014, p. 197). The first worldwide report "Cultural times: The first global map of cultural and creative industries" confirms that the young, gifted, and entrepreneurial workforce of the creative industries drives the digital economy, boosts cities' attractiveness, leverages a more creative work and generates worldwide US$ 2,250 of revenues and 29.5 million jobs in the multipolar sectors of advertising, architecture, books, gaming, music, movie, newspapers, magazines, radio, television, and visual and performing arts (Lhermitte et al., 2015). Statistics on business classifications in the European Union indicate that the creative industries consist mostly of micro and small businesses, a small proportion of medium-sized enterprises, and only a few large companies (Eurostat, 2021). Hence, the creative industries span the diverse spectrum between micro and high-performance entrepreneurship.

In the entrepreneurship literature, Chaston and Sadler-Smith (2012) define the creative industries as consisting of "firms which are characterized largely by the labor inputs of creative individuals" and note that these industries are a "comparatively under-researched sector" (p. 415). The heterogeneous approaches to defining, viewing, and discussing the constituent submarkets of the creative industries

(Caves, 2000; Hartley, 2005) and the debate about the raison d'être of creative individuals as a research object (de Bruin, 2005) have contributed to having received little attention. Studies indicate that unconventional entrepreneurs often do not feel like entrepreneurs (Boyaval & Herbert, 2018), freelancers and self-employed workers in the creative industries do not show much entrepreneurial orientation (Baines and Robson, 2001), and self-employment often occurs in combination with paid employment (Brändle & Kuckertz, in press; Raffiee & Feng, 2014). Moreover, small business owners who operate their businesses to earn a living and to fulfill personal desires and family needs can be separated form entrepreneurs who exhibit a strong profit and growth orientation (Carland et al., 1984; Stewart et al., 1999). Such characteristics can be used to distinguish 'real' entrepreneurs from other venturing individuals. However, this demarcation excludes all those whose entrepreneurial efforts fail or remain hybrid or small. To explore and understand the underlying mechanisms and processes that lead to failure, mediocrity, or excellence, we need to view micro and small business management and entrepreneurship as evolving and overlapping phenomena (Dimov, 2011; Gartner, 1989; Kuckertz & Mandl, 2016).

The encompassing view on entrepreneurship is accompanied by a series of seminal research findings and theories. With her study "Causation and Effectuation: Toward a Theoretical Shift from Economic Inevitability to Entrepreneurial Contingency", Sarasvathy (2001) explores the entrepreneurial decision logic in situations of uncertainty. She shows that entrepreneurs do not only act causally-strategically on clearly defined and well predicted goals, but also effectuate to control the current situation and to remain capable of acting. In doing so, the available means and resources are at the beginning of the pursuit of ideas and plans. Baker & Nelson (2005) speak of entrepreneurial bricolage defined as "making do by applying combinations of the resources at hand to new problems and opportunities" (p. 333) and explain how this allows to create something new from nothing. According to Sarasvathy, entrepreneurs orient to the affordable loss instead of expected revenues and focus on cooperation and collaboration instead of competition. Over time, entrepreneurial opportunities arise from unexpected events. So, Alvarez and Barney (2007) formulate an alternative theory of entrepreneurial action in which existing entrepreneurial opportunities do not need to be discovered, because they are created by engaging "in an iterative learning process that ultimately could lead to the formation of an opportunity" (p. 11). Indeed, entrepreneurship often begins in emergent and collective processes, as Shah and Tripsas (2007) powerfully illustrate with the example of accidental user entrepreneurs who create ideas, share them with their communities, and improve them through interaction and feedback until a commercial solution has emerged—processes that often take unconsciously place before a company is founded. In this view, entrepreneurship appears

as a design process in which opportunities are artifacts created by people and their ventures through experimentation and transformation in interaction with their environments (Berglund et al., 2020).

Such processes are particularly salient in the cultural and creative industries, as they provide an ideal breeding ground for unconventional entrepreneurship characterized by passion and community under the condition of current society (Guercini & Cova, 2018). Passion for a creative endeavor inspires, motivates, and becomes the driver for entrepreneurial ventures in the cultural and creative industries (Bhansing et al., 2018; Biraglia & Kadile, 2017). Individuals often begin to develop their passionate interest in hobby, amateur, or recreational activities. In sustained pursuit, a 'serious leisure' emerges that is directed toward self-actualization and fulfillment and that determines individual career and life trajectories (Stebbins, 2020). Bandura's (1971, 2001) social cognitive theory illustrates how skills, cognitions, and experiences are acquired and passed on in interaction with communities. Similarly, entrepreneurship in the creative industries is rooted in creative scenes, linked to social contexts, and determined by collective identities (Eikhof & Haunschild, 2006; Yitshaki & Kropp, 2016). Like all other people, they are subject to the mobility, dynamism, and complexity of contemporary society and its fast-moving change. This offers prosperity and plurality for multiple courses of action, careers, and lives, but also creates instability, uncertainty, and insecurity (Berger & Kuckertz, 2016; Drobnič et al., 2010; Rosa, 2013). Guercini and Cova (2018) see the rise of passion as a maxim for entrepreneurial action as passion confers meaning, constancy, and stability, thus providing a source for self-realization and societal recognition that strengthens personal and collective identities.

In short, everyday entrepreneurship looks at the activities, ambitions and endeavors of all people across all stages in the entrepreneurial process, which include latent, nascent, and young entrepreneurship (Brixy et al., 2012). Unconventional entrepreneurship brings into focus the contemporary importance of passion, which becomes the connecting element between people's personal and entrepreneurial levels of action. Both, everyday and unconventional entrepreneurship are manifest in the cultural and creative industries. The successive professionalization of a passion represents a meaningful perspective for individuals with a range of positive outcomes on individual, social and economic levels. Accordingly, passion as a driver for entrepreneurial cognition and action has gained tremendous prominence in entrepreneurship research over the past decade (Shepherd & Patzelt, 2018). Thus, the cultural and creative industries represent a promising context to investigate the connections between emotion, cognition, action, and performance of passionate venturing individuals.

1.3 Passion in Entrepreneurial Contexts

In his book *The Psychology of Passion*, Vallerand (2015) describes passion as a multifaceted phenomenon that has been given remarkable attention throughout human history. Etymologically, *patio* (Latin) and *pathos* (Greek) means suffering. In religious terms, passion refers to perseverance and endurance on the way to a higher destination and to the redemption of humanity through the suffering of Jesus Christ. Passion can also relate to love, best expressed in the tragedies of William Shakespeare. Today, scholars and laymen agree that passion is associated with positive and negative emotional arousal and that passion can refer to all kinds of activities, objects, people, ideas, or concepts that people constantly pursue. In the sustained pursuit of passion, people build competencies that help them to exercise their activities successfully. It follows that "research on passion can tell us what people who are successful actually do" (Vallerand, 2015, p. 10). In contemporary psychology, scholars examine intrapersonal mechanism and effects of passion on emotion, cognition, well-being, physical health, creativity, and performance, as well as interpersonal effects on other people and society at large (Curran et al., 2015).

Overall, different definitions, characteristics, and measurements of passion in entrepreneurial contexts exist. The dualistic model of passion (Vallerand et al., 2003) differentiates the emergence and impact of harmonious and obsessive passion, Baum & Locke (2004) focus on passion for work in general, and Duckworth et al. (2007) measure grit defined as perseverance and passion for long-term goals. The prominent study of Cardon et al. (2013) developed scales for activities that lie at the heart of entrepreneurship and define entrepreneurial passion as "consciously accessible, intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur" (2009, p. 515). The domains cover passion to invent and commercialize new products and services (passion for inventing), to start and found a business (passion for founding), and to build and develop an organization beyond its early survival and initial success (passion for developing). Since then, passion research has gained relevance and importance and has contributed an extensive body to the entrepreneurship literature.

Literature reviews in entrepreneurship (Newman et al., 2021) and psychology (Curran et al., 2015) illustrate that researchers with diverse backgrounds and interests have analyzed numerous antecedents and effects of passion in a wide variety of entrepreneurial settings. At the personal level, antecedents of passion include sociodemographic variables such as age, gender, and education (Cardon et al., 2013) and personality and identity (Murnieks et al., 2020; Obschonka et al., 2019). In addition, scholars have

shown that self-efficacy, effort, and experience (Collewaert et al., 2016; Dalborg & Wincent, 2014; Gielnik et al., 2015) as well as venture life cycle and age (Stenholm & Nielsen, 2019; Thorgren & Wincent, 2015) affect the development of passion. By comparison, contextual antecedents are much less researched. Empirical evidence supports effects of the immediate environment on passion, such as stressful contexts (Stroe et al., 2018), location (Bhansing et al., 2018), organizational climate (Kang et al., 2016), and entrepreneurship training (Gielnik et al., 2017). A large part of studies analyzes the effects of passion on attitudes and behaviors, such as entrepreneurial intentions (Biraglia & Kadile, 2017; Huyghe et al., 2016), orientation and opportunities (Bao et al., 2017; Zollo et al., 2021), persistence and effort (Cardon & Kirk, 2015; Y. Chen et al., 2021), and creativity and innovation behaviors (Cardon et al., 2013; Shockley & Turner, 2016). Entrepreneurial passion, intention, and behavior, in turn, positively affect numerous economic outcomes such as survival, growth, and performance of firms (Drnovsek et al., 2016; Mueller et al., 2017; Stenholm & Renko, 2016), and their investment and financing (Galbraith et al., 2014; Li et al., 2017; Murnieks et al., 2016). Whereas most studies examine either antecedents or effects of passion, Gielnik et al. (2015, 2017) show that the effects that entrepreneurial passion generate also operate as antecedents. Hence, passion delineates a complex development process interrelated with numerous personal, entrepreneurial, and contextual factors.

The current state of research is determined by the scales of entrepreneurial passion for founding, inventing, and developing. However, in their exploratory study, Cardon, Glauser, et al. (2017) find that the sources of entrepreneurial passion are more diverse in practice than the theoretically derived and measurable domains actually capture. Using a phenomenological approach, they identify a total of six sources and domains of entrepreneurial passion, i.e., passion for the product or service, passion for people, passion for a social cause, passion for inventing, passion for growth, and passion for competition. This dissertation clarifies that the peculiarities of passion for a creative or artistic work apparent in the creative industries cannot be captured by the three measurable domains. Accordingly, qualitative methods are mostly used to analyze and describe passion in creative contexts (e.g., Bhansing et al., 2018; Harvey & Shepherd, 2016; Wijngaarden et al., 2021). The passion for a creative or artistic work does not have to contain any business venturing elements at the beginning of latent and nascent activities and thus represents a domain of non-entrepreneurial passion. This is particularly evident in unconventional entrepreneurship, in which "an entrepreneur's commitment may be fueled by motives that go well beyond the rational search for profit, entailing passions unrelated to professional experience but tied instead to personal aptitudes and leisure activities. The result is that domain passion [i.e., non-entrepreneurial passion] cannot be assimilated with the kind of entrepreneurial passion that was so central" in the extant entrepreneurship literature (Guercini & Cova, 2018, p. 387).

Creative economy studies give evidence that passion for a creative work often creates a tension between ideational and entrepreneurial demands that can lead to ongoing conflict, to an adaption, or to a synergetic reconciliation with economic realities (Parkman et al., 2012; Swedberg, 2006; Tjemkes, 2011). Most psychology and entrepreneurship scholars agree that passion is a dynamic phenomenon. Passion can grow stronger or weaker, extinguish and reignite, and can also expand into new domains (Vallerand, 2015). Consequently, a non-entrepreneurial passion may change and extend to the entrepreneurial domains when catapulted into a venturing context. Then, entrepreneurial passion arises that contributes to performance (Cardon et al., 2013; Drnovsek et al., 2016). However, how this plays out in practice, how passion is constituted among creative entrepreneurs, and how the constitution of passion translates into entrepreneurial performance is unchartered territory. Accordingly, the overarching question of this dissertation is: How and why does entrepreneurial passion and performance develop among venturing individuals whose ambitions and activities are driven by a non-entrepreneurial passion? The aim of this thesis is to contribute to closing the gap between entrepreneurial practice in the creative industries and academic research on passion in entrepreneurial contexts.

1.4 Structure of the Cumulative Dissertation

This dissertation is composed of four successively conducted studies. Study 1 determines the state of research on entrepreneurship in the cultural and creative industries and develops avenues for future research (Chapter 2). In Study 2, a theory-based explanation about the emergence of entrepreneurial passion and its relation to performance is developed (Chapter 3). This builds the foundation for Study 3 that qualitatively explores and maps the constitution of passion by using a sample of 11 musician entrepreneurs (Chapter 4). Study 4 examines the influence of life context on passion and performance and tests the developed hypothesis on a sample of 406 unconventional creative entrepreneurs (Chapter 5). Study 1 and Study 2 are conducted by me as sole author. Study 3 and Study 4 are co-authored by Prof. Dr. Andreas Kuckertz. Table 1-1 lists the four studies and provides a brief overview of research questions, underlying theories, methods used, and key findings.

Study 1 presents the state of research on entrepreneurship in the cultural and creative industries and develops a research agenda by looking at the context particularities and the corresponding mechanisms that convert them into entrepreneurial performance. Using the method for generating systematic literature reviews (Booth et al., 2012; Denyer & Tranfield, 2009; Tranfield et al., 2003), 51 international studies were selected, evaluated with content and thematic analysis (Mays et al., 2005), and transformed into a mechanism-based framework of entrepreneurship research (van Burg & Romme, 2014).

Table 1-1: Structure of the cumulative dissertation.

Study	Title	Research question	Theory	Method	Key findings
1	Entrepreneurship in the Creative Industries: A Literature Review and Research Agenda	What are the mechanisms that convert the particularities of the creative industries into performance?	Framework for research synthesis in entrepreneurship (van Burg & Romme, 2014)	Systematic literature review (Denyer & Tranfield, 2009); 51 studies capturing entrepreneurship in the creative industries; 61 studies addressing context particularities	Passion for creative work sparks and determines entrepreneurship in the creative industries. Passion, lifestyle, bricolage, and symbolic value are the key fields to expand entrepreneurship research out of the creative industries context
2	Passion and Performance in Entrepreneurial Contexts: An Interest-based Approach	How and why does passion theoretically develop in relation to performance?	Four-phase-model of interest development (Hidi & Renninger, 2006)	Conceptional study by means of systematic literature review (Denyer & Tranfield, 2009); 56 studies focusing on passion in entrepreneurial contexts	Extant research is based on four leading theories that explain and measure passion differently. Passion in entrepreneurial contexts arises from persistently pursuing interests, activities, and goals, that successfully complement each other
3	Passion, Performance, and Concordance in Rock 'n' Roll Entrepreneurship	How is passion constituted (in real life) among successful individuals whose entrepreneurial journeys are prompted by a non-entrepreneurial passion?	Entrepreneurial passion (Cardon et al., 2013); dualistic model of passion (Vallerand et al., 2003)	Comparative causal mapping (Laukkanen & Wang, 2015); 11 successful rock 'n' roll entrepreneurs	Passion is an individual phenomenon, one composed of central and peripheral concepts, that include personality traits and life context. The concordance of concepts determines the scope, degree, and performance of passion
4	How Life Context Affects Entrepreneurs' Passion and Performance	How does life context affect entrepreneurs' passion and performance?	Person-environment fit (Edwards et al., 1998); entrepreneurial passion (Cardon et al., 2013)	Partial least squares structural equation modeling (Hair et al., 2016); personal project analysis (Little, 1983); 406 unconventional entrepreneurs from the cultural and creative industries	Life context fit can have positive and adverse effects on passion depending on the type of entrepreneur. The domains of passion for inventing, founding, and developing show a bundled impact on performance, with individual domains also producing negative effects

The developed framework shows that culture, identity, community, education, market, technologies, and access to capital and are among the contextual factors that impact individual and collective action. These factors act on skill development, entrepreneurial orientation, and innovation capacity of creative people, which in turn drive business performance, economic growth, and cultural development. Intrinsic motivation and passion for creative work, which originates from leisure activities and leads to entrepreneurial endeavors emerge as particularities of the creative industries. Passion is a meaningful part of personal identities and shapes lifestyles and behaviors in creative communities. However, as indicated at the beginning, living passion, making a living, and running a business often leads to conflicts between creative work and entrepreneurial demands. Numerous studies, which are predominantly qualitative in nature, locate this tension between Schumpeter's (1934) idea of creative destruction through creativity and innovation and Bourdieu's (1984) conception of symbolic, social, cultural, and economic capital. The study findings reveal the importance of symbolic capital (e.g., passion, authenticity, and trust) expressed in attitudes, values, and behaviors. Lifestyle and bricolage emerge as the two main social mechanisms at the action-oriented level. In the second step of the review, the state of research on the context particularities, i.e., passion, bricolage, lifestyle, and symbolic value, is explored within the entrepreneurship literature. Therefore, another 61 studies in reputable international entrepreneurship journals were identified, evaluated, and transformed into a research agenda. Overall, the literature review and the avenues for future research suggest that non-entrepreneurial passion is at the heart of the creative industries but at the same time a poorly explored driver of entrepreneurial development and performance. Hence, follow-up studies on non-entrepreneurial passion hold great potential to better understand this phenomenon and to contribute to the entrepreneurship literature.

Study 2 examines the extant literature on passion and performance in entrepreneurial contexts. The results show that research is driven by four key constructs, which define and measure passion differently: the dualistic model of passion (Vallerand et al., 2003), passion for work (Baum & Locke, 2004), grit as passion and perseverance for long-time goals (Duckworth et al., 2007), and entrepreneurial passion (Cardon et al., 2013). The analysis and juxtaposition of the four approaches and their similarities and differences show that passion can be understood as a static or dynamic construct that captures passion either generally or directed toward a specific domain. Based on Hidi and Renninger's (2006) four-phase model of interest development, a consistent theory-based approach (Sutton & Staw, 1995) is developed to explain how entrepreneurship can emerge from a non-entrepreneurial passion and how performance can be achieved via the alignment of interests, activities, and goals. To my knowledge, Study 2 is the first that systemically analyzes and synthesizes the constituents of the four key constructs of passion in entrepreneurial contexts. The result is a research framework that allows the examination

of the dynamic evolution of passion's antecedents and effects. However, since there is little empirical data on the actual constitution of passion and its relation to the performance of entrepreneurs, Study 3 in the fourth chapter addresses this gap.

Based on semi-structured interviews, comparative causal mapping (CCM) by Laukkanen and Wang (2015) is applied to generate mental cause maps of entrepreneurs' passion showing how they think about and which concepts constitute and emerge from their passion. The corresponding CMAP3 software (Laukkanen, 2012) allows to generate individual and aggregated causal maps so that commonalities and differences in how entrepreneurs perceive and think about their passion can be filtered and visualized. The study was conducted on a theoretically saturated sample (Eisenhardt, 1989) of 11 successful rock 'n' roll entrepreneurs who belong to the most popular German music artists of our time. Participants of different success levels in terms of gold and platinum awards were chosen to allow for conclusions about the constitution of passion and its relation to performance. The results show that music, emotion, and passion represent the key concepts to which a variety of personal, social, and entrepreneurial concepts are tied in the aggregated mental map of all respondents. Cause maps also visualize the tensions in the form of negative interactions between concepts. However, these conflicts do not only relate to artistic and entrepreneurial tasks but also to social relationships, lifestyle, and well-being in general.

The analyses give further evidence that passion for products, services and people is most prevalent in participants' passion, and that three classic domains of founding, inventing, and developing are less pronounced. The number of business-related concepts that appear in the cause maps correlates strongly with performance indicators. Moreover, the study shows that passion is individually composed, anchored as a focal point in people's lives, and cannot be considered in isolation to the life context. During the interviews, three milestones in the development of passion emerged. First, all respondents recognized their passion early and clearly in life. Second, identifying the idiosyncrasies of passion and proactively solving the resulting conflicts is an ongoing task. Third, when conflicts could not be resolved, the respondents accepted the oddities as suffering and sacrifices of their passion. Overall, the third study closes with the empirically reasoned proposition that the concordance of passion, i.e., the ratio of positive and negative relations between the constituting concepts, has a positive effect on entrepreneurial performance.

Drawing on the person-environment fit theory (Caplan, 1987; Edwards et al., 1998), Study 4 in Chapter 5 designs a structural equation model in which the life context fit positively influences the three domains of entrepreneurial passion and performance. However, using partial least squares analyses (Ringle et al.,

2015) for hypothesis testing on a sample of 406 entrepreneurs from the cultural and creative industries does not confirm the overall model. The prediction-oriented segmentation of the sample according to Becker et al. (2013) reveals an unobserved heterogeneity, which leads to different relationships in four subgroups that cancel out each other in the overall sample. This is surprising, but clearly indicates that the interactions between life context, passion, and performance are complex. Moreover, the results show that the life context can have positive as well as adverse effects on passion and performance, and—in contrast to previous research—that the individual domains of entrepreneurial passion can also cause negative performance outcomes. Post hoc analyses of the constitution of passion and life context succeed in assigning the segments to four types present in the creative industries, which finally allow for detailed analysis and interpretation of the structural relationships in the segments. First, *artepreneurs*—characterized as self-employed artists who primarily pursue artistic goals—exhibit the most pronounced non-entrepreneurial passion, which is only rudimentarily compatible with entrepreneurship. Their people-centered life context has a strong negative impact on the development of entrepreneurial passion and performance. Second, the life context of *culturepreneurs* is determined by profession and life between art, culture, and leisure. Among culturepreneurs, the negative effects are overall smaller than for artepreneurs. Performance stems from a passion for inventing and seeking new solutions in their role as entrepreneurial agents mediating between culture and business. Third, the behavior of *creative entrepreneurs* is based on emotion, experimentation, and collaboration. Their life context has a moderate positive effect on entrepreneurial passion, which is the strongest among the four segments. Passion for inventing appears as the major performance driver. Creative entrepreneurs see themselves as founders, although passion for founding prevents business success. Fourth, *lifestyle entrepreneurs* show a strong passion for their leisure and hobby activities. The importance of the quality of life and the pragmatic merging of hobby and profession leads to the strongest positive effects of life context on passion and the best corresponding translation into performance.

Overall, these findings contribute to understanding passion as a context-dependent phenomenon that has multiple sources unfolding in the interaction between individuals and their proximal environment. In the following chapters, the four cumulative studies of this dissertation are fully presented. Chapter 6 summarizes and discusses the studies' results and outlines avenues for future research.

2 Entrepreneurship in the Creative Industries: A Literature Review and Research Agenda[1]

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Abstract

This paper conducts a two-step literature review that synthesizes entrepreneurship research in the creative industries into a mechanism-based framework and elaborates the particularities of the field. Secondly, the identified mechanisms of passion, lifestyle, bricolage, and symbolic value in current entrepreneurship theory are considered to advance entrepreneurship as a field of research out of the creative industries context. The information collected on agenda setting substantiates a coherent entrepreneurial phenomenon that originates from passion and points to the full exploration of intrinsic and extrinsic motivation. Transforming motivational drivers into a symbolic value system of actual, anticipated, and realized states of affairs enables the recording and comprehension of choices and actions of individuals at different stages in their entrepreneurial journeys that emerge from actionable opportunities. The findings contribute to investigations that view entrepreneurship as a method of human behavior associating possibilities for living with economic performance, which is especially salient in the creative industries context.

Keywords

Entrepreneurship, creative industries, passion, bricolage, lifestyle, symbolic value, literature review

Declarations

The author has no relevant financial or non-financial interests to disclose.

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2.1 Introduction

The creative industries are "one of the most rapidly growing sectors of the world economy" (UNDP & UNESCO, 2013, p. 10). Due to a high density of cross-linkages with the overall economy at micro and macro levels, the impetuses of creative industries are seen as enablers for neighboring industries and as essential drivers of innovation, economic growth, cultural diversity, social inclusion, and human development (de Bruin, 2005; Gu, 2014; Marinova & Borza, 2015; Parkman et al., 2012; Radu-Daniel et al., 2015). While artistic and creative activities basically aim at creating something new and valuable in the sphere of aesthetics and culture, venture activities aim to generate something innovative and valuable in the sphere of economy. It is the triad of creativity, opportunity, and value creation that fundamentally links entrepreneurship to the creative industries; herein lies the potential and significance of this research context.

Policy makers all over the world have documented the substance in numerous industry reports and introduced extensive inter-ministerial programs. Although the emergence of entrepreneurship as a field of research (Busenitz et al., 2003) and reports on the creative industries by public authorities (DCMS, 1998) are both rooted in the 1990s, the field was not immediately given attention. The result was "a conspicuous gap in the theorization and application of entrepreneurship to the creative industry sector" (de Bruin, 2005, p.149). Although the field has since gained academic importance, the wide scope of entrepreneurship theory, the diverse range of creative and scientific disciplines, the numerous sub-industries, and the influence of an international dimension have resulted in a ragged field of research (Daniel & Daniel, 2015). To date, a structured literature review that captures the current state of academic research has not been conducted. Even though researchers, policy makers, and practitioners collectively emphasize the importance and potential of the field (Chaston & Sadler-Smith, 2012; Henry & de Bruin, 2011; Parkman et al., 2012), its current state, the academic potential within this context and its relation to economic growth, and its contribution to entrepreneurship as a field of research is anything but self-evident. Hence, this review asks the following questions: what are the entrepreneurial mechanisms that convert the particularities of the creative industries into performance? The second question is: which avenues of future research evolve out of this context to advance entrepreneurship as a field of research?

To address both questions, this paper provides an up-to-date literature synthesis of 112 studies conducted in two steps. First, 51 entrepreneurship studies in the creative industries are selected and synthesized into a mechanism-based framework that maps the current state of research and its particularities. This

part of the review finds that the creative industries cannot be grasped by a certain set of industries. Instead, they are characterized by a logic of value creation that emerges from creative work more narrowly and from creativity more broadly. The focus is on creative individuals and their presuppositions and potential to found and develop micro and small businesses. Passion for creative activities, the use of resources at hand, and lifestyle ambitions provoke economic and non-economic imperatives that determine entrepreneurial behaviors and outcomes captured not only in economic, but also in symbolic value categories. Secondly, 61 studies that address these context particularities are identified in selected entrepreneurship journals to determine the state of entrepreneurship theory, out of which four future research avenues are emerging: (1) the development of a complementary construct to capture the non-entrepreneurial dimension of passion in order to systematically explore the relationship between entrepreneurial passion and performance; (2) the investigation of the full range of identity-based intrinsic and extrinsic motivational factors to increase understanding of the relation between entrepreneurial intention and behavior; (3) the transformation of these motivational factors into a symbolic value system that captures states of perceived affairs in order to comprehend the development of values, desires, and aims and their effects on behavior and outcomes; and (4) research on motivational drivers of action and planning-oriented mechanisms to explain particular choices, actions, and outcomes as partial events of an entire entrepreneurial journey.

This review contributes to the literature in several ways. First, it determines and structures the current state of research and carves out context particularities. Second, this study adds four subsequent directions that advance future research and its ongoing shift towards entrepreneurship as a method of living, learning, and creating value. Third, the review proves the relevance of the creative industries and their potential to study individuals and their presuppositions as well as the potential to found and develop businesses in the current knowledge economy. Fourth, the methodological procedure of a two-step literature review provides a suitable approach to advance a research discipline out of a particular context. Finally, in addition to the academic implications, practitioners can use the review as a guide to question and adjust their own motivations, capabilities, resources, behaviors, and performances; for policymakers, it provides a basis to better assess and foster creative individuals to acculturate an entrepreneurial society.

2.2 Methods

This literature review follows the template for generating evidence-informed management knowledge by means of systematic review, as outlined by Tranfield et al. (2003). The underlying principles for

synthesizing evidence were developed to generate coherence, relevance, and openness by advancing future research based on the findings and concerns of the past. To determine the current state of entrepreneurship research in the creative industries, the first part of the review follows the process of locating, selecting, and evaluating studies, as described by Denyer and Tranfield (2009). The international dimension and the economic, social, and cultural implications of the field suggest a heterogeneous and interdisciplinary field of study. To gain an overview about the scope, irrespective of published location or disciplinary background, an initial search on the SCOPUS and EBSCO databases is executed. Both belong to the major databases of peer-reviewed literature that cover thematically relevant disciplines, including business management, economics, social sciences, technology, and arts and humanities. To ensure that the initial search also entails studies that cover the aspect of venture creation (Shane & Venkataraman, 2000), the keywords "start-up," "new venture," and "small and medium-sized enterprises" (sme) are included. The initial search does not explicitly consider a fixed set of sub-industries to ensure an academic perspective and to escape the constraints of geostrategically determined definitions and enumerations of creative industries by national public authorities (Parkman et al., 2012). The search term "(entrepreneur* OR start-up OR new venture OR sme) AND (creative industr*)" is limited to the English language and produces a total of 476 matches, 359 on EBSCO and 118 on SCOPUS.

A preliminary title and abstract analysis of the smaller sample of 118 matches on SCOPUS is carried out to develop inclusion and exclusion criteria for study selection. Inclusion demands a profound focus on entrepreneurship and the creative industries. The application of the criteria results in the exclusion of 53 studies. The rejected articles show a one-dimensional focus on policymaking and education without significant references to entrepreneurship. Applying policymaking and education as exclusion criteria in the search term, however, does not prove to be constructive; they also eliminate highly relevant matches, as some state the findings' relevance for policymaking and education in their abstracts. On the other hand, the analysis shows that all relevant matches carried the keywords "entrepreneurship" (or its synonyms) and "creative industries" in article titles. Whereas the development of exclusion criteria fails, word-density checks in titles and abstracts prove "creative economy" to be a significant phrase, which is added to the final search string, limited to a search of titles: "(entrepreneur* OR start-up OR new venture OR sme) AND (creative industr* OR creative econom*)". This limitation produces 80 matches, thereof 27 in SCOPUS and 53 in EBSCO. After deleting exact doublets by reference management software, 62 studies are retrieved. Another 17 matches (further doublets, conference papers, reviews, and call for papers) are eliminated; one article is not obtainable, although the authors had been contacted directly. At this point, 44 articles for full-text-analysis remain. The analysis of

footnotes in reference lists as a supplementary search technique in selected studies (Booth et al., 2012) identifies seven additional works matching the inclusion criteria. In the end, 51 studies build the evidence base of this paper (fully presented in Table 2-3 in the Appendix, Chapter 2.8). Data extraction categories for full-text analysis are adopted from Jones and Gatrell (2014) and Booth et al. (2012) and are adapted to the needs of this review. The scope and nature of the underlying studies determine the choice of methods. The number of publications per year in Figure 2-1 shows an unsteady but clearly upwardly trending line ($R^2 = 0.529$) and confirms the growing attention given to the field.

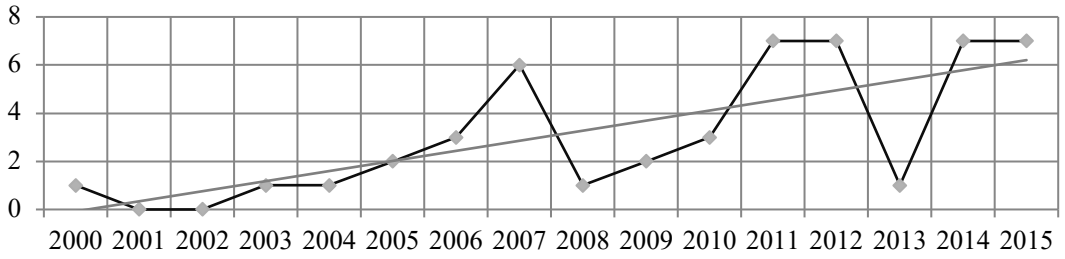

Figure 2-1: Number of publications per year of selected studies.

Eighteen out of the 51 articles are published in book chapters; the remaining 33 studies are printed in international journals, the majority of which have low journal rankings. The *SCImago Journal Rank* (SJR) is applied as an indicator. The SJR allocates values to 25 journals, among them the British Journal of Management (1.507), Small Business Economics (1.459), and Urban Studies (1.236) with the highest values. All other journals range below 1. A comparison with the *Journal of Business Venturing* (5.561) and *Entrepreneurship Theory and Practice* (2.811) implies that the field has not yet reached the level of the leading journals and communities in entrepreneurship research. Moreover, Figure 2-2 illustrates that most studies use qualitative methods, followed by several conceptual and a few quantitative works.

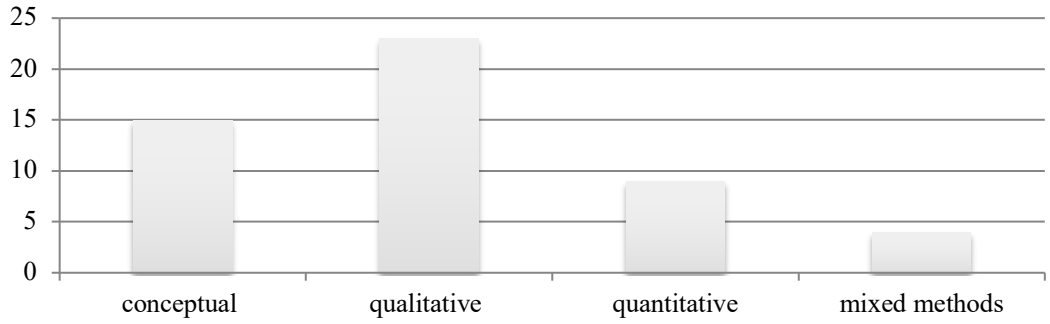

Figure 2-2: Frequency of analysis types of selected studies.

While qualitative approaches are applied to illuminate constituents, suggest ways of dealing with phenomena, and to build initial theory, quantitative studies test and calculate the effectiveness of theories (Booth et al., 2012; Mays et al., 2005). Hence, the small number of quantitative approaches and the low coverage by highly ranked journals indicates a low degree of robust theory development. Although this research field has existed for about two decades and is gaining attention, it is still in its infancy. Thus, a clear literature synthesis objective in terms of theory generation or validation cannot be anticipated. Under this condition, Booth et al. (2012) postulate a critical interpretive approach as the most appropriate strategy for extracting evidence from conceptual, qualitative, and quantitative approaches that all contribute to the understanding and underlying truth of phenomena to be synthesized into new insights, hypotheses and initial or mid-range theories.

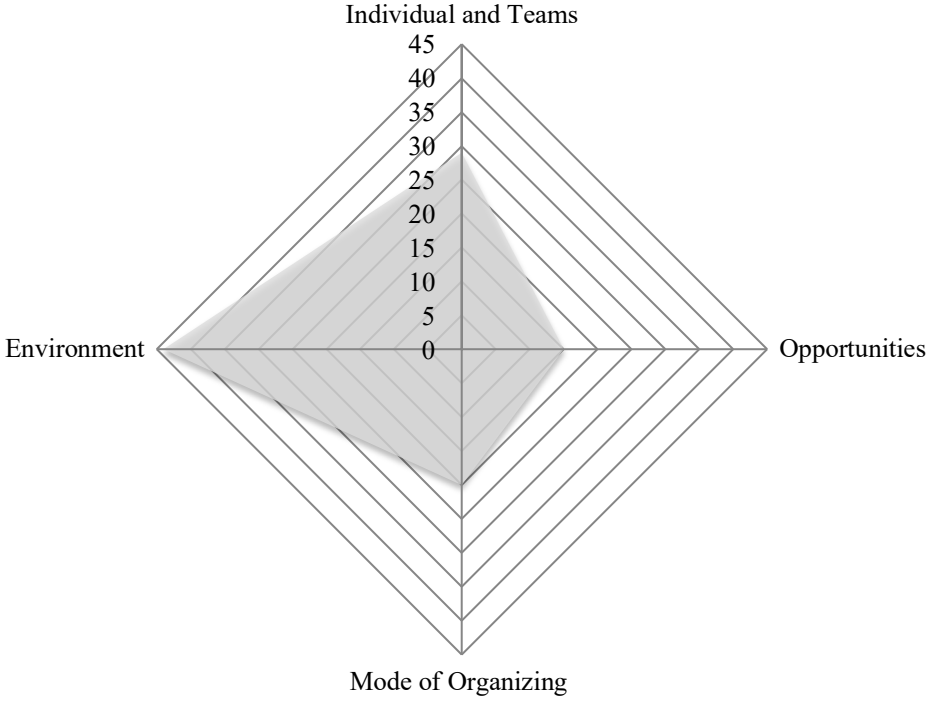

Figure 2-3: Domains of entrepreneurship research in the creative industries.

According to the approach for systematically reviewing qualitative and quantitative studies developed by Mays et al. (2005), this review adopts content analysis and thematic analysis as appropriate methods. Content analysis is, for purposes of this review, a quantitative method used to identify dominant fields of research. Based on the common framework for organizing entrepreneurship research by Busenitz et al. (2003), all studies are assigned to the corresponding domains as illustrated in Figure 2-3: (1) individual and teams includes studies that focus on personalities, capabilities, and group dynamics; (2)

articles dealing with the generation and exploitation of opportunities via interactions between the market and environment are assigned to opportunities; (3) the mode of organizing captures works with a focus on managing resources, structures, and processes of firms; and (4) environment entails studies concerned with contextual conditions that enhance or inhibit entrepreneurship. Due to the inclusion criteria for study selection, all studies can be assigned to at least one domain, but can possibly cover all four domains. Figure 2-3 shows that environmental aspects are most frequently investigated, followed by a strong concentration on individuals. To date, opportunities and the mode of organizing have received less attention. The thematic analysis follows the assignments to the conceptual domains in which the most common themes, theories, factors, patterns, and effects are analyzed. Despite a lack of much consideration concerning the modes of organization and opportunities, studies in these domains belong to the most robust, quantitative, and hypothesis-testing studies. These facilitate an encompassing research perspective. In this context, the mechanism-based framework for entrepreneurship research synthesis by van Burg & Romme, 2014) is applied "to identify mechanisms within different studies and establish a context in which they produce a particular outcome" (p. 374). Following this approach, the contextual conditions of the evidence base are structured and summarized; they build the key dimensions that enable or constrain social mechanisms, which are understood as factors enabling entrepreneurs to generate the effects. Mechanisms are hierarchically analyzed on individual-cognitive, action-orientated, and collective levels. The result is a conceptual framework that captures contextual conditions, social mechanisms, and outcome patterns as mapped in Figure 2-4 and explained in Chapter 2.4. It serves to determine the state of research, its inconsistencies, and gaps, and to answer the first research question related to the mechanisms that convert the particularities of the creative industries into performance.

The second part of the paper explores the context particularities in current entrepreneurship theory to set a research agenda. The Academic Journal Guide (ABS, 2015) is used to identify thematically and qualitatively ranked journals in the field of entrepreneurship and small business management. The particularities within the creative industries are used as keywords in the search term "(passion OR lifestyle OR bricolage OR symbolic value) AND (entrepreneur*)" that produced 61 matches in titles and abstracts of selected journals, as listed in Table 2-1. Studies dealing with passion, bricolage, and lifestyle are equally distributed; however, symbolic value is barely considered. The analysis of studies follows the data extraction categories above, listed in Table 2-3 (see Chapter 2.8 Appendix). More than half of papers are quantitative in nature, followed by a slightly smaller number of those of a qualitative nature and only a few conceptual approaches. Studies are, again, thematically analyzed to identify dominant streams of research and findings. The result is a research agenda that emerges out of the creative industry context and contributes to the development of entrepreneurship as a field of research.

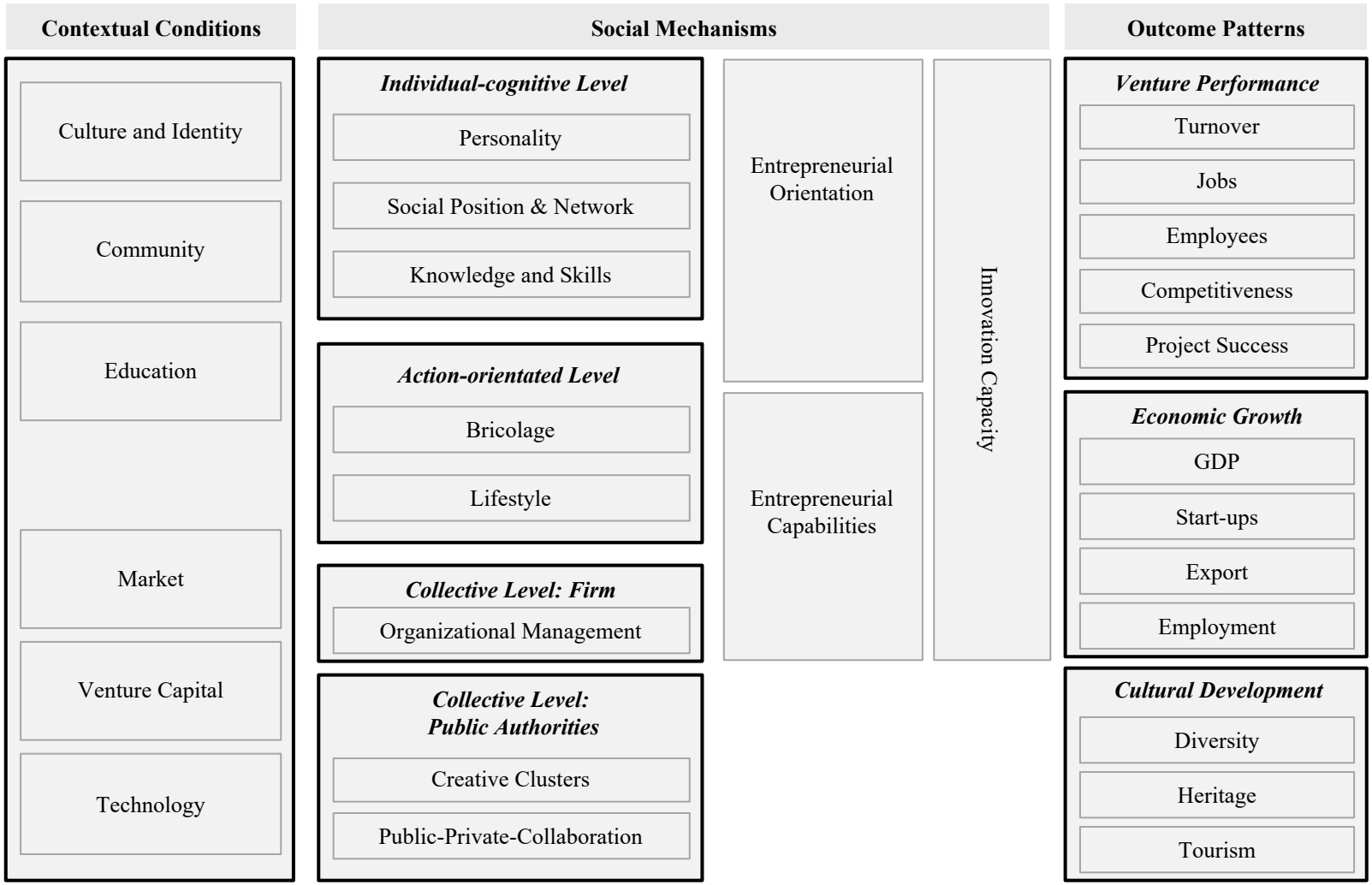

Figure 2-4: Framework of entrepreneurship research in the creative industries.

Table 2-1: Particularities of the creative industries in entrepreneurship research.

Journal Title	ABS Rank 2015	Passion	Lifestyle	Bricolage	Symbolic Value
Entrepreneurship, Theory and Practice	4	2	-	4	-
Journal of Business Venturing	4	6	2	3	-
Strategic Entrepreneurship Journal	4	1	-	2	-
Entrepreneurship and Regional Development	3	2	4	1	1
Family Business Review	3	-	1	-	-
International Small Business Journal	3	3	3	-	1
Journal of Small Business Management	3	2	-	-	-
Small Business Economics	3	-	-	1	1
International Journal of Entrepreneurial Behavior & Research	2	2	2	-	-
International Journal of Entrepreneurship and Innovation	2	-	-	2	-
Journal of Family Business Strategy	2	-	-	-	-
Journal of Small Business and Enterprise Development	2	1	1	1	-
Venture Capital: An International Journal of Entrepreneurial Finance	2	1	-	-	-
International Entrepreneurship and Management Journal	1	-	1	1	-
Journal of Enterprising Culture	1	-	1	1	-
Journal of Entrepreneurship	1	1	1	-	-
Journal of International Entrepreneurship	1	1	-	-	-
Journal of Small Business and Entrepreneurship	1	-	1	-	-
Social Enterprise	1	1	1	1	-
World Review of Entrepreneurship, Management and Sustainable Development	1	-	1	-	-

Note. ABS rank values denote as follows: *(*4*) worldwide research excellence; (4) most original and best-executed research; (3) original and well-executed research; (2) original research of an acceptable standard; (1) recognized, but more modest standard of research.

This two-step literature review provides a suitable approach to develop a research discipline out of a particular context, but also has clear limitations. By applying content and thematic analysis, this review inevitably has an inductive and interpretive character and adopts a realist perspective that allows the integration of evidence from various types of studies (Booth et al., 2012; Mays et al., 2005). The limitation to study titles assures the selection of highly relevant entrepreneurship studies in the creative field, which are, however, limited to a small scope. Synthesizing evidence from different types of studies that explicitly refer to the creative industries, however, enables covering a wide range of sub-industries and interdisciplinary studies from all over the world. The result is an initial and heuristic, but also evidence- and mechanism-based framework that lays the foundation to advance entrepreneurship

research. The selected journal ranking is used with the understanding that appropriate research can be found in other sources. At the same time, the ranking serves as a frame to capture the current academic discourse in journals, in which scholars publish highly relevant and high-quality studies. Subsequently, the limitations of this literature review and research agenda are at the same time its strengths. The methodological choices of this two-step analysis coherently and openly help to advance future research that is based on the findings of the past and provides an improvement to traditional literature reviews.

2.3 Definitional Discourse

More than a decade ago, Shane and Venkataraman (2000) argued that defining entrepreneurship is one of the largest obstacles in research. The current debate in the creative industry occurs in a wide range of settings; this "complicates the task of identifying the entrepreneur and delineating the nature of entrepreneurship in the creative industries" (de Bruin, 2005, p. 144). Moreover, the terms "creative industries," "creative economy" and "cultural industries" are diffuse and interchangeably used (Gu, 2014). Today, a consensus conception of entrepreneurship in the creative industries across disciplines and borders has been achieved neither in academic research nor in policy making. This section analyzes and structures the discourse and elaborates the following definition: The creative industries cover those branches of the economy, which in a narrow sense take on central functions in the creation and marketing of art and culture, and which extend in a broader sense to all branches in the knowledge economy that generate economic value out of creativity. As such, entrepreneurship is a process that originates from the creative achievements of individuals, out of which opportunities arise that contain economic and symbolic value potential.

Creative Industries

A considerable number of studies built on the work of Caves (2000), who places arts and artists at the core of the creative industries (Bendassolli et al., 2016; Bhatiasevi & Dutot, 2014; de Bruin, 2005; Eikhof & Haunschild, 2006; Swedberg, 2006; Win, 2014). Visual arts, literature, film, music, dance, and theater are considered sub-industries. The most persistent theme is the conflict between aesthetic production (creativity) and marketing and management (entrepreneurship) in contemporary economy; in other words, it is all about artists who strive to add economic value to their artistic creativity (Parkman et al., 2012). Often based on the theorization of Bourdieu (1984) on economic and symbolic capital, the outcome of artistic work is differentiated into symbolic value (meaning) and economic value (monetary value) (Beltrán & Miguel, 2012; Peters & Besley, 2008; Raffo et al., 2000; Win, 2014). Hesmondhalgh (2002) treats artistic content as a semantic cultural carrier that depends on cultural and media

communication industries. Defined as cultural industries, this wider conception additionally includes radio, television, film, publishing, games, advertising, and marketing. Several publications draw on Hartley's conception and the relationship between individual artistic production and the cultural industries as a large-scale-reproducer (Marinova & Borza, 2015; Parkman et al., 2012; Raffo et al., 2000; Win, 2014). In addition to art as the initial key concept, the term "culture" and its associated industries form a second, extended conception, as illustrated in Figure 2-5.

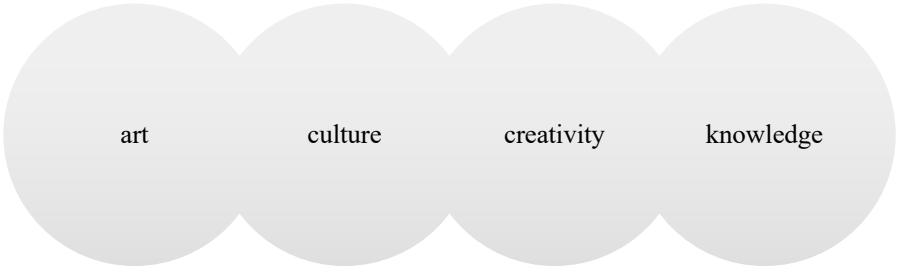

Figure 2-5: Key concepts of creative industries in entrepreneurship research.

Based on the concepts of art and culture, the creation and exploitation of copyrights, patents, trademarks, and designs emerge as further constitutive, but controversially discussed features (Hartley, 2005; Howkins, 2001). The most prevalent definition, from the British Department for Culture, Media and Sports, considers "industries 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" (DCMS, 2001, p. 5). Some authors criticize the overemphasis on intellectual property, the elusiveness of creativity, and the concentration on the individual at the expense of collaborative processes (Gu, 2014; Kenny & Meaton, 2007; Kim et al., 2016; Tjemkes, 2011). For Howkins (2001), creativity is simply the capability to create new ideas that can be transformed into marketable products and services. Consequently, creativity is not only a prerequisite in art, but is likewise a requirement in business as well as in the sciences. This adds new economic sectors, such as those related to research, design, and fashion, and constitutes a third major concept based on creativity. The strong focus on the economic potential of creativity designates a drop in the significance of the logic of manufacturing industries, resulting in the gradual replacement of the term "creative industries" by the term "creative economy." The United Nations Conference on Trade and Development delineates the creative industries as "cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs"(UNCTAD & UNDP, 2008, p. 4).

The focus on knowledge comprises the fourth conceptual domain. Many studies (Beltrán & Miguel, 2012; Chaston & Sadler-Smith, 2012; de Klerk, 2015; Hinves, 2012) draw on Hartley (2005), who analyzes the creative industries "in the context of new media technologies (ICTs) within a new knowledge economy" (p. 5). The rapid pace of changing trends and technologies via globalization are extensively discussed challenges that require fast and flexible accumulations of knowledge to increase productivity and competitiveness (Kim et al., 2016; O Cinneide & Henry, 2007; Peters & Besley, 2008; Scott, 2006). Creative people often work on short-term projects in ever-new constellations of corporative actors and changing modes of work organization (Bhatiasevi & Dutot, 2014). Individuals have access to an indefinite pool of knowledge and the "know-why, know-how, know-who, know-when and know-from" are critical success factors (Lee, 2015, p. 145). Entrepreneurship is a social phenomenon that requests a social perspective in which the human, social, and cultural capital of entrepreneurs forms the center of investigation (Lee, 2015; Peters & Besley, 2008; Scott, 2006; Taylor, 2011). Thereby, a large body of research (de Klerk, 2015; Eikhof & Haunschild, 2006; Penaluna & Penaluna, 2011; Swedberg, 2006) adopts the ideas of Florida (2002), who argues that creative workers, such as scientists, engineers, designers, artists, and entertainers establish an emerging creative class of highly educated and skilled entrepreneurial people. Individuality, creativity, diversity, and a strong passionate work ethic pervade business, community, leisure, and lifestyle. Although this theoretically opens the floodgates to integrate several economic sectors deliberately, the debate on the corresponding industries ends at this point. The concept of knowledge frames the definitional discourse and connects it to the socio-economic changes of our time, in which the creative industries provide "a template for other industries to follow" (Raffo et al., 2000, p. 220).

Entrepreneurship

To delineate the scope of entrepreneurship, various approaches have been applied to grasp the entrepreneurial dimension of the creative industries. Hereby, the works of Schumpeter (1934) and Bourdieu (1984) belong to the most frequently discussed theories used to capture the characteristics of the field (Beltrán & Miguel, 2012; Corneo & Jeanne, 2010; de Bruin, 2005; Delacruz, 2011; García-Tabuenca et al., 2011; Marinova & Borza, 2015; Parkman et al., 2012; Peters & Besley, 2008; Scott, 2006; Swedberg, 2006). The centrality of innovation and the inherent use of creativity to generate value make Schumpeter's approach especially attractive (Marinova & Borza, 2015; Parkman et al., 2012). Swedberg (2006) also emphasizes the potential for reconciling the artistic-creative sphere with the economic sphere. Many studies also draw on Bourdieu's conceptions of capital. Firstly, the distinction between symbolic and economic capital provides an important aspect for non-economic drivers of behavior, and secondly, artistic, and entrepreneurial action can be coherently explained by a general

economy of exchange (Bourdieu, 1984). Cultural capital as shared knowledge, expertise, and behavior and social capital as societal recognition and position and the possession of a social network determine creative outputs and their symbolic and economic values. Both the works of Schumpeter and Bourdieu are congruent with Shane's and Venkataraman (2000) definition of entrepreneurship as a process driven by individuals who discover, create, and exploit opportunities (Bendassolli et al., 2016; Parkman et al., 2012). Accordingly, in considering the creative sector, de Bruin (2005) defines entrepreneurship simply as the "process of adding value to creative inputs/creativity" (p. 145). To root and justify studies in this field, many scholars enrich their theoretical discussions by adopting definitions generated by public authorities to monitor industry activities (Parkman et al., 2012). However, comprehensive discussions and concise definitions are rare. The common denominator is the process of discovering or creating opportunities out of social and cultural capital to generate economic and symbolic value potential.

Entrepreneur

The classification is dominated by the differentiation between entrepreneurs and business owners (Bendassolli et al., 2016; de Oliveira & de Oliveira, 2015). Based on the work of Carland et al. (1984), to which works often refers, small business owners are considered individuals who, in order to earn a living, run businesses linked to personal desires and family needs, whereas entrepreneurs are understood as displaying a distinct orientation for profit, growth, and strategic management. This theoretically differentiates entrepreneurs from business owners, but in practice, these characteristics considerably overlap (de Oliveira & de Oliveira, 2015). Opening a business is another criterion drawn from Baron and Shane (2008). Considering profit and growth orientation criteria, not all new ventures are necessarily entrepreneurial. For Carland et al. (1984), the critical factor is innovation, but they also suggest future research on the need for achievement, control, independence, responsibility, and power. Another feature includes risk-taking, excluded by Schumpeter (1934), as it concerns ownership, not entrepreneurship. This matches the so-called humdrum factor as a recurring trait of creative industries; it delineates the challenge to create only with the help of personal skills and available resources (Caves, 2000; de Bruin, 2005; Pholphirul & Bhatiasevi, 2012), or as de Klerk (2015) puts it: to "make do with what is at hand" (p. 828). Based on Schumpeter's inventor-entrepreneur separation, de Bruin (2005) assigns the inventor label to artistic-creative people that merely produce ideas, whereas the entrepreneur label is given to the person who recognizes, generates, and exploits business opportunities. While the latter is the object of scientific investigation, nascent and often hidden entrepreneurial activities of inventors are relatively unexplored. In this context, Rae (2004) discusses the findings of Baines and Robson (2001), who found that self-employed people and freelancers lack a clear business orientation but show similar characteristics to those of their entrepreneurial counterparts. Rae suggests treating them

as “potential or embryonic small enterprises” (2004, p. 350). In fact, in the context of project-based work collaborations between firms, self-employed people, and freelancers, they are subject of many studies that use various terminologies, ranging from “self-entrepreneur” (Eikhof & Haunschild, 2006) to “self-employed businessman” (García-Tabuenca et al., 2011) or “self-employed artist” (Win, 2014). These studies all respond to the notion that “self-employment and freelance are the work norm in the creative industries” (Gu, 2014, p. 362). Kuckertz and Mandl (2016) argue that small business management and entrepreneurship are overlapping phenomena that allow researchers to reflect upon phenomena from different perspectives. In this view—at the advent of the knowledge economy—the creative industries emerge as highly relevant research setting in which individuals generate creative achievements out of knowledge, skills, and collaborative work forms that bear significant potential for innovation and growth (Bendassolli et al., 2016).

2.4 Framework of Entrepreneurship Research in the Creative Industries

2.4.1 Contextual Conditions

Place and territory anchor all contextual conditions. Beltrán and Miguel (2012) illustrate how entrepreneurial activities are driven by regionally, historically and socioeconomically grown settings, Scott (2006) postulates entrepreneurship as a spatially bound process, Lange (2014) speaks of entrepreneurial embedment in socio-cultural scenes, and Gu (2014) emphasizes the strong relation between place, community, creative work, and entrepreneurial activities. Spatial realities and social interactions produce a web of contextual conditions that determine creative activities and firm formations that contribute to growth and development. Above all, studies on social position and networks of individuals draw on the configurations of spatial communities (de Klerk, 2015; Delacruz, 2011; Lee, 2015; Rae, 2004; Taylor, 2011). Hinves (2012) shows that clustering, networking, and collaboration shape individual and collective identities and behaviors. Other studies carve out the role of cultural identities and culture-bound products (Hackbert et al., 2009; Hui, 2007; O Cinneide, 2010; O Cinneide & Henry, 2007). Cultural heritage is seen as a source and tool to improve the competitiveness of cities, regions, and nations and positively affects culture, economy, and tourism (Felaza, 2015; Hackbert et al., 2009; Kourtit et al., 2013; O Cinneide & Henry, 2007). Territory, culture, and identity intersect with cultural policies and extend to the field of education. The comparative case study by Mets et al. (2014), for instance, finds that low-level government intervention in cultural ecosystems combined with high-level action-based entrepreneurship education leads to an overall higher level of entrepreneurial activity. Other scholarly works focus on the role of culture in entrepreneurship education, calling for case study approaches located in the cultural sphere of students to foster

participatory learning and real-life experiences (Carey & Matlay, 2007; Mets et al., 2014; O Cinneide, 2010; Rae, 2004; Taylor, 2011). Culture is a strategic source of socioeconomic development that is even able to compensate for disadvantageous market conditions (Hackbert et al., 2009) and affects entrepreneurial activities in innovation-based economies (Kuckertz et al., 2015).

A large body of scholarly work addresses entrepreneurial education in creative disciplines and the relation between educational input and entrepreneurial output (Beltrán & Miguel, 2012; Carey & Matlay, 2007; Coyle, 2012; Daniel & Daniel, 2015; Kourtit et al., 2013; Penaluna & Penaluna, 2011; Peters & Besley, 2008). Universities have included entrepreneurship education in their curricula since the 1980s (Kuckertz, 2013). Creative people often report a lack of business knowledge, skills, and experience (Daniel & Daniel, 2015) and highlight the need for entrepreneurship education (Coyle, 2012; Win, 2014). These studies reflect the role of universities and colleges in academic (revenue-oriented) and social (welfare-oriented) entrepreneurship. A few authors criticize the economic orientation in the creative arts, arguing that universities are supposed to be engines of economic and socio-cultural innovation. The concepts related to creativity as well as the role of the arts, humanities, and social sciences need to be reevaluated (Hjorth & Steyaert, 2003; Peters & Besley, 2008; Sørensen, 2012). In this context, Penaluna & Penaluna (2011) explore the concept of design-thinking for creativity-led entrepreneurship education. Design, understood as a solution to any specific problem in diverse contexts, is a key concept for entrepreneurship on all levels. Design-thinking supports vision and problem-solving skills, enhances capabilities, and bridges the gap between business and creativity.

Another set of studies deals with the monitoring and measuring of territorial entrepreneurial activities (Bhatiasevi & Dutot, 2014; García-Tabuenca et al., 2011; Halim et al., 2012; Hui, 2007). Due to the definitional disparities, this remains a challenging task (de Bruin, 2005; Henry & de Bruin, 2011; Parkman et al., 2012). Particularly Hui's (2007) study in East and Southeast Asia addresses these problems. Creative industries' measurements depend on national policies and their corresponding ministries, which register statistical data differently. Although industries cannot be directly statistically compared, these studies provide evidence for the factors, relations, and differences between territories, activities, and outcomes. Bhatiasevi and Dutot (2014) conduct a firm- and country-level comparative study of small business activities and find different core activities between Canadian and Thai enterprises traced back to national markets and infrastructure. Kenny and Meaton (2007) find, based on the example of a small country like Finland, that market forces alone cannot assure research and development activities in resource-intensive, high-tech industries. Especially in the digital age, technology takes a central position in any entrepreneurial ecosystem (Kim et al., 2016). Similarly, de

Bruin (2005) explores the difficulties for creative businesses to evolve from small product and capital markets. Access to venture capital is one of the major deficits of creative start-ups (de Oliveira & de Oliveira, 2015). In summary, the factors of culture and identity, community, education, market, venture capital, and technology form the contextual conditions that foster or hamper entrepreneurship in the creative industries and are "a real indicator for the development of any territorial system" (Pintilii et al., 2015, p. 1147).

2.4.2 Social Mechanisms

Individual Cognitive-Level

A plethora of studies investigate artists and creative people as well as their personalities and aspirations (Beltrán & Miguel, 2012; Bendassolli et al., 2016; Chaston & Sadler-Smith, 2012; Eikhof & Haunschild, 2006; García-Tabuenca et al., 2011; Halim et al., 2012; Neugovsen, 2010). The central topic accumulates around the tension between artistic ambition and economic imperatives (Swedberg, 2006; Win, 2014). This tension is a result of the fact that creative people often start their entrepreneurial activities as hobbies driven by passion, intrinsic motivation, the need for individual expression, and the gratification of personal desires (Beltrán & Miguel, 2012). De Oliveira and de Oliveira (2015) find strong emotional ties and a high commitment of creative personalities towards their businesses. Poettschacher (2005) identifies creative freedom and friendship relations as core values and the main motivational factors for starting businesses. Individuals in creative start-ups build identities opposed to traditional businesses, which is associated with economic avidity, non-authenticity, and an absent sense of aesthetics. Swedberg (2006) differentiates artist entrepreneurs, who reject, consider, or focus on economic realities and Neugovsen (2010) differentiates between entrepreneurs with high and low commercial visions.

To explore personality traits, studies draw on the work of Lumpkin and Dess (1996), who measure entrepreneurial orientation towards innovativeness, proactivity, risk-taking, autonomy, and competitive aggressiveness in relation to performance. Halim et al. (2012), for instance, find that entrepreneurial personalities vary with enterprise properties, including business segments and the number of employees, and García-Tabuenca et al. (2011) identify commitment to business survival and organizational management as the most significant traits of economic success. In a similar manner, other constructs, such as entrepreneurial initiative (Mets et al., 2014) or entrepreneurial spirit (Beltrán & Miguel, 2012) are used to explore personalities and their impact on business performance.

The second factor relates to creative communities, in which individual needs are balanced with collective ethical considerations. This is often interpreted as fear or a lack of business capabilities of creative people, but Gu (2014) and Poettschacher (2005) understand this as business development strategy based on trust, identification, and long-term relations. Bendassolli et al. (2016) prove the capacity to self-monitor and self-evaluate as a central feature to regulate affective behavior with the anticipated results of entrepreneurs. In contrast to traditional industries, creative milieu values and beliefs induce a different kind of thinking and behavior. As a result, social position and network shape personal identities and the scope of individual action (de Klerk, 2015; Eikhof & Haunschild, 2006).

Knowledge and skills are the third major factors dominating research on business management know-how (Carey & Matlay, 2007; Daniel & Daniel, 2015; Peters & Besley, 2008; Win, 2014), creative skills (Penaluna & Penaluna, 2011; Peters & Besley, 2008; Pholphirul & Bhatiasevi, 2012; Raffo et al., 2000; Sørensen, 2012; Taylor, 2011), problem-solving expertise (de Klerk, 2015; Penaluna & Penaluna, 2011; Scott, 2006), real-life-experiences (Carey & Matlay, 2007; Coyle, 2012; Daniel & Daniel, 2015; Mets et al., 2014; O Cinneide, 2010; Peltoniemi, 2009; Rae, 2004; Raffo et al., 2000), and networking competence (Carey & Matlay, 2007; Coyle, 2012; Daniel & Daniel, 2015; Delacruz, 2011; Eikhof & Haunschild, 2006; Lee, 2015; Win, 2014). In accordance with the majority of studies, Carey and Matlay (2007) find a direct link between the educational input and the entrepreneurial output of individuals. In summary, a synthesis of the study findings shows that personality, social position, community, knowledge, skills, and experiences dominate the discourse on the individual-cognitive level captured with the constructs of entrepreneurial orientation and capabilities.

Action-Orientated Level

The individual-cognitive level is the precondition for the action-orientated level mechanisms: a bohemian lifestyle and bricolage. Eikhof and Haunschild (2006) analyze artists in their challenge to bridge the gap between artistic work and economic needs. Summarized under the term “bohemian lifestyle,” this mechanism involves identity construction features, such as individuality, passion for work, independency, and mobility to meet the needs of networking and project-based work. Bohemian lifestyle is an attitude and mechanism that allows artists to market their talent through building social structures that include them in artistic production and enable them to deliberately reject economic principles. Accordingly, Gu (2014) finds a clear preference of creative people for informal networking events that are based on shared values, lifestyle, and atmosphere. Professionally organized networking events with strong commercial attitudes are rejected. Lifestyle social networking is an identity-based strategy used to maintain creative freedom and to generate business opportunities. Accordingly,

entrepreneurship in the creative industries includes “both the creation of the product and the self” (Gu 2014, p. 367).

The second action-orientated mechanism is bricolage, described by de Klerk (2015) as the problem-solving process of creative individuals under the condition of limited resources. Project-based interactions are used to share knowledge, skills, and experiences and to overcome resource constraints and to build collective visions. These interactions “are strategically formed to provide long-term opportunities and sustained working relationships” (de Klerk 2015, p. 828). Lange (2014) similarly finds that entrepreneurial activities are self-controlled transformations of personal occupations into professions through positioning and networking in the social scenes on which they depend. Using social network analysis, Lee (2015) identifies three emerging success factors of social network relations. First, a large number of connections between actors has positive effects on the flow of information; secondly, the presence of proactive individuals facilitates information transfer by establishing new connections, and third, the presence of actors with unique and expert information fosters problem solving and new ideas. Entrepreneurial behavior in creative scenes is strategic and adapts to the challenges of flexible, project-based work collaborations under the condition of limited resources. Being, acting, and learning are inextricable (Raffo et al., 2000; Taylor, 2011); lifestyle and adaptive bricolage behavior are opportunity-generating strategies to cope with the specifications in the creative field.

Collective Level

The individual and action-oriented levels determine collective level mechanisms where individuals interact in teams, organizations, and institutions. Values such as autonomy, authenticity, and nonconformity generate business structures that allow radical and experimental products and services and induce intuitive and chaotic behaviors of creative people that often prevent economic efficiency (Poettschacher, 2005). The long-term case study by Tjemkes (2011) documents the processes and challenges of a creative business start-up in establishing their organizational structure between managerial and creative tasks. Creativity emerges as the key competitive advantage that can only unfold in appropriate organizational forms that balance creative freedom, sufficient guidance, and economic performance (Parkman et al., 2012; Peltoniemi, 2009; Siswanto et al., 2014; Tjemkes, 2011). Chaston and Sadler-Smith (2012) establish an encompassing framework that explains the relationship between entrepreneurial capabilities, orientation, market conditions, and performance and find that small firms with high growth are characterized by well-developed internal capabilities with an entrepreneurial orientation. García-Tabuenca et al. (2011) support these findings: the most dynamic entrepreneurs show commitment to business survival and organizational management. Chaston and Sadler-Smith (2012)

relate entrepreneurial capabilities to an entrepreneurial orientation that can be measured on individual and collective levels as multifaceted bundles of skill, talent, and knowledge. On a firm level, creativity and innovation is not the result of individual action but is rather a process of organized social interaction. This is in line with Marinova and Borza (2015) and Parkman et al. (2012), who build on the findings of Walter et al. (2006), proving the impact of network capabilities and entrepreneurial orientation on venture performance. With the construct innovation capacity, Parkman et al. (2012) measure and explain to which degree the organizational structure supports the maintenance and development of creative resources and innovations.

At the collective level of public authorities, creative cluster building and public-private collaboration emerge as mechanisms to promote contextual conditions. Hinves (2012) and Zheng (2010) examine public regeneration programs that have transformed previous industrial areas into fashionable creative quarters to foster business development as well as to attract public interest and human and financial capital. Zheng (2011), however, finds limited impacts for supporting entrepreneurial talent and highlights the relevance for providing venture capital and access to technology. In building creative clusters, public authorities often show a strong strategic and profit-driven engagement and become entrepreneurial themselves, which are termed entrepreneurial cities or states (de Bruin, 2005; Zheng, 2010, 2011).

Kenny & Meaton (2007) and Hackbert et al. (2009) analyze collaborations between enterprises, governments, and universities. A shared vision and active participation between public and private actors enhance community building, encourage research and development, and generate entrepreneurial activities and national welfare. De Bruin (2005) also proves the necessity and success of financing capital-intensive projects by public-private collaboration on a local, regional, and national level—a concept that she terms multi-level entrepreneurship. A few studies (Coyle, 2012; Kenny & Meaton, 2007; Scott, 2006) draw on the framework of Leydesdorff and Etzkowitz (1996), who converted these university-industry-government relations into the triple helix model. This model systematically explains the manifold and reciprocal interactions between science, education, governance, and business that foster competitiveness and social welfare.

2.4.3 Outcome Patterns

This part synthesizes the outcome patterns that result from contextual conditions and social mechanisms. On the individual level, the dimensions of personality, social position, community, and education

determine entrepreneurial orientation and capabilities. Both constructs establish a coherent link between the individual-cognitive, action-orientated, and firm levels. The integration of innovation capacity has the power to elucidate and incorporate creativity and innovation in relation to venture performance, which is measured in turnover (Chaston & Sadler-Smith, 2012; Parkman et al., 2012) and the number of jobs (Daniel & Daniel, 2015) and employees (Halim et al., 2012; Parkman et al., 2012; Pintilii et al., 2015). Non-economic performances are captured in terms of project success (reputation and prestige of projects) and competitive advantages, such as the capacity to improve and exploit organizational creativity (Parkman et al. 2012). On the level of public authorities, creative cluster building and private-public collaboration determine growth and development on local, regional, national, and international levels (Beltrán & Miguel, 2012; Bhatiasevi & Dutot, 2014; de Oliveira & de Oliveira, 2015; Felaza, 2015; García-Tabuenca et al., 2011; Henry & de Bruin, 2011; Kim et al., 2016; Mets et al., 2014; Pintilii et al., 2015; Raffo et al., 2000; Scott, 2006; Swedberg, 2006). Economic growth is divided into gross domestic product (de Bruin, 2005; García-Tabuenca et al., 2011; Hui, 2007), export rates (Hui, 2007; O Cinneide, 2010), number of start-ups (Pintilii et al., 2015; Zheng, 2011), and employment rates (Hui 2007). Although not yet quantitatively validated, numerous studies refer to cultural diversity (Delacruz, 2011; Hackbert et al., 2009; Henry, 2007; Kourtit et al., 2013; Mets et al., 2014; Raffo et al., 2000), cultural heritage (Felaza, 2015; Hackbert et al., 2009; Hui, 2007; O Cinneide & Henry, 2007), and tourism (Hackbert et al., 2009) as central effects of governmental programs. As such, the outcome patterns of economic and symbolic value are also evident on the level of public authorities. The result is an encompassing framework of entrepreneurship research in the creative industries as illustrated in Figure 2-4.

2.5 Gaps, Inconsistencies, and Particularities

Three major inconsistencies and knowledge gaps emerge. First, a systematic exploration of contextual conditions is missing. The contextual factors are generated from the most frequently and interrelated conditions of the underlying studies. Nevertheless, context variables are deliberately used to investigate a wide range of selected phenomena. From the evidence base, for instance, it is not clear if the dimensions of venture capital and technology are sub-dimensions of the factor market or if they establish separate dimensions. The same holds for the relationship between culture, community, and identity. In the context of globalization, Gu (2014) draws attention to the aspect that “social relationships at [the] national and international level are less socially embedded” (p. 362). The crucial role of media and communication technologies and their effects on culture, community, identity, and education are completely ignored in the discourse considering creative industries. The second gap is manifested in the

relationship between entrepreneurial orientation, capabilities, and innovation capacity. While Chaston and Sadler-Smith (2012) postulate a direct relation between entrepreneurial orientation, firm capability, and venture performance, Parkman et al. (2012) prove innovation capacity to be a mediator of venture performance. The different contexts of data collection cannot clarify this inconsistency; both models derive from robust quantitative-hypothesis testing studies. One possible explanation for the contradiction is the use of different construct approaches and variables (Covin & Wales, 2012). Parkman et al. (2012) concentrate on the link between entrepreneurial action and innovation capacity, whereas Chaston and Sadler-Smith (2012) focus on intuitive and rational cognition as preconditions for entrepreneurial orientation and capabilities. Accordingly, a research desideratum exists between intuition and cognition as drivers of entrepreneurial orientation, capabilities, and behaviors. Finally, a third gap is identified in the contradicting recommendations for organizational management on a firm level. Tjemkes (2011) suggests a separation of managerial and creative tasks, whereas Parkman et al. (2012) propose cross-functional project teams to successfully balance creative and managerial challenges. This can be traced back to firm configurations that require individual organizational solutions. Although organizational management emerges as a central field of investigation, "there has been little empirical research on the properties and processes of firm-level entrepreneurship within the creative industry context" (Parkman et al. 2012, p. 98).

Entrepreneurship research in the creative industries concentrates on individuals and their potential to generate value out of their creativity. Intrinsic motivation and passion are key drivers of artistic-creative work that often start as leisure or hobby activities and end in latent and nascent entrepreneurial activities. Living a passion and making a living are intimately linked and apparently provoke a tension between the creative and economic sphere. Both aspects determine identities and behaviors manifesting in ostensibly irrational economic behavior. This indicates that other underlying mechanisms, motivational forces, and non-monetary incentives affect behaviors and outcomes. The reconciliation of Schumpeter's and Bourdieu's approaches to explain the process of adding value to creative activities in terms of not only economic but also symbolic value originates from and manifests in this tension. At the individual-cognitive level, passion for creative work influences personality traits and value judgments that impact entrepreneurial orientation. Creative social scenes are based on passion-driven values that are often opposed to traditional businesses. The action-orientated mechanisms of lifestyle and bricolage capture the particularities of passionate, identity-driven, and project-based work collaborations to generate value out of human and social capital and address the research desideratum between intuition, cognition, and performance as summarized as second gap. Although the relation between passion, creativity, and efficiency plays a decisive role in organizational management, this mechanism does not concern the

latent and nascent phase of enterprising individuals and there is no existing link to symbolic value. Likewise, the collective level mechanisms of public authorities do not match the particularity of passion-driven individuals. Finally, passion as an individual-cognitive level mechanism and bricolage and lifestyle as action-orientated mechanisms convert the particularities of the creative industries into symbolic and economic performance categories.

2.6 Setting the Research Agenda

2.6.1 Non-Entrepreneurial Passion

There is a growing body of research on passion focused on the work of Cardon et al. (2005), who applied the parenthood metaphor to the entrepreneurial process, showing that passion, identification, attachment and nurturing are found in both contexts. In their pioneering framework on the influence of passion on opportunity recognition, venture creation, and growth, Cardon et al. (2009) define entrepreneurial passion as "consciously accessible, intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur" (p. 515). Cardon et al. (2013) developed a validated measurement model for entrepreneurial passion as an individual-level construct by using item batteries questioning the domains of inventing, founding, and developing businesses. The authors prove entrepreneurial passion to be distinct from other emotions and cognitions, capturing the sole entrepreneurial dimension of passion. Subsequent robust empirical studies give evidence to the fact that entrepreneurial passion affects entrepreneurial intent (Biraglia & Kadile, 2017; de Clercq et al., 2013; Huyghe et al., 2016), the relation between self-efficacy and persistence (Cardon & Kirk, 2015), the commitment of employees (Breugst et al., 2012), the evaluation of angel investments (Hsu et al., 2014; Murnieks et al., 2016) and venture growth (Drnovsek et al., 2016). Conversely, passion, identification, and commitment can also implicate negative emotional consequences in case of business failure (Shepherd et al., 2011). The particularities of the creative industries, however, contribute that passion for creative work occupies an equally important role for entrepreneurship. Passion may relate to manifold identity-relevant activities that generate positive feelings (K. Campbell, 2011; Omorede, 2014; Smith, 2015; Smith & McElwee, 2015), among them creative activities that unleash the entrepreneurial process that is hypothetically conceivable without entrepreneurial passion. Huyghe et al. (2016) give evidence that such forms of non-entrepreneurial passion exist. In the context of university spin-offs, the authors find that an obsessive passion for science positively affects entrepreneurial intentions and moderates the entrepreneurial passion-intention relationship. To explore non-entrepreneurial passion that is distinct and complementary to the construct of entrepreneurial passion might provide answers to questions that

derive from the creative industries discourse. Is passion for a specific creative activity an antecedent to the entrepreneurial passion of creative individuals? Do creative workers develop entrepreneurial passion at all or is business and entrepreneurship just an unloved necessity run over by creative achievements that offer opportunities? If entrepreneurial passion develops over time, is it triggered by genuine ideas that offer opportunities? And, as the study of Shankar (2015) implies: does the intensification of entrepreneurial passion affect passion for creative work? Moreover, do passionate entrepreneurs generally display other forms of passion affecting their businesses? If so, which are these and how do they contribute to performance? Biraglia & Kadile (2017) suggest focusing future research on active entrepreneurs who come from hobby contexts in different industries to explain entrepreneurial careers. The development and validation of a construct of non- entrepreneurial passion enables systematical exploration of the relationship between both forms of passion and explains passion-driven behavior in relation to performance variables across industry contexts.

2.6.2 Identity-Related Motivation

Lifestyle entrepreneurship is a motivation-, identity-, and skill-based phenomenon that expands the concept of passion and projects it onto an encompassing way of life. Lifestyle activities are predominantly equated with hobby and leisure activities, personal interests, and community-based and cultural practices (Kellogg et al., 2011; Sethna et al., 2014). The decision to become an entrepreneur can also be based on lifestyle motives, such as freedom and happiness (Radu & Redien-Collot, 2008) or social esteem (Martz et al., 2005). The desires to act autonomously, to achieve a satisfactory level of income, and to ensure an acceptable work level are additional motivational factors of lifestyle businesses (Alonso, 2009; Boluk & Mottiar, 2014; Crick, 2011; Dana & Light, 2011; Hirschsohn, 2008; Jaouen & Lasch, 2013; Stone & Stubbs, 2007; Tregear, 2005; Williams & Gurtoo, 2012). Several studies provide evidence that lifestyle entrepreneurs prioritize lifestyle goals over profit and growth orientation (Fletcher, 2010; Haber & Reichel, 2007; Hirschsohn, 2008; Jaouen & Lasch, 2013; Kirkwood & Walton, 2010; Romano et al., 2001; Siemens, 2014; Tregear, 2005). Nevertheless, lifestyle- and business-related motivations and priorities change over time. Hisrich and Fülöp (1997) report on the impact of starting a business based on the desired lifestyle, Crick (2011) documents how inefficient work-life balance leads to closing down a firm, and Carter and Allen (1997) demonstrate that financial opportunities can superimpose lifestyle intentions. This proves that current and desired living conditions impact motivation and behavior. Obsessive forms of passion (Thorgren & Wincent, 2015; Vallerand et al., 2003), negative emotions (Patzelt & Shepherd, 2011), and self-oriented and other-oriented motives (Ruskin et al., 2016) also affect entrepreneurial behavior. Yitshaki and Kropp (2016) prove that passion

and identity are directly related but emerge differently across social contexts. Accordingly, the motivational drivers of entrepreneurs acting in their preferred field of interest are rooted in individual personalities, biographies, social identities, and life designs. Taking on the identity centrality aspect of entrepreneurial passion (Cardon et al., 2012, 2013), features of lifestyle entrepreneurship extend the original understanding of passion as a motivational construct and highlight the importance of additional intrinsic and extrinsic motivational factors. Thereby, capabilities and self-efficacy appear to be influential drivers. Self-employment is based on personal skills, experiences, and resources and forms the basis to realize lifestyle objectives (Stone & Stubbs, 2007). Haber and Reichel (2007) show that managerial capabilities have the largest impact on venture performance in lifestyle-driven businesses. Individuals articulate either high-growth or lifestyle entrepreneurial intent only when they believe in the efficacy of their capabilities (Prabhu et al., 2012). Dalborg and Wincent (2014) deliver a skill-based explanation of how founder passion develops, finding that being pulled towards an opportunity boosts the belief in one's own self-efficacy, which in turn supports skill development and increases passion. The authors argue that models predicting the development of skills and passion may ultimately explain venture success. To date, however, there is no commonly agreed upon theory on the relations between self-efficacy, passion, and performance (Adomako et al., 2018; Biraglia & Kadile, 2017; Cardon & Kirk, 2015; Lehto, 2015; Murnieks et al., 2012). As such, we can ask: which other motivational factors determine entrepreneurial behavior and performance in the creative field? What do motivational drivers in other industry contexts look like? Does a separation between self/intrinsic and social/extrinsic motives matter? Can the full range of motivational factors explain and predict behaviors and outcome patterns? Which events can potentially provoke shifts in motivation and priority settings and how do they affect venture performance? Answering these questions helps to understand and elucidate behavior and outcomes. Johannisson (2011) demands a consideration of all human faculties, Tang et al. (2012) suggests to further investigate intrinsic and extrinsic motivated goals, Thorgren and Wincent (2015) look at the impact of other emotional experiences, and Yitshaki and Kropp (2016) suggest an examination and comparison of different contexts, which is best achieved through basic, qualitative research.

2.6.3 Symbolic Value

Bruner and Postman (1948) define symbolic value as "the capacity of a perceived object to evoke reactions relevant not primarily to itself but to some state of affairs which it represents" (p. 203). The authors argue that states of affairs are subjectively considered in terms of reward, punishment, fulfillment, or deprivation. Like entrepreneurial passion, desired representations receive a positive

accentuation by the individual and determine perception and choice. Radu and Redien-Collot (2008) explicate symbolic value as the "know-why information," consisting of attitudes and values derived from intrinsic and extrinsic rewards, such as self-fulfillment and economic gain. They find that entrepreneurial intention depends on the desire to become an entrepreneur, the perceived feasibility to run an enterprise, and the perceived appropriateness of one's own behavior evaluated against individual and collective values and norms. Hence, symbolic value is a subjectively perceived meaning that contains a potential utility or value of representations related to the current time. Money can be also considered in symbolic categories, depending on the financial resources people have and what they perceive to be able to do with it. Rose and Orr (2007) develop a scale for exploring the symbolic meaning of money, consisting of status, achievement, worry, and security. Entrepreneurial behavior "is the result of powerful and often unrecognized (emotional) forces that reside deep in the psyches of individuals" (Rose & Orr, 2007, 757). Expanding this from the individual to the collective and contextual level, Corneo and Jeanne (2010) find that the elasticity of the marginal utility of consumption shapes value systems that determine occupational choices and macroeconomic developments.

On the example of crowdfunding, Lehner (2014) identifies symbolic capital as the catalyzer for generating economic out of social capital. Symbolic capital affects the perceived legitimacy of an idea and the reputation of initiators and helps to build emotional ties between the idea, the initiator, and the supporter. Whereas symbolic capital is the capacity to induce legitimated action, symbolic value is the subjectively perceived meaning of this capacity. Crowdfunding demonstrates how values and norms are balanced by democratic participation via media technologies that provoke new forms of entrepreneurs who create, share, and commercialize content and ideas that generate unanticipated value in audiences (Shah & Tripsas, 2007; Valliere & Gegenhuber, 2014). Trends towards gratuitous content and unpaid work have the potential to revolutionize entrepreneurial contexts, mechanisms, and outcomes (Ritzer & Jurgenson, 2010). This proves the current relevance of symbolic value.

To date, very little research has been conducted on symbolic value. There are, however, related calls to investigate values that determine entrepreneurial behavior and its effects. Senyard et al. (2009) demand an exploration of the range of possible outcomes other than just firm performance. Stinchfield et al. (2013) argue that identifying the full range of definitions of success and new types of venture performance in relation to self-perceived identities "may provide the most direct way of improving predictions of entrepreneurial success" (p. 915). From a social entrepreneurship perspective, Bacq et al. (2015) deliver, with the construct of "social impact," a prime example of measuring performance in non-economic terms. But how can we conceptualize, measure, and compare symbolic values? Do

different forms of symbolic values exist? Which symbolic values do entrepreneurs assign to different states of affairs? Why and how do symbolic values change over time and how do these changes affect performance? Answering these questions expands research on intrinsic and extrinsic motivational factors by converting them into a symbolic value system that assigns values to perceived states of affairs. Entrepreneurship is a suitable field to study the dynamics of personal performance over time (Frese & Gielnik, 2014). Differentiating between perceived, desired, and anticipated values at a current point in time and perceived, realized values at a time in the future contributes to an understanding of values, desires, and aims, how they change, and how they determine entrepreneurial behavior and performance.

2.6.4 Action and Planning

Based on the work of Levi-Strauss (1966), Baker and Nelson (2005) define entrepreneurial bricolage as "making do by applying combinations of the resources at hand to new problems and opportunities" (p. 333) and identify materials, skills, labor, institutions, and customers as domains to overcome resource constraints. Extensive use of bricolage across multiple domains prevents growth; the strategic use in selected domains helps to generate and exploit opportunities, which could not have been pursued by other means, since recourses were not available. Bricolage is a creative, hands-on approach that has positive effects for nascent entrepreneurs, but generates only low degrees of innovation due to trial-and-error processes (Senyard et al., 2009) and is less likely to result in highly profitable or fast-growing ventures (Stinchfield et al., 2013).

Fisher (2012) contrasts bricolage with causation and effectuation as outlined by Sarasvathy (2001). Causation is a decision logic to achieve a fixed goal by selecting means necessary to realize that goal; effectuation starts with present means to create a feasible goal. Even though bricolage and effectuation both start with given means and open ends, effectuation has a clear goal-direction whereas bricolage rather generates new and unspecified effects. Entrepreneurs strategically use bricolage to selectively overcome resource constraints and to explore new ideas (Bacq et al., 2015; Baker, 2007; Desa, 2012; Desa & Basu, 2013; Di Domenico et al., 2010; Evers & O'Gorman, 2011; Goi & Kokuryo, 2016; Kariv & Coleman, 2015; Mair & Marti, 2009; Sunley & Pinch, 2012). Accordingly, bricolage, effectuation, and causation range from the nature of goals to the degree of action planning. Thereby, causation theory is based on the classical economic presuppositions of static environments, linear developments, and predictable futures and refers to actions that are based on rational, goal-directed thinking and action planning. Bricolage and effectuation start from complex and dynamic environments and demand heuristic, iterative, and interactive processes of decision-making and action. In the exploration of these

mechanisms, a paradigm shift in entrepreneurship theory takes place and manifests itself in several discourse dichotomies, as listed in Table 2-2. Entrepreneurial action originates from pursuing interesting ideas or activities (Alvarez & Barney, 2007; Sarasvathy, 2001) and needs to be liberated "from a narrow-minded association with economic activity alone" (Johannisson, 2011, p. 139). In this view, Sarasvathy and Venkataraman (2011) postulate that entrepreneurship is a method of human action that is learnable and teachable—bricolage being a prime example of such.

Table 2-2: Dichotomies in entrepreneurship research discourse.

Features	Traditional approaches	Emerging approaches
Scientific perspective	Realist, holistic	Constructivist, heuristic
Environment	Static	Dynamic
Future	Predictable	Unpredictable
Opportunity	Discovered	Created
Entrepreneur	Specified	Unspecified
Mechanism	Causation	Bricolage, effectuation
Action	Planned	Situational
Ends	Fixed	Open
Process	Linear	Iterative
Means	Allocated	Given
Focus	SMEs	Individuals
Motivation	Monetary	Non-monetary
Value	Economic	Symbolic
Domain	Rationality	Emotionality
Philosophy	Homo economicus	Homo Curans, Homo Ludens
Analysis	Retrospective	Contemporaneous

C. Welter et al. (2016) link effectuation and bricolage to the opportunity creation logic and indicate that causation plays a significant role in developing successful businesses. Selden and Fletcher (2015) propose an entrepreneurial venture emergence system hierarchy for analyzing an entire entrepreneurial journey in sequences of partial events that can be structured into hierarchical levels associated with the use of particular mechanisms. This framework provides a solid basis for future research. If the origin is the pursuit of deliberate activity through consciously or unconsciously using bricolage and effectuation, when and why do individuals start using more causation-related mechanisms? Is causation a matter of experience, skills, education, or motivation? Does the use of these mechanisms coincide with performance? What do typical entrepreneurial journeys that fail, stagnate, or grow look like? Are there similarities between industry contexts? Answering these questions on actionable opportunities, choices, and actions is a major advancement for entrepreneurship research (Fisher, 2012; Stritar & Drnovšek, 2016). C. Welter et al. (2016) point to the relation between motivation and choice: "It is far from obvious

why it would be economically or behaviorally efficient to attempt opportunity creation and, if it is not, what the alternative motivation for this activity might be" (p. 15). Moreover, communicating entrepreneurial goals and visions (Breugst et al., 2012) and willpower (Murnieks et al., 2016) might well influence the success of bricolage behavior in social communities. Consequently, action and planning mechanisms coherently extend the agenda on passion, motivation, and symbolic value.

2.7 Conclusion

This review determined the current state of entrepreneurship in the creative industries. The two-step literature analysis proves to be a purposeful way to capture the particularities of an industry context and to determine its research potential in a scientific domain. This is the key contribution of this paper. The research avenues substantiate a coherent entrepreneurial phenomenon that originates from passion and points to the full exploration of intrinsic and extrinsic motivational drivers. Their transformation into a symbolic value system has the potential to explain choices, plans, and actions of individuals at different stages in their entrepreneurial journeys that emerge out of actionable opportunities. Finally, the review and research agenda provide a considerable advancement in understanding entrepreneurship as "an imaginative creation of social capacity that links possibilities for living with economic productivity" (Hjorth & Holt, 2016, p. 51). In this respect, the creative industries provide a suitable and promising context for basic qualitative research. Findings need to be contrasted with a great variety of non-creative sectors to advance entrepreneurship as a method towards a generalized theory of human behavior. These are the implications for science. Practitioners can use the findings as a guide to question their own motivations, aims, capabilities, resources, behaviors, and potential. This paper should also encourage policymakers to support future research, rethink existing government programs, and develop sustainable and targeted support for passionate individuals to foster, educate, and acculturate an entrepreneurial society.

2.8 Appendix

Table 2-3: Selected entrepreneurship studies in the creative industries.

Author(s)	Year	Aims of Study	Key Findings	Type of Analysis	Data	Territory
Beltrán & Miguel	2014	Entrepreneurship in the Argentinean creative sector from a historic, socio-economic perspective	Hobby artists with middle-class backgrounds, a high level of education, and a distinct entrepreneurial spirit became successful cultural entrepreneurs	Qualitative, mixed methods	In-depth interviews (n=60)	Buenos Aires, Argentina
Bendassolli et al.	2016	Identification of validity characteristics in self-regulation between entrepreneurs and non-entrepreneurs	Three-factor structure of self-control and self-monitoring scale is supported. Entrepreneurs show a higher level of self-evaluation	Quantitative, factor analysis, correlations	Survey (n=596)	Brazil
Bhatiasevi & Dutot	2014	Firm and country level comparison of SME activities in Thailand and Canada	Canadian SMEs cover the entire creative value chain, Thai SMEs concentrate on creating and producing	Qualitative and quantitative, comparative study	Interviews (n=8) and survey (n=115)	Thailand and Canada
Carey & Matlay	2007	Link between educational input and entrepreneurial output in creative disciplines education	Practitioners as educators in academic real-life projects foster knowledge transfer and encourage entrepreneurial behavior among students	Qualitative, case study	Interviews (n=n/a)	United Kingdom
Chaston & Sadler-Smith	2012	Relations between entrepreneurial cognition, orientation, firm capabilities, market conditions and performance	High growth small firms show well-developed internal capabilities allied to an entrepreneurial orientation under intense market competition	Quantitative, hypothesis testing	Survey (n=137)	Southwest England
Coyle	2012	Role of academic entrepreneurship education for creative art graduates	Creative art schools need to integrate the training of entrepreneurial and soft skills by means of project-based learning	Conceptual, descriptive	Desktop research	United Kingdom
Daniel & Daniel	2015	Challenges for creative and performing art graduates in obtaining employment in their preferred field of practice	Graduates combine different modes of work by moving into other economic sectors combining non-arts and creative work in their preferred field	Quantitative, descriptive statistics	Survey (n=98)	North and Eastern Australia
De Bruin	2005	Significance of public-private partnerships for entrepreneurial activities in the creative industries	Multi-level entrepreneurship and public–private partnerships are crucial for developing capital-intensive creative industries	Qualitative, case study	Desktop research	New Zealand
De Klerk	2015	Adaptive behavior of actors in problem solving under the condition of limited resources (bricolage)	Bricolage relationships are strategically formed to overcome resource constraints, to develop personal skills and to establish business opportunities	Qualitative, content analysis	In-depth interviews (n=21)	-

Author(s)	Year	Aims of Study	Key Findings	Type of Analysis	Data	Territory
De Oliveira & de Oliveira	2015	Mental models of cultural entrepreneurs and policy support	Business education and venture capital access are major shortfalls for venturing difficulties in finance, project execution and resources management	Qualitative, case study	Semi-structured interviews (n=5)	Belo Horizonte, Brazil
Delacruz	2011	Role of entrepreneurial dispositions in art-based civic engagement	Risk tolerance, adaptability, social networking, leveraging, and synergy creation are facilitative for public engagement endeavors	Qualitative, case study, auto ethnographic	Self-experience (n=1)	United States
Eikhof & Haunschild	2006	Bohemian lifestyle as concept to bridge the gap between artistic work and economic need	Bohemian lifestyle allows artists to reject economic principles while marketing their talent through building social structures to generate new jobs	Qualitative, case study	Semi-structured interviews (n=30)	Germany
Felaza	2015	Potential of indigenous products to protect culture and nature and to improve global competitiveness	Indigenous products and technology of the Batik fashion industry bears potential to prepare Indonesia for the global market	Qualitative, case study	Observation and interview (n=1)	Yogyakarta Province, Indonesia
García-Tabuenca et al.	2011	Motives, products, and sectors of Spanish entrepreneurs in regional comparison	The most dynamic entrepreneurs show high commitment to business survival and organizational management	Quantitative, factor and cluster analysis	Survey (n=507), Eurostat NUTS-1, GEM	Spain
Gu	2014	Configuration of social networks and the role of social, cultural, and economic aspects	Trust and identity are key features of building social relations in the creative sector in contrast to traditional industries	Qualitative, case study, ethnographic	Interviews, designers (n=15), politicians (n=20)	Manchester, England
Hackbert et al.	2009	Collaborative experiment between university and local manufacturing industry	Real-life educational projects affect social entrepreneurship that has positive effects on cultural heritage and local industries	Qualitative, case study	Case study (n=1)	Berea, Kentucky
Halim et al.	2012	Relation between entrepreneurial personality and business profiles in micro and small businesses	Gender, age, education, and type of business have no effect on entrepreneurial personality but correlate with business profile	Quantitative, hypothesis testing	Survey (n=295)	Malaysia
Henry	2007a	Summarizing research findings	The definitional discourse, the measurement of creative entrepreneurship, education and funding are current research topics	Conceptual, descriptive	Desktop research	-
Henry	2007b	Scoping the field of research in entrepreneurship in the creative industries	Social inclusion and cultural diversity are two emerging research dimensions	Conceptual, descriptive	Desktop research	-
Henry & de Bruin	2011	Creative processes, practices, and policy agendas	Knowledge-intensive industries are an essential component of growth, employment and international trade and need policy support	Conceptual, descriptive	Desktop research	-

Author(s)	Year	Aims of Study	Key Findings	Type of Analysis	Data	Territory
Hinves	2012	Intersection of economy, culture and urban regeneration programs	Regeneration programs lead to cultural quarters that match the needs for place and community of entrepreneurs	Qualitative, case study, biographical	Interview (n=1)	Newcastle upon Tyne, England
Hjorth & Steyaert	2003	Social implications of entrepreneurship in new internet-based economies	Participation in the new economy will produce creative swarms and pathological zones (unknown negative impacts on society)	Conceptual, historiographic research	Desktop research	-
Hui	2007	Measuring and comparing creative industries development and policy engagement	The concepts of the creative industries, national policies and exports rates of cultural products differ significantly among countries	Conceptual, descriptive	Official statistics (share of GDP and employment rates)	Japan and China
Kenny & Meaton	2007	Research and development activities and their benefits for social and economic welfare	Small high-tech R&D market is compensated by public-private collaboration that led to community building and entrepreneurial activities	Qualitative, case study	Secondary data: Euromap (2003)	Finland
Kim et al.	2016	Potential of big data analysis for business models and the entrepreneurial ecosystem	Big data processing abilities affect business models, productivity and competitiveness of enterprises and national economies	Conceptual, theoretical	-	-
Kourtit et al.	2013	Development in migrant entrepreneurship and its socio-economic contribution in modern cities	From first to second generation migrants there has been a shift to knowledge-intensive businesses, driven by high-educated Moroccans	Qualitative and quantitative	Structured in-depth survey and interviews (n=24)	Amsterdam, Rotterdam, etc.
Lange	2014	Role of social scenes in the professionalization process of creative individuals	Entrepreneurial scenes are spatial self-organized collectivization of creative workers to control autonomy and professionalization	Qualitative, case studies	Interviews, Berlin (n=25), Leipzig (n=25)	Berlin and Leipzig, Germany
Lee	2015	Social networks and their impact on knowledge transfer and learning	Many connections, the presence of active participants and the presence of unique experts stimulate knowledge transfer	Quantitative, case study, social network analysis	Survey, Youth Start-Up 1000 Project (n=89)	Seoul, South Korea
Marinova & Borza	2015	Relationship between entrepreneurial orientation and innovation management	Human resources, stakeholder interactions, technology and knowledge are major drivers of innovation and knowledge-based economies	Conceptual, theoretical, literature review	-	-
Mets et al.	2014	Role of culture and art colleges in affecting entrepreneurial development at regional level	Action-based education and governmental interference in the cultural ecosystem affect entrepreneurial initiative of art college graduates	Qualitative, comparative case study	Interviews (n=x), personal investigation	Estonia and Germany
Neugovsen	2010	Relation between motivation, competencies, and strategies	Two types of entrepreneurs became evident: entrepreneurs with high and low commercial vision	Qualitative, comparative methodology	In-depth-interviews (n=30)	Buenos Aires, Argentina

Author(s)	Year	Aims of Study	Key Findings	Type of Analysis	Data	Territory
Ó Cinnéide	2010	Potential of student-oriented, culture-bound case studies in entrepreneurship education	Best-practice and culture-bound case studies foster participative learning and real-life experiences	Conceptual, descriptive	Desktop research	Ireland
Ó Cinnéide & Henry	2007	Features and success factors of cultural entrepreneurship in the Irish music sector	Cultural identity-based industry collaboration is a success factor for commercialization and export of Irish dance music products	Qualitative, best practice case study	Desktop research	Ireland
Parkman et al.	2012	Relationship between entrepreneurial orientation, innovation capacity and firm performance	Innovation capacity mediates the relationship between entrepreneurial orientation and firm performance	Quantitative, hypothesis testing	Survey (n=122)	Western USA
Peltoniemi	2009	Work organization between content creation and decision making	Convergence between creative freedom and sufficient guidance is reached by limiting employee's creativity to content and technology	Qualitative, case study	Interviews (n=8)	Finland
Penaluna & Penaluna	2011	Concept of design thinking in the field of creativity-led entrepreneurship education	Design thinking supports visioning, scenario planning and problem-solving skills that enhance entrepreneurial capabilities	Conceptual, descriptive	Desktop research	United Kingdom
Peters & Besley	2008	Entrepreneurship education and the role of universities in arts and sciences	In educating entrepreneurial skills universities neglect arts and humanities and their potential for creativity	Conceptual, descriptive	Desktop research	-
Pholphirul & Bhatiasevi	2012	Strategies for SMEs in the creative economy	Strategies vary with type of organization and their position in the creative value chain	Qualitative, case study	Desktop research, secondary data	Thailand
Pintilii et al.	2015	Significance of cultural-creative activities for economic development	Rise of entrepreneurial activities in distinct creative sectors significantly contributes to overall national economic growth and development	Quantitative, descriptive statistics	Secondary data: national statistics (NACE code)	Romania
Poett-schacher	2005	Attitudes, values and their impact on strategy, structure, and culture of micro businesses	Autonomy, authenticity, nonconformity, and friendship generate different identities and business structures that originate in the foundation phase	Qualitative, narrative, hypothesis testing	Standardized in-depth interviews (n=35)	Vienna, Austria
Rae	2004	Entrepreneurial capability and identity in the creative and media industries	Triadic model of entrepreneurial learning consists of the emergence of the entrepreneur, contextual learning, and the negotiated enterprise	Qualitative, longitudinal case study	Participant observation and interviews (n=3)	United Kingdom
Raffo et al.	2000	Working practices and situated learning of entrepreneurs	Business learning is situated in the social, cultural, and economic environment that provides cultural capital and stimuli for entrepreneurial learning	Qualitative, case study	In-depth interviews (n=50)	Manchester, England

Author(s)	Year	Aims of Study	Key Findings	Type of Analysis	Data	Territory
Scott	2006	Role of geography in entrepreneurship and regional development	Geography is the nexus of a spatially differentiated web of production activities, social relationships, identities, and economic development	Conceptual, literature synthesis	Desktop research	-
Sørensen	2012	Subjective possibilities and constraints for aesthetic production	Creativity is tied between social imaginaries that create expectations and the subjectivity of entrepreneurial knowledge workers	Conceptual, descriptive	Desktop research	-
Siswanto et al.	2014	Business system requirement for creative SMEs	Legal aspect, finance, production, personnel, and quality assurance are the major business system requirements of creative SMEs in Bandung	Quantitative, cross tabulation	Survey (n=36)	Bandung, Indonesia
Swedberg	2006	Entrepreneur between art, cultural production, and the generation of economic output	Three forms of cultural entrepreneurs are identified: artists who reject, consider, and focus on economic realties	Conceptual, theoretical	Desktop research	-
Taylor	2011	Nature of entrepreneurship, creativity, and innovation as a process of social interaction	Creativity is explained as a concept of entrepreneurial learning of individuals in their social and economic context	Conceptual, theoretical	Desktop research	-
Tjemkes	2011	Organizational structures of creative start-up businesses in-between economic and creative performance	Separation of managerial (centralized decisions, high formalization) and creative tasks (decentralized decision, low formalization)	Qualitative: longitudinal case study	Interviews, observation, and company data	Netherlands
Win	2014	Marketing seminars in visual arts and the challenges for artist entrepreneurship	Networking, self-promotion and changing customer's needs are the basics for entrepreneurial marketing in the digital era	Qualitative, ethnographic field research	Ethnographic data from arts organizations	California

Table 2-4: Passion, lifestyle, bricolage, and symbolic value in current entrepreneurship research.

Author(s)	Year	Keyword	Aims of Study	Key Findings	Method	Data	Context	Territory
Alonso	2009	Lifestyle	Alpaca ownership in New Zealand	Importance of the lifestyle dimension	Quantitative	Survey (n=233)	Alpaca owners	New Zealand
Bacq et al.	2015	Bricolage	Social entrepreneurs' bricolage behavior in enabling their enterprises to scale their operations	Positive relationship between entrepreneurial bricolage and the scaling of social impact	Quantitative	Survey (n=123)	Social entrepreneurs	-
Baker	2007	Bricolage	Apply organizational bricolage to the activities of a toy store venture	Theoretical and practical application of prior research findings on both bricolage and improvisation	Qualitative	Case studies (n=1)	Toy Store	United States of America
Biraglia & Kadile	2016	Passion	Role of entrepreneurial passion and creativity in developing entrepreneurial intentions	Positive relationship of entrepreneurial passion and intentions, even when self-efficacy is introduced as a mediator	Quantitative	Survey (n=226)	American Homebrewers	United States of America
Boluk & Motiar	2014	Lifestyle	Motivations of social entrepreneurs	Business motivations include lifestyle motives, receiving acknowledgement and generating profit	Qualitative	Content analysis (n=12)	Social entrepreneurs	South Africa and Ireland
Breugst et al.	2012	Passion	Employees' perceptions of entrepreneurial passion on their venture commitment	Employees' perception of entrepreneurs' passion for inventing and developing enhance commitment, passion for founding reduces it	Quantitative	Survey (n=124)	Employees & founders	Germany
Campbell	2011	Passion	Visions and implication of Bengt Johannisson's scholarship	Proposal for examining all the passions that drive human endeavors	Conceptual	-	-	-
Cardon	2005	Passion	New insights into entrepreneurship from a parenthood metaphor	Parenting metaphor shows that passion, identification, attachment, nurturing can be usefully applied to entrepreneurship research	Conceptual	-	-	-
Cardon & Kirk	2015	Passion	Relationship between entrepreneurial passion, self-efficacy, and persistence	Self-efficacy to persistence relationship is mediated by entrepreneurial passion	Quantitative	Survey (n=119)	Small firms	United States of America
Cardon et al.	2013	Passion	Development and validation of a measurement instrument for entrepreneurial passion	Entrepreneurial passion scales for the domains of inventing, founding, and developing are reliable and valid	Quantitative	Dun & Bradstreet (n=158)	Experienced entrepreneurs	United States of America

Author(s)	Year	Keyword	Aims of Study	Key Findings	Method	Data	Context	Territory
Carter & Allen	1997	Lifestyle	Women-owned businesses, lifestyle intentions and resources under control	Access to financial resources overwhelm the effects of the entrepreneur's lifestyle intention	Quantitative	NAWBO, companies (n=287)	Women-owned business	United States of America
Crick	2011	Lifestyle	Enterprising individuals and entrepreneurial learning	Lifestyle business means following personal interest by trial and error; inefficient work-life balance can lead to closing a firm	Qualitative	Longitudinal case studies (n=2)	Travel agency	United Kingdom
Dalbourg & Wincent	2015	Passion	Role of self-efficacy for the development of entrepreneurial passion	Self-efficacy mediates the influence of pull entrepreneurship on founder passion	Quantitative	Survey (n=103)	Start-ups	Sweden
Dana & Light	2011	Lifestyle	Forms of community entrepreneurship	Lifestyle motives to maintain cultural tradition and voluntary cooperation are sources of community-based entrepreneurship	Qualitative	Interviews (n=24)	Reindeer herder	Finland
De Clerk et al.	2013	Passion	Drivers that underlie entrepreneurial intentions	Moderating effect of learning orientation and passion for work on the attractiveness-intention relation	Quantitative	Survey (n=946)	University students	Canada
Desa	2014	Bricolage	Bricolage as a mechanism of institutional transformation	Social entrepreneurs confronted with institutional constraints engage in bricolage to reconfigure existing resources at hand	Quantitative	TSV Database (n=202)	Social entrepreneurs	Asia, Africa, and others
Desa & Basu	2013	Bricolage	Process of resource mobilization, optimization, and bricolage	Environmental munificence and organizational prominence have U-shaped associations with the use of bricolage	Quantitative	TSV Database (n=202)	Technology social ventures	International
Di Domenico	2010	Bricolage	Bricolage and social value creation in social enterprises	Social value creation, stakeholder participation, and persuasion are bricolage related constructs in social entrepreneurship	Qualitative	Case studies (n=8)	Social entrepreneurs	United Kingdom
Drnovšek et al.	2016	Passion	Direct and indirect effects of passion on venture growth	Passion for developing has a direct positive effect on venture growth and an indirect positive effect mediated by goal commitment	Quantitative	Survey (n=122)	High-tech firms	United States of America
Evers & O'Gorman	2011	Bricolage	The role of prior knowledge and networks on internationalization of new ventures	Internationalization process is influenced by two resources to hand: entrepreneurs' prior knowledge and social and business ties	Qualitative	Case studies (n=3)	Shellfish production	Ireland
Fisher	2012	Bricolage	Critical comparison of effectuation, causation, and bricolage	Theoretical perspectives in entrepreneurship research contrast and complement one another	Qualitative	Case studies (n=6)	Consumer internet ventures	United States of America

Author(s)	Year	Keyword	Aims of Study	Key Findings	Method	Data	Context	Territory
Fletcher	2010	Lifestyle	Co-preneurship and family business start-ups	Lifestyle businesses provide income for the family but do not show growth orientation	Qualitative	Case studies (n=26)	Co-preneurship	Nottinghamshire, England
Goi & Kokuryo	2016	Bricolage	Test a university venture gestation program	Termed tenure, competence compatibility and entrepreneurial bricolage are three major principles to improve venture success	Qualitative	Case studies (n=1)	University students	Japan
Haber & Reichel	2007	Lifestyle	Entrepreneurs' choices, resources accumulation and venture performance	Managerial skills are the greatest contributing factor to performance; study illustrates the nature of the entrepreneurial process	Quantitative	Interviews (n=305)	Tourism ventures	Israel
Hirshsohn	2008	Lifestyle	Skill development in South African small and medium sized enterprises	Entrepreneurial skill development is affected by business context, sector skill intensity, and entrepreneurs' growth strategy	Qualitative	Case studies (n=13)	Food services	South Africa
Hisrich & Fülöp	1997	Lifestyle	Women entrepreneurs in family business	Starting a venture impacts lifestyle changes due to workload, leisure time, well-being, and standard of living	Conceptual	Desktop research	Women-owned business	Hungary
Hsu et al.	2014	Passion	Decision policies of angel and venture capital investors	Strategic readiness for funding and passion matter more to angels; economic potential matters more to venture capitalists	Qualitative	Survey (n=85)	Venture capitalists & angels	United States of America
Huyghe et al.	2016	Passion	Relation of organization members' passion orchestra to entrepreneurial intentions in academia	Entrepreneurial passion is positively related to spin-off and start-up intentions through entrepreneurial self-efficacy	Quantitative	GLOBE (n=2308)	University researchers	Europe
Jaouen & Lasch	2015	Lifestyle	Typology of micro firm owner-managers	Typology consists of four owner-manager views associated with success, subsistence, hedonism, and paternalism	Qualitative	Interviews (n=79)	Owner-managers	France
Johannisson	2011	Bricolage	Practice theory of entrepreneurship	Entrepreneurship is a practice, a creative and collective organizing process that materializes a venture	Conceptual	-	-	-
Kariv & Coleman	2015	Bricolage	The impact of small loans on new firm performance	All types of entrepreneurs engaged in seeking out small loans during the early years of their businesses' existence	Quantitative	PSED II (n=1214)	New firms	United States of America
Kellog et al.	2011	Lifestyle	Prospects for commercialization of the Alaska native wild resource	Entrepreneurial prospect for native communities stands next to historical traditions and community ownership	Qualitative	Case studies (n=1)	Fruit production	Alaska

Author(s)	Year	Keyword	Aims of Study	Key Findings	Method	Data	Context	Territory
Kirkwood & Walton	2010	Passion	Motivations for becoming an ecopreneur	Ecopreneurs have similar motivations like entrepreneurs, aside from their green and lower financial motivations	Qualitative	In-depth case studies (n=14)	Ecopreneurs	New Zealand
Lehner	2014	Symbolic value	Formation and interplay of social capital in crowdfunded social ventures	Symbolic value increases the value of social capital (through media coverage) and the perception of other actors	Qualitative	Interviews, observations (n=36)	Crowdfunding	-
Letho	2015	Passion	International entrepreneurial selling as construction of international opportunities	Early direct buyer–seller interaction is necessary for customer understanding, offerings, and long-term relationships	Qualitative	Interview (n=5)	Co-founders	Finland
Mair & Marti	2009	Bricolage	Entrepreneurship in and around institutional voids	Three fundamental aspects of bricolage: the ongoing engagement in sensemaking, the inherent political nature of bricolage	Qualitative	Interviews (n=40)	NGOs	Bangladesh
Martz et al.	2005	Lifestyle	Multicultural perception of the entrepreneurial lifestyle	Students in the United States evaluate the entrepreneurial lifestyle higher than their counterparts in UK and France	Quantitative	Survey (n=900)	University students	USA, UK and France
Murnieks et al.	2016	Passion	Role of passion, tenacity and inspirational leadership in angel investing	Angel investors value passion in addition to tenacity when evaluating entrepreneurs for investment	Mixed	Interviews (n=66)	Angel Investors	California, United States of America
Omorede	2014	Passion	Motivational drivers of individuals to start social enterprises	Local conditions and individual's intentional mindset are contributing factors that explain engagement in starting a social enterprise	Qualitative	Interviews (n=15)	Social entrepreneurship	Nigeria
Patzelt & Shepherd	2011	Passion	Relation of negative emotions, self-employment, and regulatory coping behaviors	Self-employed people experience fewer negative emotions than those who are employed	Quantitative	General Social Survey (n=2749)	Self-employment	United States of America
Prabhu et al.	2012	Lifestyle	Proactive personality and entrepreneurial self-efficacy drive entrepreneurial intent	Self-efficacy mediates and moderates the relationship between proactive personality and high growth and lifestyle intent	Quantitative	Survey (n=403)	University students	China, Finland, and others
Radu & Redien-Collot	2008	Symbolic value	Foundations and structure of entrepreneurs' social representation in the French press	Legitimacy, normativity, and accessibility discourse impact readers' desirability and feasibility beliefs of entrepreneurship	Quantitative	Discourse analysis (n=962)	Media coverage	France
Romano et al.	2001	Lifestyle	Family business owners' financing decisions	Firm size, family control, business planning, and business objectives are significantly associated with debt	Quantitative	Survey (n=1059)	Family businesses	Austria

Author(s)	Year	Keyword	Aims of Study	Key Findings	Method	Data	Context	Territory
Ruskin et al.	2016	Passion	Social entrepreneurial motives	Entrepreneurial passion and frustration lead to self-oriented motives; sympathy and empathy are precursors for other-oriented motivations	Qualitative	Case studies (n=13)	Social entrepreneurs	International
Selden & Fletcher	2015	Bricolage	Entrepreneurial events and the relation to the entire entrepreneurial journey	Theoretical framework for conceptualizing the entrepreneurial journey as an emergent hierarchical system	Conceptual	-	-	-
Sethna et al.	2014	Lifestyle	Socioeconomic environments and their influence on the emergence of entrepreneurs	Urban ethnic entrepreneurs tend to resist ethnic enclave. Incoming rural entrepreneurs are lifestyle entrepreneurs	Conceptual	-	Rural and urban regions	United Kingdom
Shankan	2015	Passion	Entrepreneurial dilemmas	Decision to become an entrepreneur and trading-off passion for commercial success are two major dilemmas of aspiring entrepreneurs	Qualitative	Case study (n=1)	Latent entrepreneurship	Mumbai, India
Shepherd et al.	2009	Passion	Explaining the delay of business failure	Delaying business failure can help balance the financial and emotional costs of business failure to enhance recovery	Conceptual	-	-	-
Siemens	2014	Lifestyle	Entrepreneurs operating in resource constrained, rural environments	Individuals often start businesses for lifestyle reasons and continue to operate them even when financially marginal	Quantitative	Survey (n=141)	Rural areas	British Columbia, Canada
Smith	2015	Passion	Aesthetic dimension of entrepreneur poems	Value of poetry for researching emotion and passion of lived entrepreneurial experiences	Qualitative	Aesthetic analysis of poems (n=6)	-	-
Smith & McElwee	2015	Passion	Developing qualitative research streams relating to illegal rural enterprise	Writing qualitatively over related topics legitimizes the use of niche qualitative research methods and methodologies	Conceptual	-	-	-
Stinchfield et al.	2013	Bricolage	Less rational entrepreneurial behaviors	Five-category typology of entrepreneurial behavior: art, craft, engineering, bricolage, and brokerage	Qualitative	Triangulation (n=23)	-	United States of America
Stone & Stubbs	2007	Lifestyle	Entrepreneurship associated with lifestyle-induced migration	Self-employment as best way to support lifestyle objectives of expatriates depending on their skills, experience, and resources	Qualitative	Interview (n=41)	Migrant entrepreneurship	Europe
Stritar & Drnovšek	2016	Bricolage	Components of opportunity creation	Entrepreneurs discover several opportunity-related components based on the prior experience and knowledge of others	Qualitative	Case studies (n=2)	Successful internet ventures	United States of America

Author(s)	Year	Keyword	Aims of Study	Key Findings	Method	Data	Context	Territory
Sunley & Pinch	2012	Bricolage	Funding sources diversification of urban social enterprises	Limited degree of change and scant evidence of local decentralization in financial contexts	Qualitative	Interviews (n=40)	Social entrepreneurs	Cities in England
Thorgren & Wincent	2015	Passion	Differences of entrepreneurial passion between habitual entrepreneurs and novices	Habitual entrepreneurs experience extra high passion for entrepreneurial activity	Quantitative	Affärsdata Database (n=704)	Various industries	Sweden
Tregear	2005	Lifestyle	Balance of lifestyle, growth, and community involvement	Relevance of lifestyle goals, commercial ambitions, and skills for valorization of resources and skills in niche markets	Qualitative	In-depth interviews (n=20)	Artisan food producers	Northern England
Valliere & Gegenhuber	2014	Bricolage	Entrepreneurial bricolage in the postmodern context	Liberation of resource fragments, formation of a new pastiche and anchoring pastiche into a new market context as value creation elements	Conceptual	-	-	-
Welter et al.	2013	Bricolage	The relation of opportunity creation, effectuation, and bricolage	Bridging models of entrepreneurial behavior with opportunity creation	Conceptual	-	-	-
Williams & Gurtoo	2012	Lifestyle	Evaluation of competing explanations for participation in street entrepreneurship	Participation in street entrepreneurship is based on necessity, cultural activity, rational economic choice, and lifestyle reasons	Qualitative	Interview (n=871)	Street entrepreneurs	Bangalore, India
Yitshaki & Kropp	2016	Passion	Comparison of entrepreneurial passion and identity in different industry contexts	Passion and identities are closely linked but evolve differently across group contexts; passion is a dynamic motivational construct	Qualitative	Life story interviews (n=45)	High-tech/ social entrepreneurs	Israel

3 Passion and Performance in Entrepreneurial Contexts: An Interest-based Approach[2]

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Abstract

Extant research proves the central role of passion for individual development and entrepreneurial performance. However, the phenomena of multiple sources and domains of passion and their effects are largely unexplored. Particularly, this concerns individuals whose entrepreneurial journeys originate from pursuing interesting ideas and activities unleashed by a passion that is basically not entrepreneurial. Current passion theories can neither entirely capture nor consistently explain the effects of complementing and conflicting domains of passion. It is thus a theoretical and empirical puzzle of how and why multiple sources of passion(s) develop and impact performance. This article identifies and compares predominant theories and elaborates an interest-based approach that reconciles constitutional theoretical differences by proposing self-concordance of interests, activities, goals, and passion(s) as the precondition for extraordinary entrepreneurial outcomes. The resulting framework facilitates a new empirical perspective to explore the dynamics of passion(s) and makes an important contribution to the literature of passion and performance.

Keywords

Entrepreneurship, passion, performance, interest, self-concordance

Declarations

The author has no relevant financial or non-financial interests to disclose.

[2] A version of this article is published at: Schulte-Holthaus, S. (2019). Passion and Performance in Entrepreneurial Contexts: An Interest-based Approach. *The Journal of Entrepreneurship*, *28*(2), 201–222. © [2019] (Sage Publications). https://doi.org/10.1177/0971355719851895

3.1 Introduction

Research on the phenomenon of passion contributes predominantly to explain entrepreneurial development and performance. In particular, the construct of entrepreneurial passion (EP) captures and measures passion for the core activities of founding, inventing, and developing enterprises (Cardon et al., 2009). However, studies of passion in entrepreneurial contexts (PEC) give evidence that additional sources of EP exist, such as people-orientated passion in social enterprises (Ruskin et al., 2016), passion for scientific work in university spin-offs (Huyghe et al., 2016), or passion for creative work in creative economy entrepreneurship (Bhansing et al., 2018; de Klerk, 2015; Schulte-Holthaus, 2018). In these contexts, it is evident that an entrepreneur can be driven by multiple sources of passion, which can positively complement each other or induce conflicts impacting the development of EP and performance. Although Cardon, Glauser, et al. (2017) provide evidence for far more sources of EP, such as passion for people, social causes, products or services, there are almost no empirical studies that deal with origins, developments and effects of passion that emerge from such multiple sources and domains. This is surprising, as many prominent authors explicitly emphasize the necessity to empirically investigate the development of passion and its relation to performance (Cardon, Glauser, et al., 2017; Drnovsek et al., 2016; Gielnik et al., 2015). However, empirical projects are complicated by the current state of research which is determined by several concurrent theories and constructs that conceptualize and measure passion differently.

The aim of this article is to elaborate a conceptual approach that enables to empirically explore how and why passion(s) is/are developed and related to performance. First, to achieve this, a brief overview of currently used theories and constructs and their application in research contexts is given. Second, the commonalities and differences of the identified approaches are analyzed and juxtaposed. Third, based on the phase model of interest development by Hidi und Renninger (2006), an interest-based approach to passion is elaborated which explains and reconciles the conceptual differences between individual theories and its underlying assumptions. To the best of my knowledge, this study is the first of its kind that reappraises prevailing conceptions of PEC. The resulting interest-based approach offers a promising way to explore the dynamics of passion(s) and its mutual cause-and-effect mechanisms, thus contributing to future investigations and theory building in the field of passion and performance.

3.2 Literature Review

The current state of research was studied through a systematic literature review (Denyer & Tranfield, 2009). The search term (entrepreneur* and passion*) was applied in titles, keywords, and abstracts in

Web of Science, Scopus and EBSCO databases limited to English articles in academic journals. The asterisk (*) symbolizes a wildcard that allows to search for variations at the end of a word. Through step-by-step abstract and subsequent full-text analysis, 56 papers that relate to PEC were selected and analyzed. The results show that current research has four dominant approaches. First, Baum and Locke (2004) capture the passion for work in terms of emotions of love, attachment, and longing. Although their scale has not been validated, their empirical investigation of the relationship between personal characteristics of entrepreneurs and venture success is by far the most cited study and marks the origin of PEC research. Second, passion is conceptualized as a part of the grit construct, defined as perseverance and passion for long-term goals which is measured with components such as consistency of interests and perseverance of effort (Duckworth et al., 2007; Duckworth & Quinn, 2009). Third, Cardon et al. (2009) define EP "as consciously accessible, intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur" (p. 517) and establish a validated measurement instrument (Cardon et al., 2013). Fourth, Vallerand et al. (2003) delineate passion "as a strong inclination toward an activity that people like, that they find important, and in which they invest time and energy" (p. 757) and propose a dualistic model of passion (DMP) with harmonious and obsessive passion scales. Marsh et al. (2013) refined and supported the two-factor structure of the DMP, its construct validity, and psychometric invariance over gender, languages, and activities.

In entrepreneurship research, scholars replace the DMP container for 'this activity' in item batteries to measure passion according to their research contexts and objectives. For instance, Dalborg et al. (2015) used the obsessive passion scale to capture extreme enthusiasm about starting a business. Murnieks et al. (2012) highlighted the "strong, positive inclination toward entrepreneurial activities" (p. 1587), dropped items from the original harmonious passion scale and replaced 'this activity' by entrepreneurship. A similar picture emerges in the application of the EP construct. For instance, passion for developing is applied to investigate the effects on venture success (Mueller et al., 2017), passion for inventing on organizational innovative climate (Kang et al., 2016), passion for founding on entrepreneurial intentions (Biraglia & Kadile, 2017), and some studies use all three domains to calculate an overall EP (Cardon & Kirk, 2015; Stenholm & Renko, 2016). There are also studies that combine subscales of the DMP and EP, for instance, to measure the effect of obsessive scientific passion on EP (Huyghe et al., 2016). These examples show that scholars choose, modify, and combine measures to a myriad of research contexts and objectives. Although theories do not seem incompatible, they explain passion, its constituents, and dynamics somewhat differently, sometimes even contradictory, and delimit our understanding of the development of passion(s) and its effects on performance.

3.3 Constituents of Passion in Entrepreneurial Contexts

In the following section, the presence and absence of 11 constitutional criteria derived from the four major conceptualizations of passion are analyzed and juxtaposed as summarized in Table 3-1. The examination is based on the seven criteria used to differentiate the DMP from related psychological constructs (Curran et al., 2015; Vallerand, 2015) and four supplementary ones that are part of EP, grit and passion for work.

Most people have one passion in life, but normally not more than two (Philippe et al., 2009). Participants in passion studies referred to more than one hundred activities in leisure, sports, social relationships, work, and education (Vallerand et al., 2003). Although passion can likewise be directed towards objects, persons, concepts, entities, ideas, or—strictly speaking—to all aspects of life, Vallerand et al. (2003) conclude that people do not have a generalized passion for everything and anything. In focusing on venturing activities, EP clearly shares this criterion, whereas passion for work and grit are personality traits that only marginally relate to passion (Balon et al., 2013) and are not directed towards a specific object. In the development of the DMP, study participants were also asked to comment on activities that were "dear to their heart" (Vallerand et al., 2003, p. 759); their connotations form a continuum that ranges from a strong inclination to profound liking to persistent love. This is consistent with Baum and Locke (2004), but divergent from grit that does not involve any affection or liking (Duckworth et al., 2007). EP covers this criterion indirectly via intense positive feelings experienced in pursuing activities that lead to an overall positive evaluation and identity centrality.

Table 3-1: Presence and absence of constitutional criteria in passion constructs.

Criterion	Vallerand et al.	Cardon et al.	Baum and Locke	Duckworth et al.
Personality trait	✗	✗	✓	✓
Specific object	✓	✓	✗	✗
Love or liking	✓	✓	✓	✗
Intense positive feelings	✗	✓	✗	✗
Time, energy, persistence	✓	✗	✗	✓
Consistency of interest	✗	✗	✗	✓
Motivational construct	✓	✓	✗	✗
Meaningful object	✓	✓	✗	✗
Part of identity	✓	✓	✗	✗
Duality of passion	✓	✗	✗	✗
Goal pursuit	✓	✓	✗	✓

Note. ✓, core element present and ✗, core element absent.

Considering the persistent investment of time and energy as another constituent of the DMP, the differences between constructs widen. Marsh et al. (2013) found that people spend an average of more than 11 hours per week over a period of more than seven years with activities directed to their object of passion. This is represented in the grit scale as long-term perseverance and consistency of interest. To the contrary, Baum and Locke differentiate tenacity from passion and Cardon et al. argue that "cognitive or behavioral manifestations are outcomes of the affective experience of passion" (2013, p. 375). Yet, both the DMP and EP are motivational constructs, though Vallerand et al. (2003) explicitly separate passion from affective, passive, or short-termed phenomena such as intrinsic and extrinsic motivation or interests. Contrarily, grit "can entail dedication to either implicitly or explicitly rewarding goals" (Duckworth et al., 2007, p. 1089) that consistently drive behavior. Hence, grit qualifies at least as a personality trait with a motivational nature. For Baum and Locke (2004), motivation is a combination of self-efficacy, vision, and goals. Cardon et al. (2013) explain motivation with the significance of one's identity, which is the cornerstone of EP theory. Based on an identity approach to commitment (Burke & Reitzes, 1991; Stryker & Burke, 2000), positive emotions in recurring activity engagement become permanently meaningful and connected to social roles as part of one's identity that produce a coherent line of behaviors. Accordingly, Curran et al. (2015) find that exercising activities regularly over time requires people to organize their life around their passion. Although Vallerand et al. (2003) consider identity centrality with the *Inclusion of Other in the Self* scale by (Aron et al., 1992), it only later becomes a constituting item of the construct (Vallerand, 2015). Grit does not reflect identity centrality, and passion for work only marginally considers the experience of passion as very personal events.

Finally, the type of internalization into an identity constitutes the dualistic nature of passion and separates the DMP from all other approaches. An autonomous internalization takes place when an individual freely chooses and engages in activities. The pursuit is intrinsically motivated, flexible, and adaptive; it can be harmoniously organized into one's identity without conflict to other identity aspects and leads to a variety of positive and adaptive outcomes. A controlled internalization is triggered by intrapersonal and/or environmental pressures and imposes engagement beyond personal interests or deliberate choices. The resulting obsessive passion reduces negative rather than causes positive affect during an engagement. It controls the person, pushes back other interests, and leads to rigid persistence and maladaptive outcomes (Curran et al., 2015). Although people show a predominant and stable type of passion, the subordinate type of passion always coexists (Bélanger et al., 2013). Hence, harmonious and obsessive passion build "a continuum varying from fully autonomous to being fully controlled" (Vallerand, 2015, p. 59) that generates two-part effects on outcomes as illustrated in Figure 3-1.

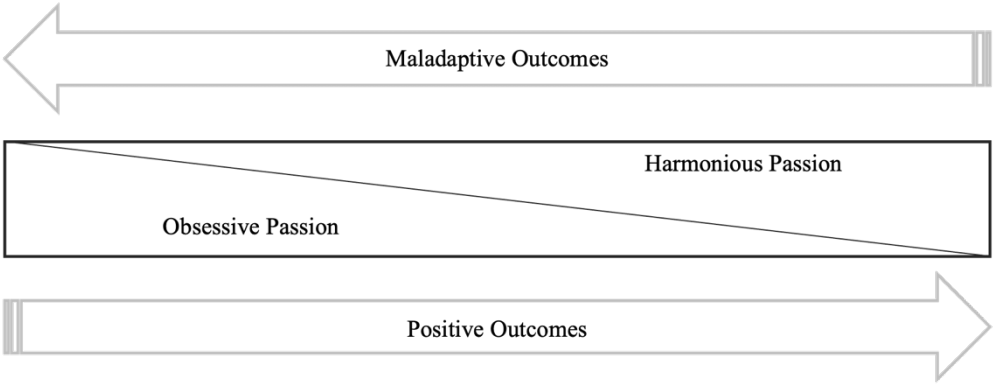

Figure 3-1: Dichotomies of the dualistic model of passion and its impact on outcomes.

The grit construct finally contributes goal pursuit as a criterion that involves setting and working vigorously toward ambitious goals despite unfavorable conditions or setbacks. Baum and Locke (2004) separate goal pursuit form passion. Again differently, EP is based on self-regulation theory (Carver & Scheier, 1998) that delineates human agency and coping as a goal-directed process. Although Vallerand et al. (2003) do not explicitly consider goal pursuit as constituent, intrinsically motivated goals foster harmonious passion in which "the goal is to engage in the activity for the activity itself, out of love for it" (Vallerand, 2015, p. 38), whereas extrinsically motivated engagement aims at goals or rewards that lie outside the pure enjoyment of the activity.

To sum up, the juxtaposition shows that grit and passion for work are non-dynamic personality traits; whereas the DMP and EP orchestrate passion as a dynamic phenomenon directed towards a specific object that involves a strong inclination and triggers engagement to an extent that makes the object of passion meaningful and a defining part of identity. However, both differ in (a) intense positive feelings during activity engagement, (b) time, energy, and persistence as antecedent or effect and (c) the integration of dualistic nature of passion.

3.4 Towards an Interest-based Approach to Passion

Curran et al. (2015) and Vallerand (2015) distinguish interest and related constructs such as personal strivings, concerns, or life tasks from passion, arguing that they are either short termed or do not necessarily involve a liking or loving. However, the phase model of interest development by Hidi and Renninger (2006) can exemplify the transition from situational interest as a temporal, affective and context-bound reaction to a well- developed individual interest as a permanent, context-independent and motivational disposition that emerges in person-object interaction. Psychological research has shown

that interest, motivation, and liking are closely related and determined by affect and cognition (Iran-Nejad, 1987; Patall, 2013). The reciprocal relation between positive affect and the satisfaction of needs for competence, autonomy and relatedness (Ryan & Deci, 2000) foster the deepening of interests that can be measured in terms of repeated engagement, positive feelings or perceived value (Hidi, 2000; Hidi & Renninger, 2006). Thus, the model can explain how interests turn into a motivational disposition that entails a permanent liking, and hence into a passion. Considering that entrepreneurial processes often start from pursuing interesting ideas and activities (Alvarez & Barney, 2007; Sarasvathy, 2001), it is unlikely that people are born with a distinct EP. Becoming an entrepreneur starts with a great variety of latent and nascent activities that lead to first considerations, to ongoing commitment, and finally to founding a business which heralds the entrepreneurial phase (Brixy et al., 2012). This transition is accompanied by the integration of the founder role into the personal identity (Hoang & Gimeno, 2010; Shepherd & Haynie, 2009). Independent of the degree of positive affect, the centrality of the founding identity remains stable in the founding phase (Collewaert et al., 2016) and thus lays—at this point at the latest—the basis for the development of a passion directed towards the enterprise.

Proposition 1. Passion in entrepreneurial contexts arises from the persistent pursuit of interests (or a pre-existing passion) and activities that lead and relate to the foundation of a company.

In addition to identity centrality, the accumulation of positive affect towards entrepreneurial activities is constitutive for the development of passion. However, entrepreneurship can involve extreme positive and negative emotional experiences (Cardon et al., 2012). Although, personal setbacks and entrepreneurial failures cause negative emotions, a well-built and durable affective connection to the venture allows entrepreneurs to move forward and learn from experiences so that negative emotions diminish over time (Shepherd et al., 2011). Likewise, interests are energetic and positively affected drivers which also operate in situations of negative affect (Panksepp, 2003). Accordingly, early phases of interest development are determined by focused attention and affective reactions that may or may not last over time. Well-developed interests entail a stable formation of positive feelings that can lead to reengagement accompanied by an immediate psychological state (Hidi & Renninger, 2006) that Cardon et al. (2013) query as enjoyment, excitement, and enthusiasm. Although the DMP claims immediate affective states to be outcomes of passion that can also be negative, the perspective from interests to passion unites both theories as an on-going cycle between positive and negative affect and its positive cognitive manifestations towards the target of passion.

This resolves the first major theoretical difference in intensive positive feelings as presupposition or effect of passion. EP explains these relations as internal and external dynamics of affect and identity with the self-regulation mechanism that aims at behavioral effectiveness (Burke & Reitzes, 1991; Carver & Scheier, 1998; Russell, 2003; Stryker & Burke, 2000). The DMP relies on self-determination theory claiming that activities will be judged by their contribution to self-growth (E. Deci & Ryan, 1985; Ryan & Deci, 2000). Regardless of the underlying theory, the meta-analysis of Fodor and Pintea (2017) shows a significant positive correlation between positive affect and performance, and only a marginal correlation to negative affect, which is determined by its duration. Accordingly:

Proposition 2a. The development from interests to passion in entrepreneurial contexts is determined by positive and negative affect that come along with personal and entrepreneurial experiences whereby the positive must outweigh the negative over time to achieve and maintain the psychological state of passion.

The investment of time, effort and persistence, and the accompaniment of predominantly positive and less negative affect permanently manifest in intensive positive feelings towards activities as a passion that in turn drives effort and persistence as behavioral outcomes of this passion. Hence, the development perspective from interests to passion also harmonizes the second difference in time, effort, and persistence in EP and DMP theory. Highly positively evaluated activities will be frequently exercised and become even more relevant for one's identity, but also for desired future selves (Markus & Nurius, 1986). This suggests a strong link to performance. Bloom (1985) showed that the development of high-level skills starts with exploring, discovering, and playing with objects of interest. The structures, rules and strategies of a field are acquired after a few months to improve effectiveness. Subsequent years are marked by the elaboration of mastery skills, which involve breaking with previous rules of the domain and building individual styles of exercise. In this process, interests determine the selection of activities which in turn enhance post-tasks interest, perceived value, and liking (Patall, 2013). Moreover, Ericsson and Charness' (1994) study on expert performance shows that high-performance levels are reached through deliberate daily practice for more than a decade. Continuous engagement leads to a progression of passion over time and high performers—without exception—shows a well-built passion for their domain (Mageau et al., 2009). However, as passion only indirectly affects firm performance via a diverse range of variables (e.g., Baum & Locke, 2004; Drnovsek et al., 2016; Mueller et al., 2017), passion alone cannot predict performance but is the crucial ingredient to achieve extraordinary performances.

Proposition 2b. High-performance entrepreneurs develop a strong passion in entrepreneurial contexts over time.

Setting and pursuing goals are part of the entrepreneurial process (Brändle et al., 2018; Kuratko et al., 1997). The concept of EP provides coherence to goal-directed behavior and effectiveness (Cardon et al., 2009). Vallerand et al. (2003) integrate goal pursuit by drawing from the self-concordance theory of healthy goal striving by Sheldon (2002) to support the duality of passion. The model relates goal pursuit that is in concordance with the self, its inner needs, interests, values, and skills to positive long-term effects on goal attainment and personality development. Non-concordant goals are extrinsically motivated, driven by external pressures and relate to significant lower outcomes (Curran et al., 2015; Vallerand, 2004). Yet, passion in the field of work, business and education can be accompanied by extrinsic motivational elements due to its relevance for economic gain, career options and living conditions. Entrepreneurship involves internal and external motivations (Kuratko et al., 1997; Mandl et al., 2016), which are not mutually exclusive categories, and can even overlap (Carsrud & Brännback, 2011). However, passion is an empirically validated and distinct construct that only shows moderate correlations to intrinsic and extrinsic motivation, which do not significantly affect outcomes of passion (Bélanger et al., 2013; Vallerand et al., 2003). Once a passion is fully developed, intrinsic and extrinsic motivation can operate concurrently within an entrepreneur. From the development perspective of the interest-based approach to passion, interests are the starting points that can be internally and/or externally motivated. Hence, the internalization process cannot be entirely intrinsically and deliberately driven, and PEC cannot be fully harmonious. It involves an obsessive share, which is predicted to have fewer positive effects on behavioral outcomes as shown in Figure 3-1.

Two conclusions can be drawn from this: first, passion cannot be viewed in isolation from identity and contexts of individuals and second, particularly in entrepreneurial contexts the DMP is only conditionally suitable for drawing conclusions and making predictions about out-standing entrepreneurial performances. One reason for this is that harmonious passion is strongly committed to mastery goals that result from deliberate practice, whereas obsessive passion results from being internally or externally pressured to perform and to avoid failure (Bonneville-Roussy et al., 2011; Vallerand, 2008). The separation of achievement goals by Elliot and Church (1997) into mastery goals (to develop a competence to master tasks), performance-approach goals (to develop competence in relation to others) and performance-avoidance goals (to prevent situations of incompetence in relation to others) suggest that socially sensitive goals play a minor role in the DMP. However, as individuals are socially embedded and competition is part of entrepreneurship (Kirzner, 1973; Schumpeter, 1934),

in particular, performance-approach goals may have a decisive impact on the development of passion. This is supported by Martela et al. (2018) who found that the satisfaction of needs for competence, autonomy and relatedness independently rise positive affect and meaningfulness of activities.

Cardon et al. (2005, 2009, 2013) do not base their conception of EP on self-determination theory, but on the mechanism of self-regulation by Carver and Scheier (1998) that either leads to harmonious goal pursuit or to disengagement. Here, the multiplicity of internal and external forces is compressed to the function of positive feelings and identity centrality (Cardon et al., 2013; Murnieks et al., 2012). The whole range of interests, motivations, behaviors and goals are considered as identity-relevant aspects that are hierarchically organized (Stryker & Burke, 2000). Self-regulation includes the capability to control, negotiate and shift between micro-identities that are in line with the prominent entrepreneurial identity, which leads to an EP that resembles harmonious passion. Identity conflicts in which one identity crowds out other relevant identity aspects lead to an obsessive manifestation. This explains the third major difference, that of the duality of passion, and shows that both theories are compatible at this point. However, the focus on the relationship to performance brings the alignment of identities to the center of the discussion. For a passion to be entrepreneurial, the founder, inventor or developer identity must be most salient. All non-entrepreneurial aspects of identity and life context get out of focus although they can be the trigger for venturing activities and have lasting effects on the passion-performance relation. Thus, the development from interests to PEC and its impact on performance must be observed within the context of an individual. Research shows that entrepreneurs hold several relevant micro-identities that evolve differently across individuals and contexts, and most notably, micro-identities can be synergetic or conflicting (Hoang & Gimeno, 2010; Yitshaki & Kropp, 2016). Two harmonious passions do not result in conflict but create new opportunities for personal development (Schellenberg et al., 2013), and entrepreneurs who experience greater alignment show higher levels of positive emotion (Murnieks et al., 2017). Consequently, the alignment of identity aspects such as interests, activities and goals increase the degree of PEC. If self-concordance is not given, EP takes a dysfunctional form and the DMP results in obsessive passion. This is supported by Bélanger et al. (2013) who find that obsessive passion focuses on one dominating goal that represses concurring ones, whereas harmonious passion shows a tendency towards peaceful coexistence of goals.

Proposition 3. The degree and effect of passion in entrepreneurial contexts are determined by self-concordance of interests, activities, goals, and passion(s).

3.5 Discussion

This study analyses and contrasts the four currently prominent theories and constructs of PEC. In contrast to existing approaches to studying EP, the perspective from interests to passion(s) promotes a novel and more fine-grained view on the development of passion and performance in entrepreneurship. The analysis reveals a narrow competence-oriented view of the DMP, which must be widened to social and environmental aspects of individuals to meet the specifications in entrepreneurial contexts. On the other hand, the aspect of identity in EP theory is too limited to conventional entrepreneurial characteristics and must be opened to consider entire personal identities of individuals and their life contexts to depict the full variance that constitutes passion.

The second contribution is the reconciliation of PEC theories. The developed propositions add up to the comprehensive theoretical story in the sense of Sutton and Staw (1995), in which PEC arises from persistently pursuing interests, activities and goals, but also from a pre-existing 'non-entrepreneurial' passion that leads to the foundation of a company. For PEC to develop—and hence to be focused on the enterprise—a positive affect of activity engagement must outweigh negative affect and manifest cognitively as part of the personal identity, which is determined by personal and entrepreneurial achievements and setbacks. The self-concordance of identity aspects is the proposed criterion that promotes high degrees of PEC as a necessary condition for extraordinary entrepreneurial performances. Deduced from the theory of interest development, these propositions reconcile the identified theoretical discrepancies in affect, time, energy, persistence, and the duality of passion and provide a holistic approach of PEC.

Finally, this study represents a framework that allows investigating the development paths of interests, activities and goals as multiple sources of passion and contributes to understand passion as a complex and dynamic construct. Research shows that recurring changes in diverse constituents impact the overall composition and degree of passion (e.g., Collewaert et al., 2016; Mageau et al., 2009; Murnieks et al., 2012). Just as passion can be formed from the bundling of on-going interests, activities, and goals in relation to a concrete object, other burgeoning interests and personal circumstances can lead to a passion no longer being exercised, falling back into particular interests or transforming to another object (Vallerand, 2015). The interest-based approach integrates these temporal dynamics at different stages in entrepreneurial journeys and structures the emergence, interplay and condensation of interests, activities, goals, and passion(s). Consequently, the pursuit of the dynamic aspect inevitably leads to a chronological time series approach of how passion develops in relation to performance, as illustrated in

the upper part of Figure 3-2. The observation and comparison of different points in time constitute a logical model of recurring and changing antecedents and effects and generate a coherent frame for detecting why change occurs and relates to outcomes (Funnell & Rogers, 2011), as illustrated in the lower part of Figure 3-2. This view is supported by studies showing that reciprocal relationships between antecedents and effects of passion exist, in which previously dependent variables become independent in subsequent phases (Gielnik et al., 2015, 2017). Thus, the interest-based approach offers a holistic and dynamic approach to the how and why of the development and interaction of passion and performance.

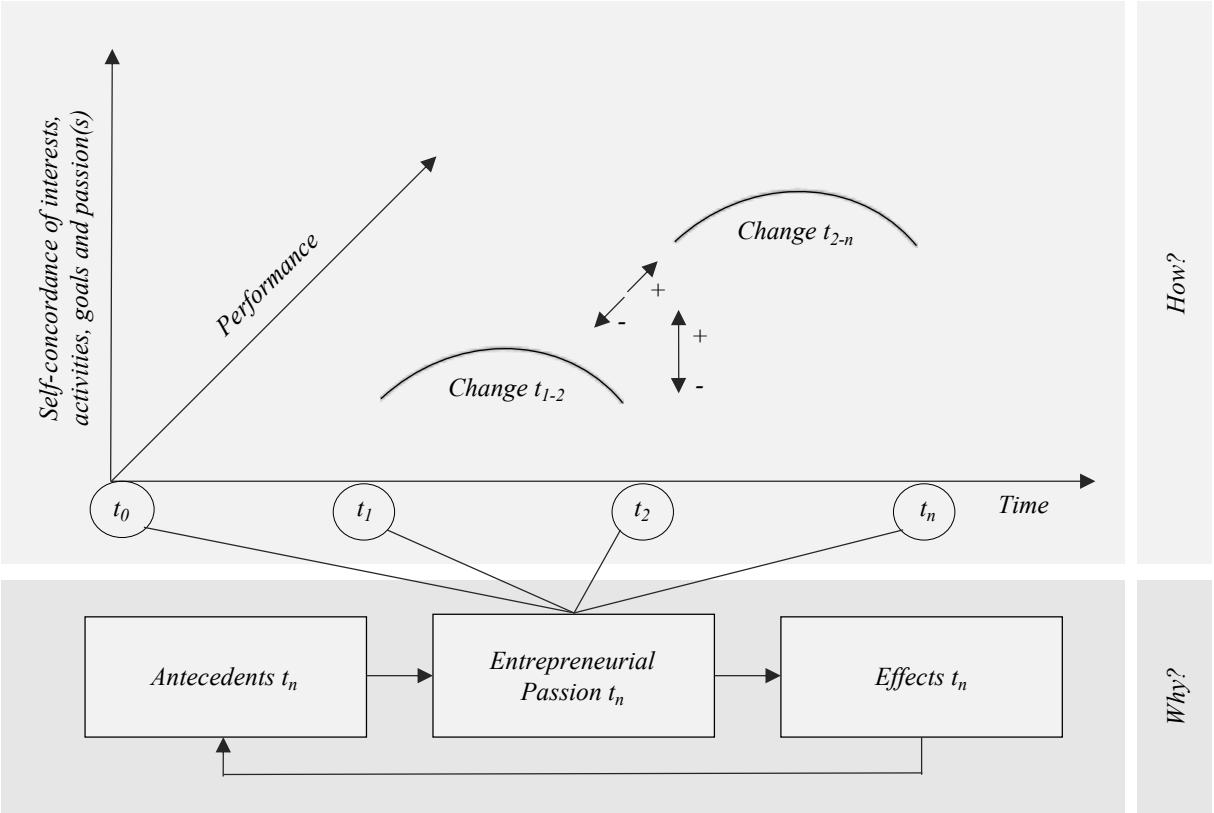

Figure 3-2: Research framework of the development of passion in entrepreneurial contexts.

Although contributions and implications are predominantly theoretical in nature with practical relevance for future research, entrepreneurs can use this approach to reflect their own interests, activities and goals about self-concordance, well-being, and performance potentials. Socio-economic and technological changes create new possibilities for life, production, and consumption (Florida, 2014; Shah & Tripsas, 2007) and require affective capabilities for professional success and personal fulfilment (Fredrickson, 1998; Pink, 2005). Hence, this applies to all those who want to enter entrepreneurship, but especially to those who are pulled into it by pursuing interesting ideas driven by another passion. That is where the

value of entrepreneurship manifests as a method of human behavior (Sarasvathy & Venkataraman, 2011) that associates possibilities for living with economic performance (Hjorth & Holt, 2016).

However, this study is not without limitations. It is restricted by considering literature that contributes to PEC, which excludes theories dealing, for example, with sexual or religious forms of passion. Moreover, the revision of psychological research on affect and cognition is largely limited to studies underlying the scrutinized theories. On the one hand, this is due to the circumstance that there is a variety of psychological approaches to affect, feeling and emotion that shows an inconsistency of terminology (Damasio, 2001; Munezero et al., 2014). On the other hand, neuroscientific studies provide constantly new insights into emotional-developmental-cognitive complexities (Panksepp, 2003, 2015), which are beyond the scope of this study. Finally, the interest-based approach does not integrate the known variety of antecedents, mechanisms and direct, moderating, and meditating effects that constitute the corpus of PEC research. Instead, it is designed to enable open-ended future research on multiple sources of passion, their condensation and impact on performance by considering the significant role of self-concordance. In this way, the interest-based approach allows to explore empirically how and why entrepreneurs' passion evolves over longer periods, which has so far been uncharted territory.

To close this gap, two successive strands of future research are needed. First, empirical data about temporal interactions between interests, activities, goals, successes, failures, and passion(s) in a great variety of real-life settings must be collected to see how PEC and self-concordance develop in relation to performance. On the level of the individual entrepreneur, data can be collected either through long-term studies or retrospective interviewing methods that allow for generating and analyzing data from the past. In contrast to experiments that analyze clear cause-effect-relationships and surveys that capture reality on a point-in-time basis, especially case study approaches have the potential to understand underlying processes of how and why a succession of events occurred, especially when boundaries between phenomena and contexts are not self-evident (Yin, 2009; Yin & Davis, 2007). The collected data can be used to filter and compare temporal antecedent-effect patterns of events, phases, cases, and contexts. In the second step, if prepositions prove to be tenable, the generalized patterns of self-concordance and performance can be quantitatively tested for the predictability.

Both steps will significantly contribute to Shepherd's demand for "research that is more interactive, activity based, cognitively hot, compassionate, and prosocial" (2015, p. 489) and promise to make an important step forward. This is currently gaining importance as the significance of a common understanding and measuring of passion is collectively emphasized (Cardon et al., 2013; Marsh et al.,

2013) and as new research directions are building on the phenomenon of individually experienced passion to explore the impact of displayed and perceived passion in stakeholder interactions (Cardon, Post, et al., 2017; Li et al., 2017; Murnieks et al., 2016).

3.6 Conclusion

Overall, multiple sources and domains of passion in relation to performance are contemporary, but almost unexplored phenomena that can neither be fully explained by present theories nor measured without contradiction with existing scales. The interest-based approach to passion offers a fresh perspective and a framework to investigate the dynamics and effects of multiple sources of PEC. This makes an important contribution to existing literature and will enable future empirical investigations in the field of passion and performance.

4 Passion, Performance and Concordance in Rock 'n' Roll Entrepreneurship[3]

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Abstract

Non-entrepreneurial passions may be the beginning of an extensive entrepreneurial journey. However, current passion theories cannot fully capture the essence of such passions and their effects. The purpose of this study is to explore the real-life composition of passion and performance. Investigations were conducted with comparative causal mapping (CCM) on a qualitative sample of people we designate rock 'n' roll entrepreneurs (i.e., individuals driven by a passion for music and who are successful both artistically and economically). Aggregated causal maps of passion elicited through semi-structured interviews were analyzed and contrasted with performance indicators. Passion is revealed to be an individual phenomenon, one composed of central and peripheral concepts that include—contrary to prior theories—personality traits and life contexts. The results suggest that the concordance of concepts determines the scope, degree, and performance of passion and contributes to passion theories in psychology and entrepreneurship. As a context-bound study, the generalizability of the results is limited to its context, which, however, paves a clear way for future research. Creative economy entrepreneurs and educators can use the mechanism of concordance to consciously reflect passion-driven tensions between artistic, social, and entrepreneurial demands and to translate passion into behavioral effectiveness. This study is the first to use a CCM approach to investigate passion. Findings highlight the potential to research entrepreneurial phenomena at the intersection of emotion, cognition, and action.

Keywords

Passion, entrepreneur, performance, concordance, creative economy, music industry

Declarations.

The authors have no relevant financial or non-financial interests to disclose.

[3] A version of this article is published at: Schulte-Holthaus, S., & Kuckertz, A. (2020). Passion, performance and concordance in rock "n" roll entrepreneurship. *International Journal of Entrepreneurial Behavior & Research*, *26*(6), 1335–1355. https://doi.org/10.1108/IJEBR-02-2020-0067

4.1 Introduction

Passion is a source of motivation and inspiration that drives individual development and entrepreneurial performance. The theory of entrepreneurial passion (EP) has made a major contribution to explaining the constitution of passion and its effects (Cardon et al., 2013; Cardon, Glauser, et al., 2017). However, entrepreneurial action can arise from pursuing interesting ideas or activities driven by a passion that is initially non-entrepreneurial. Researchers have documented this phenomenon in diverse contexts, such as those of academic, cultural, social and user entrepreneurship (Huyghe et al., 2016; Ratten et al., 2019; Ruskin et al., 2016; Shah & Tripsas, 2007). Creative economy studies in particular have shown that a pre-existing passion for a creative domain often generates conflicts with the demands of business venturing (Schulte-Holthaus, 2018). Thus, the development of passion and its impact on performance may depend on whether passion is in conflict, peacefully coexists with or even extends to entrepreneurship. This paper addresses the research question of how passion, in entrepreneurial contexts, is manifested and relates to performance among individuals whose entrepreneurial journeys are prompted by a non-entrepreneurial passion. Proceeding from the EP theory, Vallerand et al.'s (2003) dualistic model of passion (DMP) is reviewed to develop a theoretical framework that explains developmental paths of passion in the creative economy. For empirical investigation, the methodology of comparative causal mapping (CCM) by Laukkanen and Wang (2015) is applied to capture individuals' passion by means of semi-structured interviews and to create cause maps that visualize its contents and relationships. Rock 'n' roll entrepreneurs (as defined above) are selected for data collection. The term *rock 'n' roll* is here used to encapsulate all diversified styles of handmade, electronically amplified, popular music that have developed since the second half of the twentieth century. Using a sample of 11 successful rock 'n' roll entrepreneurs provides evidence that the concordance of constituting concept relationships determines the scope and degree of passion and its relationship to performance. Furthermore, the findings suggest that personality traits and life contexts play an important role in the development of passion, and that an optimal unfolding of passion and performance follows a clear pattern.

By complementing EP and DMP theory through the introduction of the significance of context and concordance, theoretical and empirical conclusions contribute to the passion literature in entrepreneurship research. In addition, insights into the tensions and resolution mechanisms among the artistic, social, and entrepreneurial demands of passion enhance the creative economy literature. Finally, the detailed illustration of passion in causal maps makes an important contribution to CCM research,

which allows researchers to investigate sociopsychological phenomena at the boundaries of emotion, cognition, and behavior in organizational and management research.

4.2 Theoretical Framework

4.2.1 Entrepreneurship in the Creative Economy

The cultural and creative economies consist of "firms which are characterized largely by the labor inputs of creative individuals" (Chaston & Sadler-Smith, 2012, p. 415). They play a pioneering role in stimulating economic growth, technological progress, cultural diversity, social inclusion, and human development. In a narrower sense, scholars define the creative economy in terms of its origins in cultural industries (Hartley, 2005). Characterized by the creation and marketing of art and culture, industries such as the visual and performing arts, publishing, broadcasting, gaming, and advertising are included under the cultural-industry umbrella. In a broader sense, the creative economy can be seen as part of the knowledge economy that encompasses a multitude of additional industries, such as design, fashion, architecture, engineering, technology, and science (Schulte-Holthaus, 2018). The terminological transition from the cultural to the knowledge economy emphasizes "know- why, know-how, know-who, know-when and know-from" as critical success factors for individuals, organizations, and nations (Lee, 2015, p. 145). Currently, digitalization efforts are increasing connectivity, speed, and complexity in all areas of human life and provide numerous opportunities for creative people to develop promising business models, platforms, processes, and strategies (Berger et al., 2019; Kraus et al., 2019).

Entrepreneurship can be understood as a process driven by individuals who create, discover and exploit business opportunities (Kuckertz et al., 2017). In the creative economy, individuals generate value from their creative work and typically progress successively from freelance activities and self-employment to become small business owners and entrepreneurs. Personality studies show a general tendency among small business owners to pursue their ventures for personal desires, family needs and to earn a living, whereas entrepreneurs strive more strongly for profit and growth by employing strategic management techniques (Stewart et al., 1999). In fact, the creative economy is largely made up of micro businesses, a small proportion of small ventures and only a few medium and large enterprises (Muller et al., 2018). Despite the scientific controversy about what makes an individual an appropriate research object, business owners and entrepreneurs can be considered overlapping cohorts of individuals involved in creating their organizations (Gartner, 1989). This allows a "nondiscriminatory perspective on what constitutes entrepreneurship" (F. Welter et al., 2017, p. 311).

Nascent entrepreneurial action triggers experimental learning and personal development under the conditions of limited available resources and uncertain outcomes. To implement an idea, individuals must rely on their personality, knowledge, skills, and social embeddedness to overcome such constraints. Uncertainty is made controllable by the acceptance of an affordable loss and successive situational decision-making. In this effectuation process (Sarasvathy, 2001), contingencies create unforeseen potential for exploitation, which can be used creatively. Although creativity is vital to any entrepreneurial endeavor, it occupies a central position in the creative economy. When understood as a dynamic process that generates new, useful, or surprising ideas or artifacts in a targeted or random way, creativity unfolds in persistent labor-intensive practices that build professional expertise (Amabile, 1983). Subsequently, innovations are created by successfully converting ideas into new or improved products, services, or processes with identifiable benefits for people and organizations (Anderson et al., 2014).

In a similar way, creative professionals start their entrepreneurial careers by following such ideas. The major mechanisms for coping with the creative field are driven by a passion for creative work, lifestyle, and bricolage (Schulte-Holthaus, 2018). Cardon et al. (2009) define EP as "consciously accessible, intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur" (p. 515). These roles and identities are formed in interaction with social environments. Creative communities' lifestyles are based on freedom, authenticity, trust, friendship relations, and a high value for creative work (Eikhof and Haunschild, 2006). Bricolage is closely linked to lifestyle, defined as "making do by applying combinations of the resources at hand to new problems and opportunities" (Baker and Nelson, 2005, p. 333). Creative people and emerging firms overcome resource scarcity and create long-term opportunities through social exchange, knowledge sharing, skills development, and project-based cooperation (Davidsson et al., 2017; de Klerk, 2015), actions that in turn promote EP (Stenholm & Nielsen, 2019).

The continuous process of entrepreneurial learning is accompanied by the perception of emotions and passion, which contribute to the capability of recognizing and resolving problems in social interactions (Frank, 1988; Wang & Chugh, 2014). The emotive knowledge gained from esthetic, emotional and social experiences enhances the leadership qualities of artists and managers (Adler, 2006; Schiuma & Lerro, 2011). However, passion and professional ambitions need to be occasionally adjusted to allow personal development (Boyatzis et al., 2002). At the company level, passion, values, and practices meet the challenges of organizational management; that is, they adjust the requirements of creative work to meet economic imperatives (Win, 2014). Creativity demands non-conformity, autonomy, and

informality to allow radical experimentation. Entrepreneurship implies making profits, generating growth, and developing companies by building effective organizations. Managing this ambidexterity can be understood as the ability of organizations to be flexible and efficient in exploring and exploiting knowledge at the same time (N. Turner et al., 2013). However, if resources are scarce, firms may have to compromise between flexibility and efficiency. This is a hurdle for any company, but it can turn into a subliminal conflict for entrepreneurs who are driven by a creative passion from the outset. How these conflicts affect passion and performance remains an uncharted territory (Schulte-Holthaus, 2019).

4.2.2 Entrepreneurial Passion

Passion is an intelligible concept of a complex sociopsychological phenomenon that interacts with a great variety of variables, in particular (individual) performance. Performance can be understood as effectiveness or efficiency of actions judged by qualitative and quantitative criteria (Bititci et al., 2018). On the individual level, entrepreneurs evaluate success based on personal fulfillment, social relationships, community impact, personal financial rewards, and firm performance (Wach et al., 2016). On the organizational level, relations between psychological phenomena and organizational performance can be measured with performance indicators such as firm size, age, sales, or growth (Begley & Boyd, 1987). When people experience EP, it drives firm survival (Stenholm and Renko, 2016), firm performance (Drnovsek et al., 2016), and venture success (Mueller et al., 2017). Moreover, passion is contagious. When entrepreneurs display passion and stakeholders perceive it, it has an impact on outcomes, such as team EP (Cardon, Post, et al., 2017), investment propensity (Li et al., 2017), and crowdfunding performance (B. C. Davis et al., 2017). Passion is a dynamic concept that interacts with both its antecedents and effects (Gielnik et al., 2015). For this reason, the passion-performance relationship does not always appear direct, linear, and unambiguous.

Cardon et al. (2009) delineate EP as a positive psychological state caused by and directed toward entrepreneurial activities that have become a constituent part of an individual's identity over time. Accordingly, EP is a function of interactions between intense positive feelings and identity centrality. At its core are activities that relate to founding, inventing, and developing enterprises (Cardon et al., 2013). Passion in these domains can occur not only independently, but also in combinations, thus reinforcing the overall degree of EP. Cardon, Glauser, et al. (2017) found empirical evidence that additional sources of EP exist, such as a passion for growth, people, products, services, competition or for a social cause. The more domains are covered, the more passion intersects with entrepreneurship. Entrepreneurs with a passion for products, services and people report they have, "an overwhelming love

for some product or service in their lives and wanted to create a way to share that with others," or they are "passionate about working with family, satisfying customers, and building meaningful relationships with employees, vendors, or affiliates" (Cardon, Glauser, et al., 2017, p. 29). In short, the entrepreneurial dimension of creative people's passion arises from passion for a creative activity that meets the demands of a business venture, which can have different effects on the development of passion.

When founding a firm, the founder role becomes an integral part of an individual's identity (Collewaert et al., 2016), which leads to the creation of commitment and consistent behaviors (Burke & Reitzes, 1991). Commitment helps founders to cope with setbacks, to learn from failure and to process negative emotions (Shepherd et al., 2011). The mechanism of self-regulation assesses the effectiveness of goal-directed behaviors and determines whether actions are continued, changed, or discontinued (Carver and Scheier, 1998). If recurring entrepreneurial engagement contributes to the achievement of goals and thus to the formation of intense positive feelings to an extent that roles become a meaningful part of a person's identity, then passion for creative work expands to additional entrepreneurial domains, which increases the overall degree of EP. If entrepreneurial roles become unimportant to a person's identity, or if business requirements are neither liked nor loved the passion for creative work can remain unaffected. However, as business ventures can conflict with the maxims of passion, entrepreneurial micro-identities can result in ongoing conflicts (Yitshaki & Kropp, 2016), generate recurring negative affect, and diminish a person's passion for creative work, which reduces the overall degree of EP.

4.2.3 Harmonious and Obsessive Passion

The DMP focuses the internalization of activities into an identity. Harmonious passion is intrinsically motivated and deliberately exercised; "the goal is to engage in the activity for the activity itself, out of love for it" (Vallerand, 2015, p. 38). If internalization is free of conflicts, passion is in harmony with other aspects of life and contributes to a variety of positive effects such as performance, persistence, creativity, and well-being. Given that creative work often begins as a deliberate leisure activity that satisfies the need for a pastime, pleasure, expression, skills development or social inclusion, this passion is harmonious. Moreover, the harmonious internalization of a favorite and a second-favorite activity do not lead to conflict, but instead create new opportunities for personal development (Schellenberg & Bailis, 2015). Even if entrepreneurial activities do not become a part of passion, they can co-exist free of conflict, independent of their intrinsic or extrinsic motivational origins. Hence, the concordance of an existing passion with subsidiary activities can support behavioral effectiveness and performance on individual and entrepreneurial levels.

In contrast, an obsessive passion is driven by intrapersonal and/or environmental pressures or conflicts. Obsession develops when a person undertakes activities to assuage needs that lie beyond the realm of passion, such as self-esteem, social obligations, or economic gain. Obsessive passion controls the person and pushes back against other interests. Despite liking the activity, an obsessive nature relates to negative affect, rumination, and a reduced tendency to find positive outcomes than harmonious passion does (Curran et al., 2015). This scenario can also be observed in entrepreneurial contexts (Ho & Pollack, 2014). Nevertheless, business venturing is characterized by overlapping internal and external motivational factors (Carsrud & Brännback, 2011). The dualistic nature truly represents "a continuum varying from fully autonomous to being fully controlled" (Vallerand, 2015, p. 59), and most people show a disposition toward one nature or the other (Bélanger et al., 2013). According to the DMP, enduring extrinsically motivated behavior often becomes compulsive and negatively impacts passion and performance. However, the cases of successful artists such as Picasso (Wilson, 2004), suggest that an obsessive nature arises from an inner restlessness or a subconscious conflict, with oneself or with the world, that is channeled through artistic expression and creation. This might conflict with a variety of life affairs but does not necessarily prevent creative types from successfully pursuing related interests and goals, such as entrepreneurial ones. Similarly, early-stage entrepreneurs often experience goal challenge and role overload that not only drive obsessive passion but also intensify entrepreneurial action (Stroe et al., 2018). In short, contrasting all combinations of both natures with the variants of entrepreneurial engagement indicates that the degree and effect of passion depends on the concordance with surrounding aspects; hence, integrating the life context into a theory of passion means identifying all relevant life aspects of passion and judging their concordance.

4.3 Method

4.3.1 Analytical Approach

CCM and the corresponding CMAP3 software (Laukkanen & Wang, 2015) are a suitable method for acquiring and analyzing data about the real-life constitution of experienced passion. Causal maps are mental models, that is, visual representations of human knowledge and belief patterns that enable researchers to represent passion holistically as a sociopsychological phenomenon in the form of nodes and arrows. Nodes represent concepts on a map, while arrows visualize the relationships among them. Based on social learning theory, such a belief system can be understood as a "working model of the world that enables people to achieve desired outcomes and avoid untoward ones" (Bandura, 2001, p. 3). Axelrod (1976) and Bougon et al. (1977) have shown that the belief systems of individuals determine decision-making, action and the development of organizations. Open and low-structured approaches to

causal mapping are based on documents (Axelrod, 1976), interviews (Nicolini, 1999) or text-writing tasks (Nadkarni & Narayanan, 2005) that describe and explain distinct phenomena, which can be analyzed by means of content analysis. Structured approaches are used in research designs in which concepts are provided to study participants, either as a fixed concept list (Hodgkinson et al., 2004) or as a pool from which participants can choose (Markóczy & Goldberg, 1995). For instance, using a structured approach, Ford and Hegarty (1984) illustrate that the causal relations of management students and experienced managers show a high level of agreement. Hence, mental models can uncover individuals' idiosyncratic elements and aggregated commonalities of epistemic communities who share similar knowledge, beliefs, experiences, and practices. Thinking and acting constitutes a feedback loop between humans' internal and external worlds that causes real empirical outcomes. Accordingly, CCM is an appropriate method to capture the constitution and covariance of passion and to contrast it with external performance indicators.

A participant-to-theory centered CCM research design was chosen to capture belief systems from a local and contextual point of view (Laukkanen & Eriksson, 2013). Laukkanen and Tornikoski (2018) use a similar approach to show that the risk aversion of small business advisors prevents micro entrepreneurs from developing growth strategies. The combination of an inductive coding and standardizing strategy makes it possible to interpret similarities and differences in relation to context and to acquire insights for theory-building that have a potential application beyond the initial context. In semi-structured interviews, people can be probed about the causes and effects of their anchor topic passion. They can express themselves freely in their own vernacular. Elicited concepts can be used as new anchor points for inquiring about further concepts and relationships and, hence, to initiate an intense reflection on the interviewee's own passion. There is essentially no limitation to the concepts and relationships that can be elicited, so that rich raw data can be obtained to generate a detailed phenomenological representation of passion.

The number of participants was determined by theoretical saturation (Glaser & Strauss, 1967). In CMAP3, respondents are labeled with the capital letter "S" and a two-digit ascending number, beginning with 01, so they appear as S01, S02 and so on. Figure 4-1 shows that 90% of the cumulative standardized concepts per additional respondent had already occurred by the time S04 was interviewed. Full theoretical saturation was achieved with the ninth interview. This indicates that belief systems have a well-defined common core. Moreover, the large gain of concepts from S01 to S03, the slight increases up to S09, and the variety of unique relationships per respondent (in the range: 29–111) suggest that

idiosyncrasies are suitably portrayed. Hence, the number of participants and the degree of standardization appropriately represent the research context of this study.

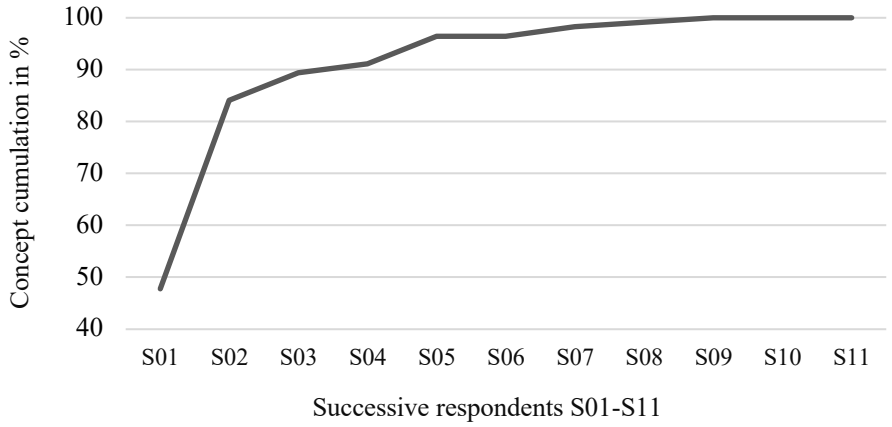

Figure 4-1: Concept saturation by successive respondents (S).

4.3.2 Data Collection

Theoretical sampling involves the selection of unusual, revelatory specimens to explore cases inductively for theory-building (Eisenhardt & Graebner, 2007). In this study, successful long-term rock 'n' roll entrepreneurs are the subjects of the field investigation for three reasons: First, passion is considered a "prerequisite for any musical endeavor" (Bonneville-Roussy & Vallerand, 2018). Hence, musicians as entrepreneurs are supposed to possess a pre-existing, non-entrepreneurial passion that led to the foundation of a company. Second, rock 'n' roll draws its authenticity from the spirit of counterculture that sought new social, cultural, or political solutions. According to Frith (1981), with increasing popularity and diversification, rock music became not only a way of life for people to make things that are new and different, but also "a mass-produced, mass-consumed, commodity" (p. 159). Third, high performers show a well-defined passion (Mageau et al., 2009; Marsh et al., 2013). Exceptional performances are achieved by deliberate practice and the acquisition of expertise over the course of more than a decade (Ericsson & Charness, 1994). Accordingly, the careers of artists selected have lasted at least ten years long and led to substantial artistic and entrepreneurial outcomes in the field of music.

To make a living and be successful, working musicians take on many roles, such as, composer, producer and performing artist. They typically generate income from a variety of sources, such as publishing, recorded music, live performances, and merchandising (Thomson, 2013). Moreover, artists market their personal image, such as, through celebrity advertising or brand partnerships. On the path from being a working musician who might be self-employed but is tied to the exploitation mechanisms of the music industry, to a successful rock 'n' roll entrepreneur—a person who can independently pursue individual artistic, social, and economic visions—it is necessary for the artist to hold and control their own copyrights, personal rights, and trademarks. Beyond that, entrepreneurial artists use their popularity to support additional ventures that often produce and sell lifestyle products. To this end, not only musical, but also entrepreneurial, competences must be developed to establish an effective organization that enables creative production, personal development, and efficient exploitation in favor of the artistic entrepreneur.

4.3.3 Sample

The sample consists of 11 German artists between the ages of 35 and 74, with an average age of 52.9 years, among who were three women and eight men. Six of the sample graduated from high school, three hold a university degree and two have lower educational qualifications. Gold and platinum awards from the International Federation of the Phonographic Industry (IFPI) were used as indicators to determine achievements of artists in Germany, the third-largest music market in the world (IFPI, 2019). This mirrors artistic success at the level of popularity due to quantities sold and entrepreneurial performance at the level of corresponding sales revenues. The minimum condition for the artists' selection into the sample was one gold or platinum IFPI award. Currently, sales units for 100,000 albums or 200,000 singles are awarded in Germany with gold and 200,000 albums or 400,000 singles with platinum; this includes digital sales on a pro rata basis. To capture peak performances, platinum and gold awards were converted into an accumulated number of awards. On average, the selected artists were awarded gold records 19 times (range 0–57) and platinum ones 11 times (range 1–30). They have written, produced, and performed songs familiar to almost everyone in German-speaking countries. Four musicians had between 20 and 30 platinum and 14 and 57 gold awards; they are among the most successful national artists of our time. As shown in Figure 4-2 on the next page, the sample covers musicians with varying degrees of success, from one-hit wonders to multi-platinum selling artists.

An average of 29.6 years had passed since the participants first founded firms. The participant with the shortest entrepreneurial phase began 16 years previously, while the longest career had spanned 50 years.

Respondents owned at least one, a maximum of eight and an average of three firms. To get an impression of the size of these companies, participants were asked to rank themselves within the classifications of small and medium-sized enterprises (SME). Based on their cumulative employee numbers and annual sales, eight of them described their firms as micro-enterprises, two had small enterprises and one had a medium-sized enterprise. This corresponds to the SME distribution in the creative economy (Muller et al., 2018).

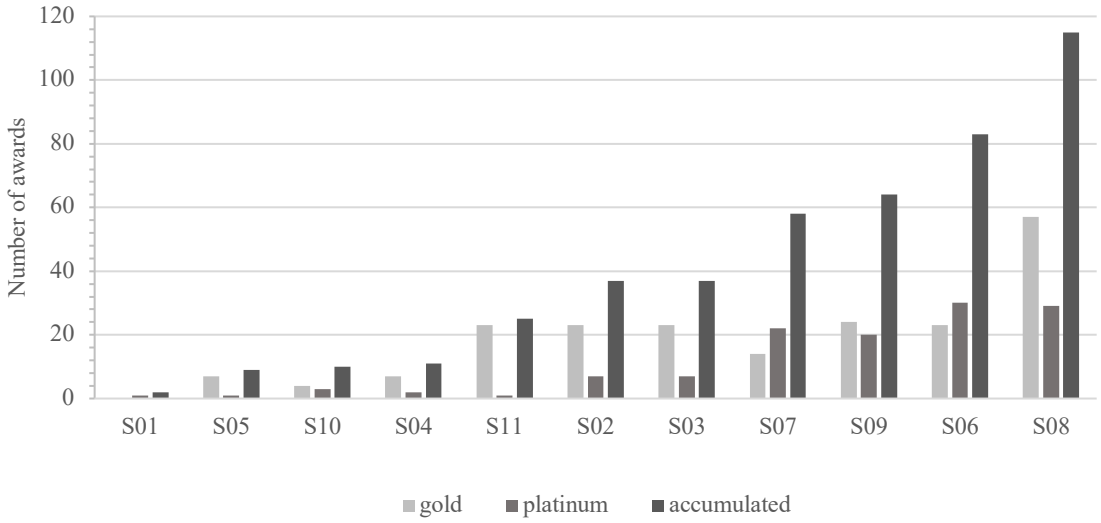

Figure 4-2: Gold and platinum awards of respondents (S) in ascending cumulative order.

4.3.4 Conducting Interviews

Participants were contacted in writing, briefly informed about the background of the study, and asked to give a one-hour, in-depth interview about their passion. As the process could touch upon sensitive topics, confidentiality and anonymity were assured. The interviewees were permitted to choose locations and communication channels convenient for them. Six of the 11 interviews were conducted in person, three by telephone and two by video call. They took place between January and May 2019 and lasted 62 min on average (with a range of 54–70 min). At the beginning of each session, respondents were informed that the interview was about their subjectively experienced passion, not about what passion in general could be. Then, they were probed about and around the anchor topic to elicit concepts, with inquiries about the antecedent factors they think influenced, caused, or preceded the anchor phenomenon and about the consequences, effects, and outcomes that they perceived followed them. Extracted concept relationships were recorded on an interview memorandum to retain an overview of the elicited concepts and to conduct the interview purposefully. Artists seemed to appreciate these conversations, as the depth

of passion is not an everyday topic of conversation. Some stated they would never have addressed personal details in a public conversation, so data collection was characterized by an atmosphere of trust, which adds to the credibility of their remarks. All interviews were conducted, audio-recorded, transcribed and anonymized by the lead author of this study.

4.3.5 Coding and Standardization

Similar to Gioia et al. (2012), three coding levels are distinguished in CCM to improve rigor in qualitative research (Laukkanen and Wang, 2015). At level 0, the natural utterances of a participant that represent a concept, natural language units (NLU) and the relationships between them, called natural causal units (NCU), are identified. One NCU consists of four elements: two NLUs, the direction and the type of effect that can be positive or negative. In short: A → (+/–) B. At level 1, NLUs are summarized into consistent concepts, called standard term (STERM), which label the standardized concept nodes. Under the premise of staying close to the meaning of the natural utterance, irrelevant attributes are removed, synonyms are merged, and homonyms are differentiated. The result is a researcher-compressed interpretation of the interview data. At level 2, all individually generated STERMs are summarized in superordinate, homogeneous concepts. They build the standard term vocabulary, that is, the catalog of STERMs available for standardizing the NLUs of all respondents. J. L. Campbell's et al. (2013) method for coding in-depth semi-structured interviews was applied to increase validity by allowing one researcher to code all transcripts based on previously generated intercoder reliability. The training and development of coding instructions were executed by the lead author and two assistant researchers. In the first sessions, text excerpts were coded and compared, differences and difficulties discussed and agreed coding rules written down. Although there was a consistent understanding of meanings, there were differences in how the research team understood the details of the four NCU elements, which led to unsatisfactory intercoder reliabilities. Dictionary-based STERM proposals were added to better identify and interpret NLUs. Moreover, a spreadsheet tool was designed to assess the intercoder reliability of elements within each NCU separately, that is the two NLUs, direction and effect. Divergences could then be precisely determined, and reliabilities improved significantly. The coding of two full interviews achieved a moderate overall intercoder reliability of 62%; however, the separated calculations for STERMs (86%), directions (97%) and effects (98%) show that the coding process led to an acceptable result (Miles & Huberman, 1984) on the level of standardized concept relations.

Finally, all deviations were discussed and resolved. The error rate of the lead author was 1% (i.e., the number of cases in which the discrepancies were closed in favor of the assistants was small). On this

basis, the lead author coded all interviews into 3434 NLUs and 2598 NCUs. The standardization generated 58 STERMs, which compressed the number of NCUs into 1089 standard causal units (SCUs). The elaborated codebook containing STERMs, dictionary descriptions, criteria for demarcating related STERMs and sample NLUs was used by the assistant researchers for proof of standardization. To exclude the degree of random selection for a fixed number of given concepts, Cohen's Kappa (1960) was calculated as a measure of intercoder agreement. There was a substantial agreement (Landis & Koch, 1977) among all coders in the standardization of 3434 NLU into 58 STERMs ($k = 0.686$, $p < 0.001$).

4.4 Results

4.4.1 Constituents and Mechanisms of Passion

Figure 4-3 visualizes the aggregated causal map of passion in rock 'n' roll entrepreneurship that contains only shared patterns with an occurrence in the responses of five of the 11 participants, without considering the type of effect (+/–). This proved to be a suitable threshold for constructing a rich but clear and concise map that shows the most common and shared concepts and directions of effects of (A → B). Types of effects are highly idiosyncratic and include concept relations that are not visible in the aggregated map. They are presented later in Figure 4-5.

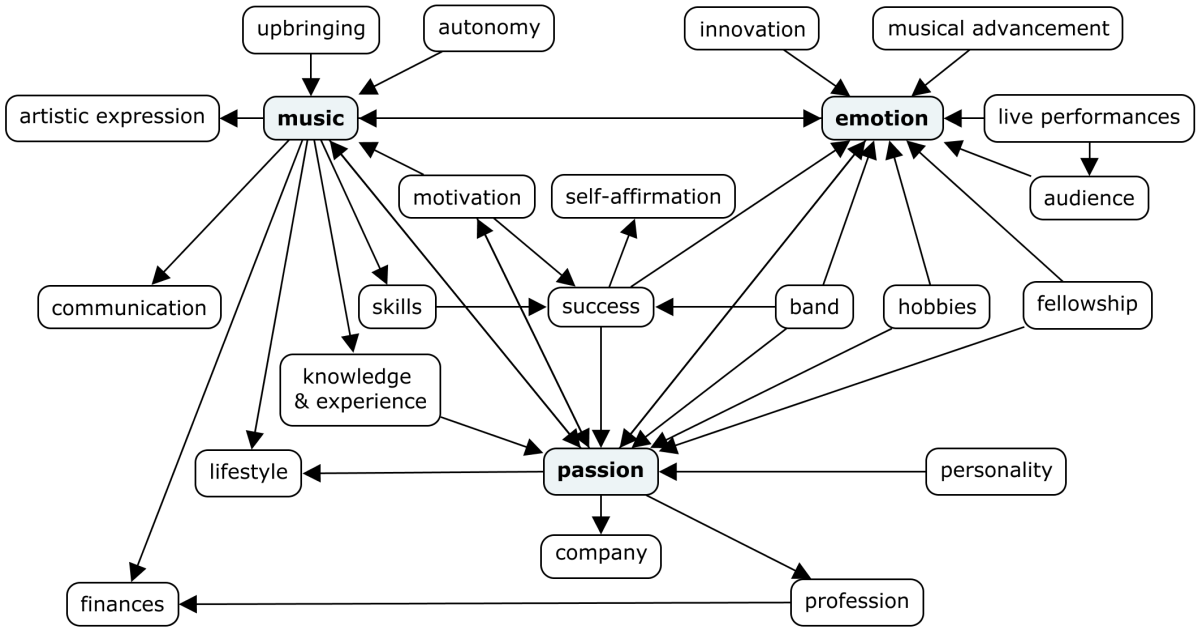

Figure 4-3: Aggregated causal map of passion in rock 'n' roll entrepreneurship.

Music, emotions, and passion are the core concepts that reciprocally affect each other. The concept *emotions* covers all emotion-related expressions that are differentiated in psychological discourse into effect, feeling, emotion and sentiment on the basis of valence, arousal and cognition (Damasio, 2001). In everyday language, however, these terms are used interchangeably, so that the experience of emotion can be seen as “a contentful state of pleasure or displeasure" (Barrett et al., 2007, p. 391). Emotions around music as the core of passion drive the need for artistic expression through the medium of music and communicative exchanges about music with other people. Both positive and negative emotions can be sources of artistic work. For S01, for example, negative emotions are impulses for songs; S11, however, cannot write any piece of music if suffering from serious heartache. The engagement with music as an overarching concept (e.g., listening, playing, singing, composing, practicing, studying, etc.) is the primary source and central driver of passion. It is often shaped by parents and family but develops autonomously and leads to deliberately playing one or more instruments. All additional music-related concepts on the top right of the map, such as becoming more musically proficient, trying something new, meeting like-minded people, having a band, performing live and interacting with an audience, regulate the emotional balance of passion.

Passion also drives the desire to make music the center of a musician’s life and thus a musician’s profession; then acquired knowledge and experience in the field of music convert into a constituent of passion. Music becomes the linchpin and the financial basis of life, which finally drives entrepreneurship. The middle of the map shows a loop between music, skills, success, and passion. Capabilities are often developed within the band and with other musicians, which builds the basis for success. Success increases positive emotions, self-affirmation, and passion, which again motivate engagement with an effect back on success. For S11, “it must either bring pleasure, honor, or real money.”

The significance of context is particularly evident in the status of hobbies, which, like music, interact with passion and emotions. Almost all participants exhibit this mechanism. Hobbies are diverse, such as reading, traveling, sports, gaming, acting, or cookery. Often, there is no clear demarcation of passion: “That’s the whole package, not passion alone” (S09). Some consider hobbies to be a part of their passion, while others differentiate passion by the type or intensity of emotions. However, hobbies are not directly driven by passion and personality. Remarkably, personality contains aspects of identity, character, soul, ego, and genes, so that passion is seen as co-determined by immutable personality traits and is acknowledged as a “life impetus” (S08), “motor” (S06), or “nucleus that determines everything in life” (S10).

4.4.2 Domains of Entrepreneurial Passion

Figure 4-4 illustrates the frequencies of domains according to Cardon et al. (2013) and Cardon, Glauser, et al. (2017) and their contribution to the overall constitution of EP in rock 'n' roll entrepreneurship. Passion for people or the product/service makes up the bulk of EP domains, which corresponds to the theoretical framework. On average, passion extends to 2.2 domains of EP (range = 1–4). Few respondents described music as only a product/service. The responses of three of the most successful artists covered two domains: passion for the product/service plus either a passion for people or for a social cause. Interestingly, the passion for music, in subjects S03 and S04, extends to four entrepreneurial domains and is the most entrepreneurial. Even though they were not yet among the most successful artists, they are in the middle of their careers and thus still have a chance to extend them.

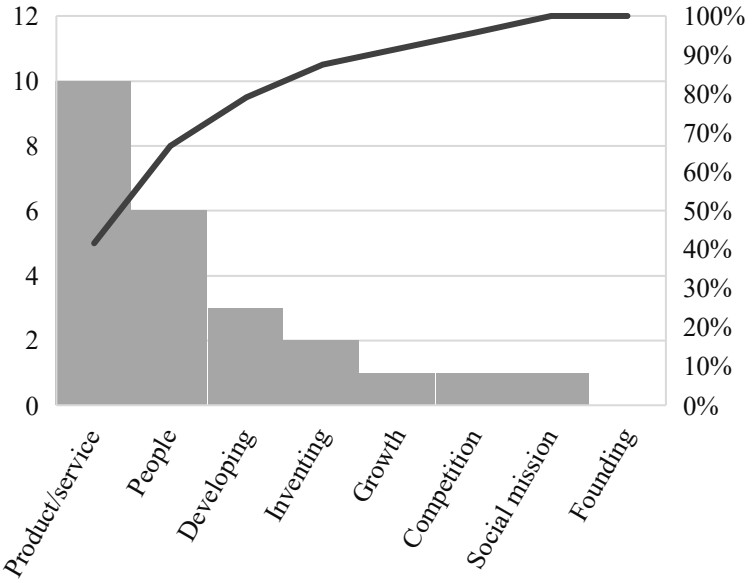

Figure 4-4: Frequencies of EP domains in rock 'n' roll entrepreneurship.

The number of business-related concepts complements the picture of how entrepreneurship is integrated into the constitution of passion. Besides company and finance, the majority commented on marketing and partner companies, which are not visible in the aggregated map. Likewise, organization and planning, investment and leadership are present in the responses of half of the respondents. Rarely mentioned factors include growth, competition, and the environmental influence of economy. The presence of these concepts demonstrates that marketing the artistic product through collaboration with record labels, publishers, promoters and so on is indispensably linked to passion. Building an effective

organization, planning strategically, making investments and leading employees appropriately are activities that go beyond the ordinary constitution of passion in rock 'n' roll entrepreneurship. Interestingly, the number of business-related concepts strongly correlates with the number of firms owned ($R = 0.874$, $R^2 = 0.764$, $p < 0.001$). Hence, the scope and degree of EP can be assessed by the domains covered, whereas business-related concepts capture the additional aspects that are not an integral part of, but are tied to, EP.

4.4.3 Concordance and Performance

Conflicts and friction points were identified by filtering negative relationships in individuals' causal maps. Figure 4-5 shows these relationships, which are shared by at least two of 11 artists. Negative relationships are idiosyncratic in nature, have a small common core and must be interpreted at the respondent level. As the data reveal, two relationships are shared by three participants. One of them, failure, includes, above all, having little or no success with music projects and personal concerns. In particular, the emotional attachment to the subject's own ideas and to employees was often connected to unfavorable entrepreneurial decisions. Recurring ineffective behavior negatively affects emotions and music. In contrast, music can also remain completely untouched, as S07 notes: "Passion carries me beyond failure." Second, the existence of a company restricts autonomy. This sounds like a paradox at first, since autonomy is a major driver for someone running their own business; however, in turn, personal and artistic freedoms are limited by the responsibility owed to the firm, its employees and partners. This reduces the room for action, such as enjoying personal retreats and indulging in uneconomical artistic experiments. The effect of the company on autonomy is all the stronger as long as financial prosperity is not secured, in particular at the beginning of professionalization.

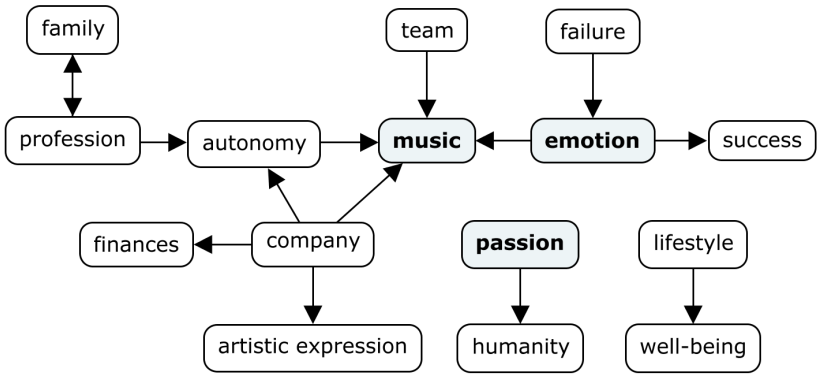

Figure 4-5: Aggregated causal map of passion in rock 'n' roll entrepreneurship.

In addition, the map shows that conflicts arise with life partners, families, and friends. Passion drives the pursuit of a person's own interests and visions, which can lead to conflicts within a team. If a musician is striving for interpersonal harmony, this may negatively affect their music. Two of the most successful artists in this study reported asserting their own interests at the expense of other people, which produced an inner contradiction with their own humanity. Moreover, a passion-driven lifestyle often pushes back other personal concerns and can have undesirable effects on well-being and health.

Considering the ratio of positive relationships to the total number of relationships as a concordance indicator of passion in individual causal maps yields a ratio value that ranges between 1 and 0. This approach builds on the logic that interrelationships of elements in mental constructs can be measured by means of direct questioning, e.g., the coherence and congruence of personal strivings (Sheldon & Kasser, 1995) or the consistency of self-generated goals with personal values and interests (Sheldon & Elliot, 1999). A value of 1 denotes a concordant map with only positive relationships; a 0 value suggests a completely non-concordant map in which all concepts are negatively related. Hence, the closer the value approaches 1, the more concordant the passion. Overall, the number of positive relationships (n = 100–189) clearly outweighs the number of negative relationships (n = 1–29). Concordance values range from 0.841 to 0.995. The four most successful artists have the most concordant maps (≤ 0.967); those with moderate values (0.913–0.940) line up in the mid-range, while all others (0.860–0.841) are in the lower and middle third of the award rankings. The correlation between the concordance and the number of accumulated awards is strong (R = 0.847, R^2 = 0.717, p = 0.002), even if the average number of awards per entrepreneurial year slightly diminishes the correlation value. Furthermore, the majority of artists operate micro-enterprises. In contrast, three of the four most successful artists own SMEs. Likewise, a correlation exists between concordance and company size (R = 0.716, R^2 = 0.513, p < 0.001). Hence, the context of rock 'n' roll entrepreneurship suggests an evident relationship between passion, concordance, and performance.

4.4.4 Development Milestones

Every passion has a story; all participants talk about milestones in the development of their passion that follow a clear pattern. First, passion needs to be recognized clearly and early. "That's the most elementary thing—if you are lucky in your life—to find passion and then to be able to live that, too" (S08). The most popular artists felt their nascent passion for music in childhood or youth. As soon as the artist S06 recognized that passion, they made "a momentous decision to set the course for the future."

This bourgeoning interest drives artists to focus early and unswervingly on music. In contrast, S10's passion for music is blurred by a variety of diverging concepts that are at times pursued equally and persistently; hence, living the pathway of passion means feeling and sensing its potential early on in the journey.

Moreover, emerging tendencies and conflicts of passion must be recognized and integrated. "You need an awareness of what you're doing" (S09). When S03 noticed the demands of developing a music label colliding with his own musical output, all entrepreneurial activities extending beyond the musician's artistic career were terminated. In contrast, having achieved great musical success, S04 became fascinated by the intersection of music and technology and subsequently ended their artistic career and founded several digital technology start-ups. Accordingly, recognizing and integrating changes in passion creates opportunities for purposeful action, even if the realization can be labor-intensive. As S02 remarks, "the management of a passion you pursue professionally should not be underestimated."

Finally, contradictions of passion can also be accepted. Ongoing, unresolved conflicts generate an emotional imbalance that negatively affects the pursuit of passion. Artist S01's passion for music has been burdened by the dilemma between individual artistic expression and the restricting need to collaborate in a band for more than a decade. However, conflicts can lose their negative effect when they are accepted; for instance, some artists prioritize passion over life partners. Whereas some suffer from broken relationships, others accept it as a sacrifice necessary to follow a passion. Similarly, some of the most successful artists, who are also the most humanitarian in nature, accept that their pursuit of their passion comes at the expense of recognizing other people's concerns. Intriguingly, depending on the sacrifices made, the phenomenon of acceptance corresponds with different meanings of passion, either being connotated with motivation and pleasure or with suffering and burden.

4.5 Discussion

4.5.1 Contribution and Implications

The purpose of this study was to investigate the constitution of passion and its relation to performance among entrepreneurs whose careers were sparked by a non-entrepreneurial passion. The literature review has shown that EP and DMP theory cannot fully capture such passions and entirely explain its effect on entrepreneurial performance. By using a semi-structured CCM approach, the theoretical and empirical analysis of passion among rock 'n' roll entrepreneurs provides an encompassing picture of the real-life constitution of passion. The analysis of all concept relations in these causal maps, which emerge

from the life context of the respondents and are contrasted with performance indicators, manifests the effect of concordance on performance. This is the most significant contribution of this study, which at least has four implications, three of them theoretical and one practical.

First, consistent with the findings of Cardon et al. (2009) and Vallerand et al. (2003), the aggregated core mechanism exemplifies the primary role of emotions that shape the experience of passion for music. Adjoining connections with knowledge, skills, fellow musicians, autonomy, success, companies, and finance prove their conceptual roots in self-determination (Deci and Ryan, 1985) and self-regulation theory (Carver and Scheier, 1998), in which behavioral effectiveness is controlled by human needs for competence, autonomy, and relatedness. Both underlying theories also apply to a hobby, which shares similarities with a passion. The respondents were not always clear on that demarcation. However, music, emotion and passion interact reciprocally, whereas hobbies only nurture passion; thus, hobbies are part of, but not driven by, passion. Moreover, unlike hobbies, passion is determined by personality. The finding that passion is determined by personality is an unexpected result, because in EP and DMP research, passion is neither considered a trait (Cardon et al., 2013) nor a function of personality (Balon et al., 2013). An aim of EP theory is to overcome the limitations of static, trait-based approaches such as passion for work (Baum and Locke, 2004) and grit (Duckworth et al., 2007). This contradiction can be resolved by applying Stryker's (2007) considerations that unite identity-as-internalized-role and identity-as-traits. He suggests “that persons can and do organize their self-concepts around traits, and these too can be internalized and can guide social cognitions and interpersonal behaviors. That is, traits can serve to define identities” (p. 1059). This implies that passion cannot be entirely explained by assessing the identity centrality of internalized roles. Only the integration of the relationship between personality traits and identity paves the way toward a comprehensive theory of passion.

Second, the occurrence of EP domains in the current sample is consistent with Cardon, Glauser, et al. (2017) and shows that the scope and degree of passion can each be composed of up to four domains. Nevertheless, business-related concepts that appear on cause maps, but do not occupy prominent positions allow for a more fine-grained evaluation and even indicate a correlation with the number of companies owned. In EP and DMP measurement (Cardon et al., 2013; Marsh et al., 2013), such peripheral elements are subsumed in the overall concept of identity and its corresponding activities. If, however, passion is not only conceived of as an exercised activity, but also as an “abstract concept, idea, cause, or goal” (Vallerand, 2015, p. 28), it follows that passion is constituted highly individually through central and peripheral concepts in the context of a person’s life. Accordingly, the life context of an

entrepreneur needs to be captured in passion measurement to escape the constraints of focusing on core entrepreneurial activities and identities.

Third, the exploration of concordance reinforces this view. The aggregated contradictions all refer to the need for competence, autonomy, and relatedness, which can affect emotions and meanings of actions independently (Martela et al., 2018), regardless of their intrinsically or extrinsically motivated origins. However, no significant interaction effects between the DMP and intrinsic and extrinsic motivation were found in the statistical foundation of the model (Vallerand et al., 2003). Interestingly, the study was conducted with players in a collegiate football league and thus in a leisure context that probably does not shape the life context in the same way that rock 'n' roll entrepreneurship does. By contrasting contexts, the internalization of a defined activity can be clearly distinguished from concordance, which captures the effect of all adjacent fields of action as condensed emotional-cognitive concept relationships in an overall map of a passion. The DMP predicts outcome tendencies based on the type of internalization. Considering interaction effects between central and peripheral components of passion implies to determine the outcomes of passion more accurately. In short, whereas EP and DMP research has established the role of identity, emotions and the dualistic nature of passion, this study reconciles both approaches and suggests concordance is a fourth element that determines the scope, degree, and effect of passion.

Forth, in addition to the theoretical implications, this study's results also contribute an evidenced-based view of the tensions among artistic, social, and entrepreneurial demands that are rooted in passion. The data provided by the participants reveal a surprisingly consistent pattern of how the pathways of passion develop along with life situations and experiences. The earlier and more clearly the nascent tendencies of passion are recognized, the greater the potential for purposeful action. The results are consistent with Vallerand's (2015) reasoning that passion can become stronger or weaker, can completely fade, remain latent and revive or be replaced by another passion over time. Even the object or target of passion may change. However, these changes are slow and gradual and demand a rolling adjustment of the inner and outer world (Boyatzis et al., 2002). The concept of concordance allows determining the extent to which contradictions and conflicts have been either resolved in favor of or accepted as part of passion. Particularly in the creative industries, but equally in all other areas of the knowledge economy that demand individual expertise and top performance, entrepreneurs and educators can use the mechanism of recognizing and resolving the pathways of passion to consciously reflect and translate passion into behavioral effectiveness (T. Turner & Gianiodis, 2018). For policymakers, the results imply to foster future research at the interface of passion, entrepreneurship, and education and to integrate it into

training and support programs to acculturate a meaningful, sustainable, and successful entrepreneurial society on local, regional, and national levels.

4.5.2 Limitations and Future Research

This study is the first to use a CCM approach to investigate passion. This highlights the potential of CCM to research phenomena at the intersection of emotion, cognition and its "non-deliberative impulse-driven behavioral logics" of entrepreneurial action (Lerner et al., 2018, p. 52). Despite its contributions, this study has limitations that also provide opportunities for future research.

The validity of the findings is limited, due to the nature of a qualitative study with a semi-structured interviewing approach that depends on the utterances of respondents and the peer judgments of researchers. However, the choice of interview type and location by respondents, the assurance of confidentiality and anonymity, and a clear introduction to the interview promote the sincerity of statements and hence data quality. Audio-recordings, transcriptions, coding, and data processing with CMAP3 provide a transparent and traceable audit trail from NLU identification to SCU generation. Methodological appropriateness and traceability will allow replicating and extending this study. Moreover, the verification of theoretical saturation and intercoder reliability and agreement improve the representation of findings by the sample, the semantic validity of coding and standardization and the internal consistency of the study. In addition, like idiosyncrasies, possible errors in individual maps disappear through aggregation, which also increases the accuracy of results (Laukkanen & Wang, 2015).

The study's limitations in measuring performance (Richard et al., 2009) were mitigated by a solid rationale for the number of accumulated awards and firm sizes that serve as outcome indicators of creative peoples' passion. Hence, the well-ordered performance levels within the sample support inferences about passion and performance. Yet, the study results might also be limited by survivorship bias, that is, the identified patterns may be mere artifacts of the sample characterized by persistence and performance (Hendricks et al., 1997). Aspects of failed entrepreneurs are not represented. However, this approach was chosen over an in-depth analysis of a passion for music that is shaped by decades of entrepreneurial action. Both the theoretical framework and empirical evidence explain why musicians end their entrepreneurial careers.

The plausibility of research practices, the comprehensible assessment of results and the comparison with the state of research increases the trustworthiness and truthfulness of CMAP studies and their

transferability to other contexts (Axelrod, 1976; Laukkanen and Wang, 2015). Nevertheless, findings must be viewed in terms of a context-bound and theory-building study with limited generalizability, albeit one that paves the way for a line of future inquiries. Most importantly, the results must be contrasted with control groups of poor performers and dropouts to exclude a possible survivorship bias. Additionally, the effect of concordance on passion and performance should be explored in other industries, to overcome the context limitations of this study. If this proves to be tenable, it would be desirable to develop a manageable measure for concordance of passion, since data collection and analysis by means of semi-structured interviews is time-consuming. Such an instrument would also make it possible to study the phenomenon of concordance in other fields of human behavior. Moreover, as the expansion of EP domains by Cardon, Glauser, et al. (2017) is consistent with this study, an expansion of existing scales for EP measurement (Cardon et al., 2013) would provide new opportunities to measure passion in more unusual entrepreneurial contexts. Finally, scholars might seize the opportunity to reconcile dynamic and static models into a comprehensive theory of passion. That might be achieved by a systematic literature review that prompts a rethinking of the impact of identity-as-traits on identity-as-internalized-role on the constitution of passion beyond entrepreneurial realms. In view of the current welfare society and knowledge economy, this line of future inquiries has the potential to generate a better understanding of unconventional, passion-driven forms of entrepreneurial and human behavior.

5 How Life Context Affects Entrepreneurs' Passion and Performance[4]

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Abstract

This study examines the influence of life context on entrepreneurial passion (EP) and performance. Drawing on the person-environment fit theory, we develop a model that shows how life context fit affects EP for founding, inventing, and developing and how it translates into performance. Using partial least squares structural equation modeling, we test our hypotheses on a sample of 406 entrepreneurs from the cultural and creative industries. Due to the presence of unobserved heterogeneity in the overall sample, we conduct prediction-oriented segmentation revealing four subsegments in which life contexts do display not only positive but also adverse effects on EP. Moreover, it becomes evident—in contrast to extant literature—that EP generates its overall effect on performance in the interplay of positively and negatively acting domains for founding, inventing, and developing. To explain the segments' structural relations, we evaluated idiosyncratic data on passion and life context employing qualitative content analysis and identified four types of entrepreneurs in the cultural and creative industries: artepreneurs, culturepreneurs, creative entrepreneurs, and lifestyle entrepreneurs. Our findings contribute to overcoming the dichotomy between passion as a personality trait and a dynamic construct and to understanding passion as an individual phenomenon that has multiple sources unfolding in the interaction with the proximal environment. We extend entrepreneurship and psychology literature enabling people to live more entrepreneurial, passionate, and successful lives and make a difference in society.

Keywords

Passion, entrepreneur, life context, person-environment fit, performance, creative industries

Declarations

The authors have no relevant financial or non-financial interests to disclose.

[4] This preprint has not undergone peer review or any post-submission improvements or corrections. The Version of Record of this article is published in Schulte-Holthaus, S., & Kuckertz, A. (2023). How life context affects entrepreneurs' passion and performance. *Review of Managerial Science*. https://doi.org/10.1007/s11846-023-00643-y

5.1 Introduction

Passion is a "widely accepted hallmark of a successful life" (Newman et al., 2021, p. 817). People can use their passion as a source of motivation, meaning, pleasure, and perseverance to positively contribute to their individual and collective development in societies. Accordingly, passion is a human capacity through which individuals can develop their talents and effectively translate them into entrepreneurship. At the same time, entrepreneurial endeavors are shaped by the social and economic environment in which numerous actors with varying resources, knowledge, and capabilities are interconnected (Bouncken & Kraus, 2022). Hence, living a passion also means organizing one's life and environment so that passion can flourish and expand into the realm of business venturing (Curran et al., 2015). Although passion is given much attention in theory and practice, little research exists about how passion is embedded in the life of an entrepreneur and what impact the life environment has on EP and performance.

Since Shah and Tripsas (2007) discovered the accidental user-entrepreneur, we know that the passionate pursuit of ideas, interests, and adventures often emerges in hobby and leisure contexts and sparks entrepreneurial careers. Such forms of entrepreneurship are gaining relevance. Digitalization is enabling new forms of work, business models, and entrepreneurial opportunities (Kraus et al., 2019). This aspect is particularly evident in what Guercini & Cova (2018) termed 'unconventional entrepreneurship', which arises from fast-paced, permanently changing social and economic conditions that generate passionate, meaning-driven, and self-directed entrepreneurial endeavors in interaction with proximal communities. Personal and work lives are deeply intertwined and determine individuals' maxims and opportunities for action: "Many contextual factors can derail, or fail to support, peoples' talents and potentials, including lack of educational resources, lack of economic opportunity, and norms against self-development at the sociocultural level, and lack of supportive relationships" (Sheldon, 2014, p. 350). Whatever the personal life context, countless individually effective environmental influences shape life in different ways. In this study, we consider life context as the sum of factors in persons' proximal environment that play a significant role at a given time in shaping their private and entrepreneurial life situation determined by passion.

Originating from psychology, passion can be related to any particular field of activity and is defined „as a strong inclination toward an activity that people like, that they find important, and in which they invest time and energy" (Vallerand et al., 2003, p. 756). Vallerand's dualistic model of passion (DMP) explains how the internalization of a passion determines its harmonious and obsessive nature and its impact on

people's well-being, development, and performance (Vallerand, 2015). Furthermore, Cardon et al. (2009, 2013) provide an entrepreneurship-specific conceptualization of passion for founding new organizations, inventing products and services, and developing companies beyond their formation success and early survival. Both approaches and their corresponding scales form the basis of an extensive research body confirming a wide range of factors on personal and environmental levels that influence EP and its outcomes (Newman et al., 2021). However, aside from context-bound passion studies, which either narrowly define distinct contextual factors for measurement or generally describe the context in terms of their sample settings, there has been—as far as we know—no empirical investigation of life context. Hence, we aim to fill this gap by answering the following research question: How does life context affect entrepreneurs' passion and performance?

Drawing on the person-environment (P-E) fit theory by Edwards et al. (1998), we construct a model of how life context fit (LCF) positively affects EP and performance. We measure LCF using person project analysis (PPA) by Little (1983) and test our model utilizing partial least squares (PLS) analyses on a sample of 406 unconventional entrepreneurs from the cultural and creative industries. Since the expected effects are not manifest in the overall sample, we perform a prediction-oriented segmentation to check for unobserved heterogeneity that may lead to a cancellation of the structural relationships in the overall sample. Indeed, analyses reveal four segments with varying positive and negative relations, whose effects cancel out each other in the aggregate. To explain what is going on in the segments, we carried out qualitative content analyses on the constitution of passion and personal projects so that we can attribute the segments to artepreneurs, culturepreneurs, creative entrepreneurs, and lifestyle entrepreneurs present in the cultural and creative industries.

In doing so, this study makes three theoretical and one practical contributions to the entrepreneurship literature. First, results show that LCF affects EP and performance. In contrast to artepreneurs and culturepreneurs, where life context has a negative impact, creative and lifestyle entrepreneurs show positive effects and better translation of life context into performance. Contrasting with Cardon, Glauser's, et al. (2017) qualitative domains of entrepreneurial passion (QDEP) shows that the measurable EP domains cannot capture passion in its entirety.[5] Second, the three EP domains do not display uniform positive effects on performance, contrary to our expectations and the commonly accepted belief. Instead, EP unfolds its impact on performance through the interaction of positive and

[5] Throughout this paper, EP refers to the conceptualization and measurement of Cardon et al. (2013) and QDEP to the qualitative domains of entrepreneurial passion inductively elaborated by Cardon, Glauser, et al. (2017).

negative acting domains confirming that passion is a very individual phenomenon with multiple sources in varying life contexts. Third, we provide a way of how life context can be made measurable via P-E fit and PPA, while overcoming the dichotomy between treating passion as a personality trait or dynamic construct. Finally, the study makes a practical contribution in that it can help experienced entrepreneurs (who want to bring more passion into their lives and businesses) and aspiring entrepreneurs (who want to use their passion to enter an entrepreneurial life path) to reflect and purposefully channel their passion, life, venturing endeavor and performance potentials.

In the next section, we briefly reflect on the state of the research and develop the hypotheses of the structural model as illustrated in Figure 5-1. After describing the methods, we successively present the analyses and results mentioned above. Finally, we discuss the study's contributions, implications, and limitations and outline requirements for future research.

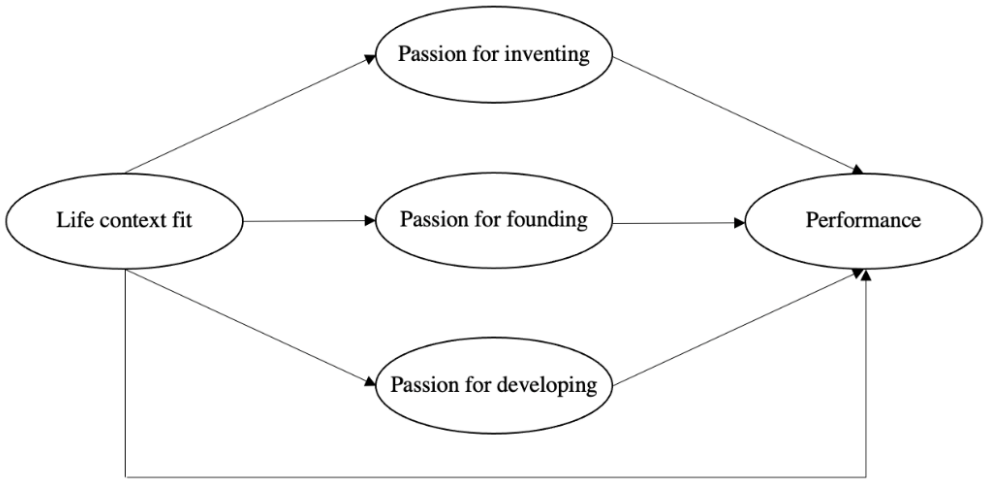

Figure 5-1: Conceptual model.

5.2 Theoretical Framework

5.2.1 Passion in Entrepreneurial Contexts

Passion is as diverse and reciprocal a phenomenon as entrepreneurship. In contrast to static conceptions of passion as a personality trait such as passion for work (Baum & Locke, 2004), the two dynamic approaches EP and DMP dominate the entrepreneurship literature (Schulte-Holthaus, 2019). EP is defined as "consciously accessible, intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur" (Cardon et al., 2009, p. 515). At the heart of entrepreneurial engagement are the domain

activities of founding, inventing, and developing. In contrast, the DMP can capture passion for any conceivable activity or domain but focuses on the manifestation of harmonious and obsessive passion depending on whether a passion has been internalized autonomously or in a controlled manner (Vallerand et al., 2003). By using both approaches—separately and in combination with each other—scholars have empirically explored and explained a wide variety of personal (e.g., personality, education, effort, and status) and contextual antecedents (e.g., emotional support, organizational climate, location, and culture) and effects of passion on attitudes and behaviors, which in turn affect outcomes such as venture creation, funding or performance (Newman et al., 2021). Less attention has been paid to the life context in which passion and entrepreneurship are embedded, although context references are inherent in both theories. In EP theory, identity itself is a dynamic and fluid process of emergence determined by interaction in proximal and distal contexts (Radu-Lefebvre et al., 2021). Delineating and balancing different micro identities can generate synergies and conflicts that shape entrepreneurial experiences (Shepherd & Haynie, 2009). In the DMP, context affects the internalization of a passion, which can be induced by environmental pressures causing passion to take on an obsessive nature that conflicts with other life aspects (Curran et al., 2015). Hence, passion is inextricably linked to the influence of the environment.

However, contextualization is problematic in entrepreneurship research in two ways. First, there is a variety of researched but also of unobserved contextual variables that determine human and entrepreneurial development. Second, scholars capture contexts quite differently (Zahra et al., 2014). For instance, Gorgievski & Stephan (2016) distinguish between immediate, i.e., social context outside the firm, and the broader community, industry, and cultural context. Meoli et al. (2020), in turn, consider social influence as immediate and organizational and environmental influences as wider setting. How narrowly or broadly context can be captured is a matter of critical debate (Kristof-Brown et al., 2002). Whereas a focus on distinct environmental variables is less suitable for explaining overall context effects (as is currently the case in EP research), very broad contextualization has limited explanatory power. To approach this pragmatically, we follow Zahra's et al. (2014) "contextualization in the broadest sense of the term, placing our researched enterprises within their natural settings to understand their origins, forms, functioning and diverse outcomes" (p. 481). As passion is connected to humans and their life domains outcomes such as work, leisure, family, and partnership (Stenseng, 2008), we equate this natural setting with the life context in which entrepreneurs are embedded and operate. Unlike van Veldhoven and Beijer (2012), who look at the private life only, we extend the life context to the vocational environment in which passion-driven entrepreneurship occurs. Following Salmela-Aro and

Nurmi (1997), we define the life context of enterprising individuals as the interrelated constitution of all personal and environmental factors that are subjectively significant in shaping their courses of action.

5.2.2 Person-Environment Fit Theory

To explain the effects of life context on EP and performance, we rely on the theory of P-E fit, which Caplan (1987) defines as the degree "of how well the characteristics of the person and the environment fit one another" (248). As a pure process theory, the contents of P-E interactions can be drawn from theories of the phenomena under consideration. In a wide variety of settings, scholars have empirically proven that fit leads to positive results such as engagement, well-being, and performance (Edwards & Shipp, 2007). Fit (or misfit) can occur at objective and subjective levels (Edwards et al., 1998). Objective fit defines the actual configuration of person and environment (i.e., independent of personal bias), which can be improved by coping, i.e., persons change either themselves or the environment. Subjective P-E fit is determined by the person's self-assessment and the perception of the environment that may be biased by cognitive distortions such as displacement, projection, or denial—without having an objective counterpart. We focus on subjective fit to evaluate life context effects since one's own passion and life are subjectively perceived and experienced.

Subjective P-E fit is determined by demands-abilities (D-A) and needs-supplies (N-S). The environment makes demands on persons, which they meet with their abilities; the match is called D-A fit. At the same time, the individual has physical and psychological needs that meet the supplies of the environment, which is considered as N-S fit. P-E interactions are complex, so any effect may always have causes other than the focus under consideration. So, we view LCF as a “comprehensive notion that necessarily includes one's compatibility with multiple systems in the work environment" (Kristof-Brown et al., 2002, p. 985). Moreover, we assume that D-A and N-S fit have a common contextual core that can be analyzed on global, domain, and facet levels (Edwards & Shipp, 2007), which is elaborated in the next section.

5.2.3 Life Context Fit, Passion, and Performance

With the decision to take the path to self-employment and business venturing, the person's life is catapulted into an entrepreneurial environment. On the global level of D-A fit, this change process has always been accompanied by the requirements to adapt one's life, ensure survival, develop one's business, build teams, and foster creativeness and innovation (Timmons, 1978). Such demands meet a person's industrial, managerial, and entrepreneurial skills and experiences necessary to manage this

process (Davidsson, 1991) successfully. At the domain level, D-A fit is characterized by passion, which may originate in the hobby and leisure contexts and does not necessarily need to contain an entrepreneurial domain. However, when people regularly and persistently pursue a passionate activity, they organize their lives along that passion (Curran et al., 2015). The environmental shift may now require an adaptation of passion and life context to the economic-organizational demands of the new setting. In short: "Building a business is a way of life" (Timmons, 1978, p. 12). Passion and entrepreneurship can conflict, especially when ideational and economic imperatives drift apart (Schulte-Holthaus, 2019). Schellenberg & Bailis (2015) show that two passions can also complement each other and create new potentials for development. Accordingly, passion can weaken or strengthen, expand to new areas, or be even replaced by another passion (Vallerand, 2015). At the facet level, the EP domains entail the core activities to found the business, to build the organization, and to invent products and services (Cardon et al., 2013). Apart from the extent to which individual capabilities are available to manage these demands, the person's learning orientation shapes the development of EP, which can be defined as "individual's predisposition to develop competence by acquiring new skills and mastering new situations" (Türk et al., 2020, p. 227). Stenholm and Nielsen (2019) provide evidence that EP is driven by task-related competence in interaction with the social environment. Acquired abilities lead to better mastery of core entrepreneurial activities echoed by positive feelings. The more competence is built, and the more familiar the requirements become, the more central the entrepreneurial roles within a person's identity will be (Hoang & Gimeno, 2010).

Subjective P-E fit is characterized by the perceived match of the person's needs, motives, and goals with the supplies the environment has to offer (Edwards et al., 1998). When considering N-S fit, Ryan & Deci's (2000) self-determination theory is often used to integrate people's basic psychological needs for autonomy, relatedness, and competence and to explain optimal human functioning. The relationship between the fit and positive outcomes is based on the reasoning that the person's environment provides supplies for the fulfillment of needs when the fit is present (Greguras & Diefendorff, 2009). Similarly, Vallerand et al.'s (2003) dualistic model is grounded in self-determination to constitute the pursuit of passionate activities on the needs to feel personal initiative (autonomy), to interact effectively with the environment (competence), and to feel connected to others (relatedness).

At the global level of N-S fit, entrepreneurial work task engagement "is uniquely supportive of individuals' basic psychological needs as it allows them to organize their self-motivated behaviors at work, leading to higher levels of agency, competence, and relatedness" (Shir et al., 2019, p. 1). Within the pursuit of passion, the entrepreneurial environment allows for transforming wage labor into a

meaningful occupation. At the domain level, needs and supplies are determined by unconventional entrepreneurship that offers the opportunity to live a non-entrepreneurial passion in the industry and milieu of one's choice and to design a suitable life characterized by settings and communities that share and support this passion. The adaptation is determined by contact with reality and the accuracy of self-assessment (Edwards et al., 1998). This situation is evident, for example, in successful musician-entrepreneurs who identified their passion for music clearly and early in life, choosing the entrepreneurial path and making it the center of existence (Schulte-Holthaus & Kuckertz, 2020). The adaptation process is characterized by causation and effectuation logics, i.e., by long-term goal-oriented and adaptive situation-related action and decision-making (Rapp, 2022). Living out one's passion requires permanent reflection and adaptability to recognize and proactively address conflicts and potentials in both private and professional environments. On the facet level, the entrepreneurial context provides the opportunity for need fulfillment through successfully mastering the activities of founding, developing, and inventing. The concept of EP draws on Carver und Scheier's (1998) self-regulation theory to explain how passion coordinates cognition and goal-directed behavior to realize desires (Cardon et al., 2009). Put simply, living a passion, and making a living motivates people to make it work. So, mastering entrepreneurial activities are demand and need at the same time. De Mol et al. (2018) prove that individuals' job fit perceptions in entrepreneurial settings shape the development of passion. When founding, developing, and inventing succeed over time, venturing activities are accompanied by positive emotions and gain in identity centrality, allowing passion to extend. "Passions maintain, renew, and continually create emotions that structure a person's social and economic world" (Guercini & Cova, 2018, p. 387). Entrepreneurship offers the necessary resources, such as people and communities, collaboration and exchange, and jobs and projects, which support the accomplishment of activities and the nurturing of EP. Following this line of evidence, we propose:

H1. Life context fit is positively associated to entrepreneurial passion in terms of a) passion for inventing, b) passion for founding, and c) passion for developing.

Greguras and Diefendorff (2009) provide empirical evidence that basic needs affect P-E fit, behavior, and performance using a sample of employees. Accordingly, the better individuals have reconciled their passion with the demands of the life context, i.e., of private and entrepreneurial life, the better EP can unfold and translate into performance. "These relationships imply a cyclical recursive model in which P-E misfit at time 1 affects coping and defense at time 2, which affect P-E fit at time 3, and so on" (Edwards et al. 1998, p. 53). Misfit induces stress and deviations from normal human functioning (Caplan, 1987). Hence, the consistent organization of life context driven by passion becomes the basis

for unleashing passion and performance. When people perceive that their environment supports them, they are much more likely to succeed in pursuing and achieving their interests and goals (Lent et al., 2000). Accordingly, we expect LCF to have a direct positive impact on performance.

H2. Life context fit is positively associated to entrepreneurial performance.

5.2.4 Entrepreneurial Passion and Performance

EP initiates goal-directed entrepreneurial action. Cardon et al. (2009) describe the experience of EP "as a complex pattern of psychological, brain, and body responses activated and maintained by an entrepreneur's passion that, when regulated, aid in motivating coherent and coordinated goal pursuit" (p. 518). Accompanied by intense positive feelings, EP persistently stimulates the entrepreneur to invest time and energy, overcome emerging obstacles, and achieve desired goals. In their literature review, Newman et al. (2021) summarize the empirical evidence of positive EP effects on entrepreneurial attitudes, behaviors, and outcomes. However, entrepreneurial performance has many manifestations. At the individual level, it may include the accomplished step into self-employment, the start of a new enterprise, or personal financial rewards. At the firm level, survival and growth—often measured in the dimensions of sales, employees, and assets—are commonly used as indicators (Hamann et al., 2013). Among the key outcome measures, EP is proven to positively affect firm survival (Stenholm & Renko, 2016), venture growth (Drnovsek et al., 2016), and business performance (Mueller et al., 2017). Although EP for inventing and developing show stronger correlations to performance than EP for founding, underlying mechanisms are diverse, so the EP effects on performance do not always show a uniform picture but a clear positive tendency. Consistent with prior research, we hypothesize:

H3. Entrepreneurial passion in terms of a) passion for inventing, b) passion for founding, and c) passion for developing is positively associated to entrepreneurial performance.

5.3 Methods

5.3.1 Sample

The data for the analysis come from a sample of entrepreneurial individuals in the German cultural and creative industries. Passion is a crucial issue among creative professionals as they often develop a passion for a creative, artistic, or cultural domain paving the road to freelance work, self-employment, and small business entrepreneurship, which shapes their way and context of life (Schulte-Holthaus, 2018). With over 258,000 businesses, the submarkets of the culture and creative industries contribute

7.87% of turnover to the overall economy in Germany (Federal Ministry for Economic Affairs and Energy, 2020). These submarkets include music, books, art, film, broadcasting, performing arts, design, architecture, press, advertising, and software/games. As there is no central register that would allow identifying every entrepreneur in these industries in Germany, we decided to reach out to entrepreneurs in these submarkets through collaborations with nationwide operating creative industry associations listed on the pages of the German Ministry of Economics. Cooperating associations forwarded our survey to their members via online and internal newsletters and called for participation. While this procedure does not allow us to calculate a response rate, it comes with the benefit that the manifold associations involved could be considered to represent the German creative industry in its entirety.

Data from 25 associations covering all eleven submarkets were collected. After cleaning the data of abandoned questionnaires, non-entrepreneurial workers (i.e., those who are merely employed), and suspicious response patterns, the final sample includes 406 entrepreneurs. They are between 24 and 85 years old (M = 51.4, SD = 11.4), of which 42% are male and 58% female. 3% have graduated from a lower secondary or middle school, 20% from a high school, 70% from a university, and 5% hold a doctoral degree, consistent with the national creative industries' socio-demographics (Weißmann & Liersch, 2021). As freelancers, self-employed, or small and medium-sized business owners, they have been entrepreneurially active for up to 60 years (M = 19.6, SD = 13.1). On average, participants own 1.7 companies (SD = 2.1) and engage 2.2 employees (SD = 7.8). Typologizing them according to the number of employees, 93% can be described as micro (0–9 employees), another 7% as small (10¬49 employees), and two as medium-sized entrepreneurs (50–250 employees), which corresponds to the distribution in the German creative industries (Muller et al., 2018).

5.3.2 Measures

Measurements are conducted with a questionnaire consisting of LCF as the independent variable, the three EP domains as mediating variables, and performance as the dependent variable. In designing the questionnaire, we followed the techniques of Podsakoff et al. (2003) for mitigating common method bias. The survey was anonymous to reduce evaluation apprehension—at the expense of collecting dependent and independent variables from different sources or at different times—because questions concern very personal aspects of life. Some associations had agreed to participate only on condition of anonymity. All other techniques such as counterbalancing questions, improving scale items, and using different question formats and scale anchors are implemented. Based on validated scales, a translation into German and a back-translation into English were performed by two qualified bilinguals—one

German and one English native speaker—who were not involved in the study (Brislin, 1970). Meaning discrepancies were minor and were resolved by the lead author in agreement with the translators, contributing to the translation's adequacy. Follow-up survey pretests did not indicate any ambiguities.

Life Context Fit. Understood as an impact indicator of life context in which a passion is embedded, subjective P-E fit is determined by using PPA developed by Little (1983). It is based on the concept of psychological specialization and implies that the progressive adaptation of individuals to the environment is reflected in the pursuit of personal projects that are defined as "extended sets of personally salient action in context" (Little, 2007, p. 25). Personal projects are temporally and spatially extended sequences that can span days, months, or even years, which are a meaningful part of an individual's life. PPA allows for eliciting the contents and for evaluating the interrelationships between projects that people are pursuing at a certain point in time. Data collection was performed with the project elicitation module and the cross-impact matrix as outlined by Little & Coulombe (2015). After a detailed introduction, participants first think about and provide five personal projects in the questionnaire. In a second step, they evaluate the mutual influences of projects in a 5x5 cross-impact matrix, i.e., they decide whether each project has a very positive (+2), positive (+1), neutral (0), negative (-1), or very negative (-2) impact on the other projects. Since projects cannot influence themselves, the matrix diagonal is not assessed, as illustrated in the example in Table 5-1. The values of 20 relations are summed up so that the LCF measure can have a maximum and minimum value of +/-40.

Table 5-1: 5x5 cross-impact matrix for determining life context fit.

Projects		**1**	**2**	**3**	**4**	**5**
	Examples	Expand business	Implement exhibition	Build a community	Healthier life	Time with family
1	Expand business	x	+2	+2	-1	-1
2	Implement exhibition	+2	x	0	-2	-1
3	Build a community	+2	+1	x	0	+2
4	Healthier life	+1	+1	+2	x	+1
5	Time with family	0	-1	+1	+2	x

Note. Summing up all 20 evaluated interrelations between the personal projects in this example results in an LCF value of +13.

Entrepreneurial passion. We measured EP using the 13-item scale developed by Cardon et al. (2013); items and subscales proofed to be reliable and internally consistent (α = .85, .72 and .77). The scale captures EP's two dimensions, *intense positive feelings* (IPF) and *identity centrality* (IC) across the domains of *passion for inventing* (EP_inv), *passion for founding* (EP_fnd), and *passion for developing* (EP_dev). All items were surveyed with a symmetric and equidistant 5-point Likert scale being able to approximate interval-level measurement in structural equation modeling (Hair et al., 2016). The scale ranges from 1 (*strongly disagree*) to 5 (*strongly agree*) to query items such as „I really like finding the right people to market my product/service to" to capture the range of intense positive feelings (IPF-_dev1), and „Nurturing and growing companies is an important part of who I am" to measure the identity centrality (IC_dev1) of EP for developing (for the full scale, see Cardon et al., 2013, p. 394). We have retained the labeling and numbering of the items and followed the authors' recommendations to assess the values for the domains separately and not to calculate an 'overall average-across-all-domains' value of EP since domain levels can differ noticeably from each other.

Entrepreneurial performance. We opted for a subjective operationalization of performance (PRF). First, subjective measurements can be expected to correlate with their objective equivalents (Dess & Robinson, 1984) significantly. Second, we avoid the direct query of sensitive financial and economic data, which may be viewed critically by creative professionals. To capture their individual performance, we used the dimensions of sales growth, asset growth, and employee growth, which are common in the management literature (Hamann et al., 2013). These dimensions allow performance to be captured conclusively at the individual level, independent of the respondents' entrepreneurial status (i.e., freelancers, self-employed, hybrids, or entrepreneurs). Following Gupta and Govindarajan (1984), we measured PRF of each dimension via the fulfillment and the personal importance for the respondents––a procedure with which Covin & Slevin (1989), among others, achieved high inter-item reliabilities on their chosen dimensions. Participants indicated on a 5-point Likert how important each dimension is for making entrepreneurial decisions, ranging from 1 (*not at all important*) to 5 (*very important*), and then rate how satisfied they are with the development of each dimension compared to their competitors, ranging from 1 (*not at all satisfied*) to 5 (*very satisfied*). The three importance values are set in relation to each other and are normalized to a total value of 1, which minimizes the bias of intersubjective assessment. Percentages are then multiplied by the associated fulfillment indices, resulting in weighted performance indices for sales growth, asset growth, and employee growth, which are added into an overall PRF index.

5.3.3 Analytical Approach

The hypothesized relationships suggest structural equation modeling (SEM) to be an adequate analytical technique to shed light on our research question. SEM allows estimating and testing the correlative relationships between latent independent and dependent variables and their underlying structures that emerged from the theoretical framework. More specifically, we have opted for a partial least squares (PLS) analysis. First, PLS uses proxies as approximations to the latent constructs, which are composed of weighted indicators and typically include measurement errors. Integrated ordinary least squares regressions minimize these errors in the target constructs and maximize their explained variance. Second, PLS does not involve any distributional assumptions about the population; it is robust against inadequacies such as skewness, multicollinearity, and model misspecification (Cassel et al., 1999). To achieve a statistical power of 80% with four independent variables acting on one dependent variable at a significance level of 1% and a minimum R^2 of 0.1, 158 are cases necessary (Hair et al., 2016). Our data set of 406 cases clearly exceeds this requirement, which is needed to capture the heterogeneity of the creative and cultural industries in which, among others, artists, culture lovers, and entrepreneurs act in all levels of the value chain. Furthermore, PLS provides a convenient way to assess unobserved heterogeneity. Consequently, SEM-PLS is particularly suitable for theory building and prediction of LCF as an antecedent of EP and performance. Analyses were performed using the *SmartPLS3* software package (Ringle et al., 2015).

5.4 Analyses and Results

5.4.1 Measurement and Structural Model Evaluation

Setting a maximum of 300 iterations and a stop criterion of 10^{-7}, the PLS algorithm converges and computes a stable solution, on which the quality criteria of the reflexive measurements are assessed (Ringle et al., 2015), as presented in Table 5-2. All loadings are well above the recommended threshold of 0.7, and the indicator reliabilities (IR) are above 0.5, except for EP_dev1 and EP_inv5, which only slightly miss conventional thresholds. Since EP scales are well-established and validated constructs, we decided to retain both indicators in favor of consistency and better comparability with other EP studies. The average variance extracted (AVE) for all constructs is well above the required minimum of 0.5 and finally supports the convergence validity of our reflexive measures. Values for composite reliability (CR) and Cronbach's alpha (CA) between 0.60–0.90 display internal consistency reliability. Discriminant validity is supported, too. Indicator loadings on their associated constructs are higher than all cross-loadings. The examination of Fornell and Larcker's criterion (1981) displays that all latent constructs share, on average, a higher proportion of variance with the respective indicators than with

any other latent construct. Finally, heterotrait-monotrait (HTMT) analyses by Henseler et al. (2015) support discriminant validity by displaying HTMT-ratios of correlations below 0.85. These results suggest the validity and reliability of the measurement model.

Table 5-2: Convergent validity and internal consistency.

		Convergent validity			**Internal consistency reliability**	
Construct	Indicator	Loading	IR	AVE	CR	CA
EP_inv	IPF_inv1	0.77	0.59	0.70	0.89	0.63
	IPF_inv2	0.86	0.74			
	IPF_inv3	0.83	0.69			
	IPF_inv4	0.85	0.72			
	IC_inv1	0.64	0.41			
EP_fnd	IPF_fnd1	0.81	0.66	0.64	0.88	0.65
	IPF_fnd2	0.79	0.62			
	IPF_fnd3	0.72	0.52			
	IC_fnd1	0.87	0.76			
EP_dev	IPF_dev1	0.69	0.48	0.62	0.87	0.62
	IPF_dev2	0.81	0.66			
	IPF_dev3	0.83	0.69			
	IC_dev1	0.83	0.69			

Next, we assess the structural model. The values of the inner variance inflation factor (VIF) within the range of 0.20–5.00 indicate that collinearity between constructs is not a problem. Then, PLS bootstrapping was executed with the settings outlined above. Surprisingly, the structural model relations are completely contrary to our expectations. Paths from LCF to EP domains show *p*-values at the significance level of 0.01, but their R^2 values ≤ 0.054 are marginal. Correlation coefficients ≤ 0.232 must be considered negligible. Effect sizes f^2 of LCF on EP_inv (0.06), EP_fnd (0.05) and EP_dev (0.02) indicate only tiny effects. These results do not provide support for the hypotheses 1a, 1b, and 1c. Moreover, paths from LCF and EP to PRF show correlation coefficients below 0.05 with insignificant *p*-values. The total effects f^2 of LCF and all EP domains on PRF are 0, so that there is no evidence for hypotheses H2 and H3a, H3b, and H3c. Hence, we subsequently examine the data for unobserved heterogeneity that may cause different effects in subsegments to be canceled out in the overall sample.

5.4.2 Prediction Oriented Segmentation

We follow the two-step methodological approach for PLS-SEM as outlined by Hair et al. (2017) to segment the data. First, the finite mixture (FIMIX) PLS algorithm is used to detect unobserved

heterogeneity in the structural relationships and to determine the number of segments (Sarstedt et al., 2011). Second, since FIMIX cannot account for unobserved heterogeneity in the measurement models, prediction-oriented segmentation (POS) is subsequently applied to assign observations to the number of segments (Becker et al., 2013). Since our data does not contain any missing values in the model variables, no observations need to be deleted for the FIMIX. Four dependent variables, a significance level of $p = 0.01$, and a minimum R^2 of 0.25 require at least 58 cases per segment to achieve a statistical power of 80% (Hair et al., 2016). With a total of 406 observations, this results in a maximum of seven segments. As shown in Table 5-3, Akaike's Information Criterion (AIC) and the consistent AIC (CAIC) do not define a clear number. The comparison of the modified AIC with factor 3 (AIC3) and factor 4 (AIC4) and the Bayesian Information Criterion (BIC) indicates four to six segments, which all display a Normed Entropy (EN) value >0.5. Hair et al. (2017) advocate choosing fewer segments than the AIC indicates, leaving four to five as possible sizes. Of these, only the four-part solution meets the minimum size of 58 cases for all segments and hence is the preferable solution.

Table 5-3: FIMIX segmentation results.

	Number of segments						
	1	2	3	4	5	6	7
AIC	4580.81	4497.91	4480.36	4386.13	4359.94	*4332.95*	4334.91
AIC3	4591.81	4520.91	4515.36	4433.13	4418.94	*4403.95*	4417.91
AIC4	4602.81	4543.91	4550.36	4480.13	4477.94	*4474.95*	4500.91
BIC	4624.88	4590.06	4620.59	*4574.43*	4596.31	4617.40	4667.43
CAIC	4635.88	*4613.06*	4655.59	4621.43	4655.31	4688.40	4750.43
EN	n.a.	0.44	0.55	0.59	0.63	0.76	0.69

Note. Italics indicate minimum values per criterion.

Hereafter, POS is performed to assign the observations to four groups. To avoid the algorithm converging on a local optimum, the result with the highest value in the change of objective criterion (up to 1.36) was chosen after running ten repetitions. The assignments generate group sizes of 91 (22%), 90 (22%), 142 (35%), and 83 (20%) observations.

5.4.3 Evaluation of Measurement and Structural Models in the Segments

The evaluation of the measurement model is analogous to 5.4.1. All outer loadings are greater than 0.7, except for IPF_dev1, IPF_inv1, and IC_inv1, which fall slightly below. Only in segment 2 does the value for IPF_dev1 show a critical indicator reliability of 0.31. CR and CA are entirely well above 0.7; the Fornell-Larcker criterion and cross-loadings indicate unrestricted construct validity and reliability

across segments. The HTMT ratio in segment 3 has one critical index of 0.97 for EP_fnd and EP_dev. Elevated values up to 0.9 are shown in places. However, this does not indicate a lack of discriminant validity when constructs are conceptually similar (Henseler et al., 2015), which is the case with the EP domains. Accordingly, the evaluation supports the overall validity and reliability of the measurements in the four segments.

Prior to the multi-group analysis of the partitioned models, the measurement invariance of composite models (MICOM) is assessed to ensure that variances in the segments do not arise from meaning differences in the latent variables. Following Henseler et al. (2016), we first examine the criteria for configural invariance, which is given as all measurements, coding, and calculations were performed consistently. Next, we ran permutation tests in *SmartPLS3* (1000 permutations, two-tailed, $p = .05$) and checked for significant differences in composite scores. With four segments, this results in analyzing the scores in six pairwise comparisons. In the combination of segments 1 and 2, we found a minor significant difference in the composite scores for EP_dev. In all other combinations, compositional invariance is given. Thus, partial measurement invariance as a precondition for the comparison of the correlation coefficients in the four segments can be confirmed.

Now, the segments' structural models can be evaluated. The inner VIF values of the models are all below the threshold of 5, indicating that collinearity among predictor constructs is not a problem. All parameter estimates of the four structural models are presented in Figure 5-2 and Figure 5-3. With correlation coefficients between 0.54 and 0.82, an explained adjusted variance of 0.29 and 0.67, and effect sizes >0.35, the segments 3 and 4 show a strong positive effect of LCF on EP and partially support hypotheses H1a, H1b, and H1c. Segments 3/4 include 225 cases and represent the larger portion of the sample. However, hypotheses are not supported in segment 1/2. In the second segment, LCF has a slight negative effect on EP and indicates only weak effects ($f^2 = 0.02–0.08$, $R^2_{adj} < 0.09$), whereas the first segment shows a strong negative impact on EP ($r > -0.71$; $R^2_{adj} > 0.5$; $f^2 > 1.01$). The positive effect of LCF on PRF (H2) is not supported in any of the segments. In 3/4, the correlations ($r \triangleq -0.4$) and effect sizes ($f^2 = 0.09$) even show a minor negative effect. The negative impact is even stronger in segment 1 ($r = -0.77$; $f^2 = 0.25$). The results on the hypotheses H3 document that the three EP domains do not comprehensively translate positively into PRF, but in diverse combinations. EP_inv can have a moderate positive (segment 2: $r = 0.48$; $f^2 = 0.25$) or a strong positive effect on success (segment 3: $r = 0.71$; $f^2 = 0.53$), but also a small negative impact (segment 4: $r = -0.27$; $f^2 = 0.10$) or even prevent performance (segment 1: $r = -0.89$; $f^2 = 0.63$). This is also the case for EP_dev, which has a substantial positive effect in segment 4 ($r = 0.86$; $f^2 = 0.52$) and a moderate negative effect in segment 2 ($r = -0.58$; $f^2 = 0.36$).

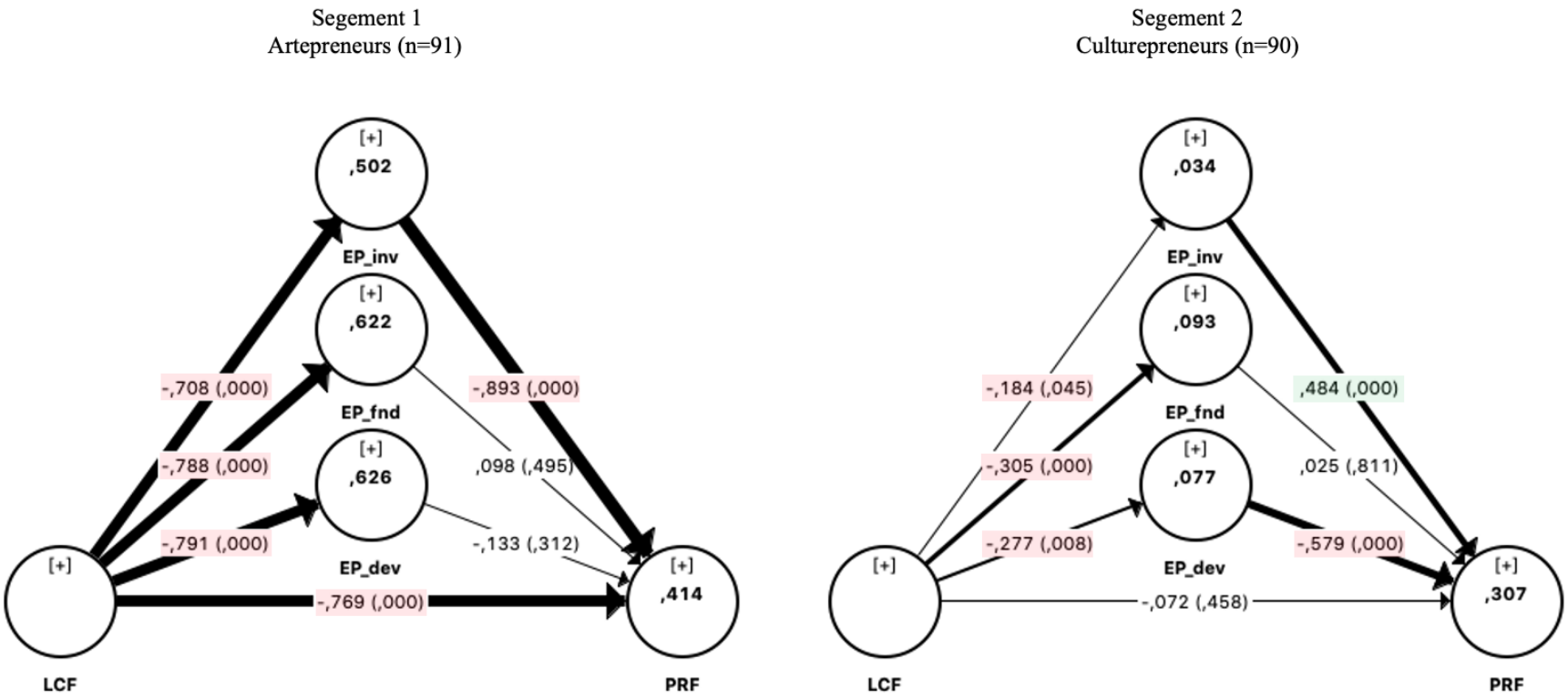

Figure 5-2: Structural model estimates in segments with *negative* effects of life context fit.

Note: r-values are on arrows, *p*-values in parentheses, R^2 in circles.
Negative significant coefficients are colored red, and positive ones are colored green.

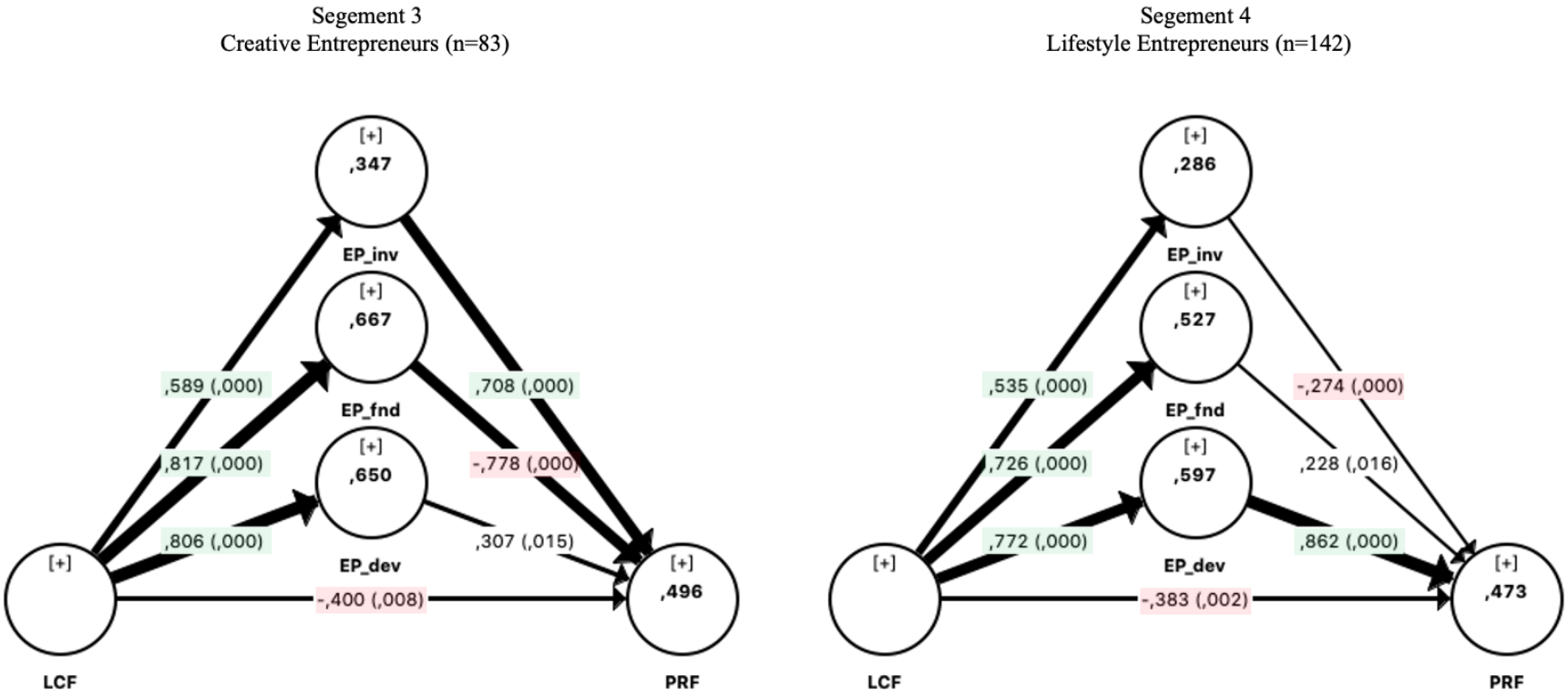

Figure 5-3: Structural model estimates in segments with *positive* effects of life context fit.

Note: r-values are on arrows, *p*-values in parentheses, R^2 in circles.
Negative significant coefficients are colored red, and positive ones are colored green.

Accordingly, hypotheses H3a and H3c are partially supported. Evidence for the assumption that EP_fnd drives performance is lacking. Three segments demonstrate no significant relations, whereas the segment 3 even indicates a strong negative impact (r = -0.78; f^2 = 0.28), so that H3b is falsified.

Table 5-4 summarizes the effective structural relationships. In segments 3/4, LCF—as theoretically derived—acts on all three EP domains, which translate differently into PRF. In segment 4, entrepreneurial success stems from an EP_dev, in segment 3 from an EP_inv. The adjusted explained variance in 3/4 (0.46/0.47) is significantly larger than in 1/2 (0.27/0.39). Hence, 3/4 explains performance more comprehensively. Segments 1/2 are entirely characterized by negative life context effects so that the EP domains can only if at all, develop a weak positive effect on performance (segment 2: r = -0.48; f^2 = 0.25). It is interesting to note that in none of the segments, more than one EP domain positively drives PRF and that all segments display exactly one domain that hinders performance.

Table 5-4: Effective structural model relationships.

		Structural relations				
Segment	n	LCF→EP	LCF→PRF	EP_inv→PRF	EP_fnd→PRF	EP_dev→PRF
1	91	– –	– –	– –		
2	90	–		+		– –
3	83	+ +	–	+ +	– –	
4	142	+ +	–	–		+ +

Note. "+ +" or "– –" indicate a strong positive/negative and "+" or "–" a weak positive/negative effect. Empty fields stand for no proven impact.

5.4.4 Typologizing the Segments

To comprehend the segments in greater detail, we performed four additional analyses. First, we applied multinomial logistic regression to see if the segments could be explained by socio-demographic (age, gender, and education) and entrepreneurial data (entrepreneurial years, firms, employees, and employment hours). However, only one significant difference between segments 3 and 4 exists. Higher education (β=0.380; p=0.03) and more employment hours (β=0.019; p=0.04) increase the likelihood of respondents being from segment 4. Second, we qualitatively evaluated the individual denotation of passion, which we collected in the questionnaire with a free-text field: 'Type in a keyword that most closely denotes your passion.' Following Gioia et al. (2012), we grouped the entries into 31 superordinate themes and aggregated them into ten dimensions as listed in Table 5-5. Frequencies and percentages in segments are calculated to see which passion dimensions emerge in each segment.

Table 5-5: Data structure of the individually denoted passions.

1st order concepts	2nd order themes		Aggregate dimensions			Distribution in segments			
		n		*n*	%	1	2	3	4
Art, artistic work, to see art	art	49	Art & design	83	21%	30%	12%	13%	24%
Printmaking, beauty, design	design	7							
Painting, drawing, calligraphy	painting	14							
Photos, travel photography	photography	7							
Sculpture, pottery, pictorial	visual arts	6							
Work, organizing, profession	business	11	Business & challenge	16	4%	5%	1%	2%	6%
Accuracy, success, ambition	challenge	5							
Being creative, ideas	creativity	50	Creativity & culture	53	13%	9%	19%	17%	10%
Culture, cultural creation	culture	3							
Curiosity, knowledge, research	curiosity	26	Curiosity & learning	32	8%	8%	4%	10%	9%
Learning, teaching	learning	6							
Motivation, fire, perseverance	engagement	14	Engagement & flow	21	5%	2%	6%	9%	5%
Flow, sink into doing	flow	7							
Books, to lecture books	books	6	Language & literature	48	12%	9%	18%	15%	9%
Languages, work with speech	language	14							
Literature, stories	literature	4							
Reading, reading books	reading	9							
Thriller, misery, writing	writing	15							
Enjoy life/work, fulfillment	living	15	Leisure & living	51	13%	14%	12%	15%	11%
Travel	travel	6							
Entertainment, film, games	entertainment	14							
Aikido, soccer, horse riding	sports	16							
Music, composition, arranging	music	40	Music & instruments	46	11%	11%	10%	12%	12%
Voice, drums, to play flute	instruments	6							
Family, my kids, daughter	family	6	People & family	26	6%	8%	10%	1%	6%
Friends, people, commonality	people	14							
Helping, to care for others	social cause	6							
Yoga, meditation, inner peace	spirituality	9	Spirituality & nature	27	7%	4%	8%	6%	8%
Religion, Jesus Christ, God	religion	12							
Nature, sustainability, garden	nature	3							
Sex, love	sex	3							

Third, we assigned the respondents' free-text personal projects according to Little (1983) into academic (school/university-related), occupational (job-related), health/body (appearance, health, or fitness related), interpersonal (related to other persons), intrapersonal (self-related), leisure (recreation-related) and maintenance (livelihood and administration related) projects. Table 5-6 displays the percentages of project categories in the segments and allows for a comparison of the project contents. Fourth, since LCF is the outcome of P-E interaction, which may be co-determined by the additional QDEP explored (Cardon, Glauser, et al., 2017), we draw on Vallerand's (2015) passion criteria for each of these six domains to retain an indicator of whether these domains, for which currently no validated scales exist, may be at play. For example, passion for people was paraphrased as being "passionate about working with family, satisfying customers, and building meaningful relationships with employees, vendors, or affiliates" (Cardon, Glauser, et al., 2017, p. 29) and set as an activity for assessing the passion criteria, e.g., "This activity is a passion for me" (Vallerand, 2015, p. 72). We queried the passion criteria analogously for the individually denoted passion using the same scale anchors as for measuring EP. The average scores of the six QDEP, the three EP domains, and individual denoted passions criteria are contrasted in Table 5-7.

Table 5-6: Distribution of categorized personal projects in segments.

Segment	Personal project category							
	Academic	Occupa-tional	Health/ body	Inter-personal	Intra-personal	Leisure	Main-tenance	n.a.
1	4%	34%	15%	13%	13%	13%	7%	1%
2	4%	36%	13%	10%	12%	14%	9%	1%
3	4%	39%	14%	11%	9%	11%	11%	1%
4	4%	38%	11%	12%	14%	14%	6%	2%

Table 5-7: Average scores of passion measurements by segments.

Segment	QDEP							EP	Passion Criteria
	Growth	People	Product/ service	Compe-tition	Invent-ing	Social cause	⌀		
1	2.84	4.07	3.46	2.89	3.48	3.48	3.37	3.34	3.14
2	2.74	4.02	3.57	2.47	3.11	3.48	3.23	3.11	2.72
3	2.71	4.05	3.66	2.62	3.24	3.39	3.28	3.45	3.08
4	2.84	4.01	3.74	2.80	3.44	3.45	3.38	3.42	3.09

Bonneville-Roussy et al. (2011) put a threshold of ≥ 4 on a 7-Likert scale for judging people to be passionate about an activity. This corresponds to a threshold of ≥ 3 on a 5-point scale. QDEP means ≥3

suggest that all segments possess a pronounced passion for people, for the product or service, and for a social cause—thus, for domains for which no validated measures exist. The average scores of all six QDEP are ≥ 3. In segments 1/2, the average scores of QDEP are higher than those of EP, indicating that QDEP covers EP more comprehensively. In segments 3/4, the opposite is evident, i.e., the EP is more pronounced than QDEP. Accordingly, QDEP and individual passion may play an essential role in the effects of life context. Based on the structural models and our posthoc analyses, the segments will now be assigned to types of passionate entrepreneurs frequently discussed in the cultural and creative industries literature: artepreneurs, culturepreneurs, creative entrepreneurs, and lifestyle entrepreneurs.

Segment 1. Artepreneurs can be considered as self-employed artists in the pursuit of primarily artistic goals who are characterized by openness to new ideas, creativity, and high emotionality (Arenius et al., 2021). The strong adverse effects of LCF on EP and PRF (up to r = -0.89) suggest that an artistic life context inhibits passion for the business. Individual passion is most frequently associated with art & design (30%), leisure & living (14%), and people & family (8%). LCF is characterized by high relative proportions of health/body (15%), interpersonal (13%), and intrapersonal (13%) projects. Engaging with the self, other people, and the world dominates life. Accordingly, QDEP averages for people and inventing are most prominent. Nevertheless, the structural model shows that EP_inv prevents performance, possibly because it is highly emotion driven. Factor loadings for IPF_inv (0.777–0.864) are considerably higher than for the identification with being an inventor (0.631). The lowest QDEP average for product/service (3.46) signals that artepreneurs' passion for their products and services is the least entrepreneurial in comparison to the other segments. The peak level for individual passion (3.14) supports the conclusion that artistic passion only rudimentarily spills over into the domains of true EP.

Segment 2. Culturepreneurs are hybrids of cultural and entrepreneurial agents who mediate between culture and service production in creative milieus and professional scenes (Lange, 2011). LCF has only a small negative effect on EP but no direct link to PRF. Individual passion is least related to art & design (12%) but gets peaks in creativity & culture (19%), literature & language (18%), and leisure & living (12%). Occupational (36%), leisure (14%), and maintenance (9%) projects show considerably higher proportions compared to artepreneurs. Interpersonal projects (10%) have the lowest ranking. Hence, life is much more dominated by profession, life organization, and leisure in the field of art, culture, and entrepreneurship. QDEP for products and services is more pronounced (3.57). Paradoxically, QDEP for inventing (3.11) is weakest among culturepreneurs, but EP_inv causes a moderate positive effect (r = 0.484) on PRF. Factor loadings show that EP_inv is most strongly driven by emotions for developing

new products and solutions in their environments (0.810–0.928), but not by emotions for strategically searching and commercializing market gaps (0.636). The more EP_dev is pronounced, the more it slows down the performance of culturepreneurs (r = -0.579).

Segment 3. Creative entrepreneurs can be described as individuals whose innovative capacity arises from creativity, experimentation, and collaboration in knowledge and work contexts where innovation is often not the primary goal but arises unintentionally in creative processes (Wijngaarden et al., 2021). Besides creativity & culture (17%) and language & literature (15%), the dimensions of leisure & living (15%), curiosity & learning (10%), and engagement & flow (9%) have the highest percentages. Life is most dominated by occupational (39%), health/body (14%), and maintenance (11%) projects. Direct comparison with artepreneurs indicates that creative entrepreneurs are noticeably less concerned with inter- and intrapersonal and health/body projects. Their life context allows for the most pronounced development of EP (3.45). Interestingly, all other values for the QDEP as well as for passion criteria are in the middle range and do not show minimum and maximum levels. Performance stems from EP_inv, although the loadings on inventor identity are low (0.634). Emotion-driven creative venturing appears to be the basis of unintended innovation. Contrarily, the founder identity shows a much higher loading (0.876), but EP_fnd slows down PRF almost to the extent that EP_inv promotes it.

Segment 4. Lifestyle entrepreneurs are individuals who operate from a hobby or leisure context by balancing personal and professional life aspects such as autonomy, workload, life quality, and profit within a distinct social community and its habitus (Wallis et al., 2020). The substantial positive impact of LCF on all three EP domains (r = 0.589–0.806) supports this attribution. Likewise, the context has a more negligible adverse effect on PRF as lifestyle entrepreneurs often pursue profit and growth only as long as they promote lifestyle and quality. Their individual passions show the second-highest average (3.09), suggesting the authority of an overriding individual passion. However, the project categories are broadly distributed so that the leisure & living (11%) does not show an elevated percentage. The comparatively highest shares relate to music & instruments (12%), spirituality & nature (8%), and business & challenge (6%). Lifestyle entrepreneurs show the most pronounced QDEP for product or service (3.74) and for growth (2.74). The strong effect of EP_dev on PRF (r = 0.862) displays that developing one's life entrepreneurially is the crucial driver of business performance. Contrarily, EP_inv has a minor negative effect (r = -0.274), and its IPF loadings (0.780–0.785) are much higher than for the inventor identity centrality (0.622). Hence, venturing into innovation emotionally and passionately tends to fail. Lifestyle entrepreneurs see themselves as founders, as the founder identity has the highest

loading (0.826). However, their performance stems from the EP_dev. Lifestyle determined contexts empower the development of EP, which most effectively translates into business performance.

5.5 Discussion

5.5.1 Theoretical Implications

This study makes three contributions to passion research in entrepreneurial contexts. First, we used the P-E theory to explain how LCF affects EP and PRF. Our notion of LCF complements the entrepreneurship and psychology literature on passion. Empirical results support LCF as an antecedent of EP, although hypothesis H1 is only partially supported due to their positive effect. Negative outcomes in segment 1/2 show that the more concordant life context is, the weaker the EP domains. In these segments, the development of a pure EP, according to Cardon et al. (2013), is not compatible with the proximal life context. Moreover, the typification of artepreneurs and culturepreneurs allows explaining the negative impact more closely. QDEP, according to Cardon, Glauser, et al. (2017) represents passion more encompassing and gradually divergent to the three measured EP domains. Since EP domains are not incorporated into the organization of life, EP cannot unfold. In contrast, for the creative and lifestyle entrepreneurs (3/4), life context has a full positive effect, i.e., it is suitably organized and substantially contributes to the partial unfolding of the classic EP domains. For both types, the positive effects of EP_inv and EP_dev are significantly stronger and explain a greater variance in PRF, which supports the assumption that LCF enables EP and drives performance. Surprisingly, the direct effect on PRF is negative for all segments, except for the culturepreneurs. It is possible that the fit measured with PPA contains aspects whose subjective importance we do not know but which hamper performance. This would be the case, for example, if the interaction between family and entrepreneurship is positively assessed, but the family has a higher priority than entrepreneurial ambitions (A. E. Davis & Shaver, 2012).

Second, the effect of EP domains on performance is not uniformly positive. The results show that EP_inv and EP_dev can promote performance but also prevent it. This is intriguing as extant research has revealed almost unified positive effects on performance. An exception is Adomako et al. (2018), who also found a combination of positive effects of EP_inv and EP_dev and negative effects of EP_fnd on firm growth. Nevertheless, dysfunctional effects of passion are largely unexplored (de Mol et al., 2020). The present study contributes to this gap by providing empirical evidence and an explanation of how different domains generate such adverse outcomes. In the creative economy, passion often focuses on creative activities, which are hardly represented by the EP domains. Hence, different QDEP

weightings can result in conflicts between creative, life, and economic imperatives and hamper performance (Schulte-Holthaus & Kuckertz, 2020). Artepreneurs most clearly illustrate this phenomenon. The constellation of a very artistic passion that extends to trying out new ideas and opportunities in an effective entrepreneurial manner clashes with passionate ambitions for business development. Thus, our findings contribute to the exploration of the diversity of passion and provide new evidence that "entrepreneurs likely have multiple, rather than singular, sources of passion" (Cardon, Glauser, et al., 2017, p. 31).

Third, the study explains theoretically and empirically how life context affects entrepreneurial endeavors and contributes to the literature that considers context as a necessity for the advancement of entrepreneurship theory (F. Welter & Baker, 2021). LCF is the result of a history of turns and decisions in an individual's life that are determined by personality and the resources and restrictions of the environment. Using PPA to identify the impact of P-E interactions bridges the dichotomy of passion as a static personality trait and a dynamic phenomenon. We provide a heuristic approach that allows for mapping life context with PPA in one independent variable. So, our study design represents a fruitful way to contextualize the initiation, engagement, performance of entrepreneurial endeavors (Shepherd et al., 2019). The interpretation of the results exemplifies that "context becomes part of the story being told" (Zahra et al., 2014, p. 494). Without typifying and describing artepreneurs, culturepreneurs, and creative entrepreneurs, and lifestyle entrepreneurs, the unanticipated negative effects could not have been conclusively explained.

5.5.2 Practical Implications

Passion and entrepreneurship are life-shaping manifestations that need to be aligned within private and vocational life in order not to block each other. The notion of LCF allows for an assessment and a better understanding of the individual constellation and power of life context. Established entrepreneurs can use our approach to reflect, unleash, and integrate passion into their entrepreneurial life ambitions. People with a non-entrepreneurial passion may identify and anticipate the potentials and hurdles of business venturing. Living in a pluralized, functionally differentiated society means that people today have many options in choosing and shaping their leisure time and careers, of which the combination of passion and entrepreneurship is a promising one. In academia, interventions using PPA already support students in finding meaning and in initiating engagement, well-being, and performance (Coulombe et al., 2020). Hence, we would like to see research such as ours being debated in entrepreneurship education making an actual practical contribution and highlighting the social benefits of

entrepreneurship research in the "discussions of how to engage and empower people by giving them the skills necessary to explore careers as entrepreneurs" (Wiklund et al., 2019, p. 429).

5.5.3 Limitations and Future Research

We see three fundamental limitations that pave the way for future research. First, although hypotheses were developed against the background of unconventional entrepreneurship, they are tested on a non-representative sample of cultural and creative industries. The four types of passionate entrepreneurs emerge from the creative industries sample alone. At the same time, we have reached a great variety of unconventional entrepreneurs. Nevertheless, generalizability remains limited. Future studies in other environments and industries—particularly in high-performance environments such as the Silicon Valley—bear the opportunity to elaborate on heterogeneity, similarities, and differences. We still know too little about which constellations of EP domains generate adverse outcomes in particular settings (Newman et al., 2021). Researching the "elements of the environment affecting entrepreneurship" has the potential to explain how individuals construct contexts and how these contexts shape their attitudes and behaviors (F. Welter & Baker, 2021, p. 1155). Second, we argue that positive and negative interactions between personal projects may also be shaped by their relative weights to each other. PPA offers additional modules to capture affective and cognitive dimensions, such as the importance or progress of projects (Little & Coulombe, 2015). Future studies may use PPA to explore the effects of passionate action in private and entrepreneurial contexts in greater detail (Laguna et al., 2016). Third, our findings are restricted to the three measurable EP domains. The attempt to seize QDEP by Cardon et al. (2017) with Vallerand's passion criteria (2015) is a non-valid scale born of necessity and can only serve as a first indicator. To capture passion in entrepreneurial contexts more comprehensively, we urgently need to develop reliable scales for the QDEP to take research on passion in entrepreneurial contexts to the next level.

5.6 Conclusion

Our study explored the direct effects of life context on entrepreneurial passion and performance in unconventional entrepreneurship. The results show that life context fit can have positive as well as negative effects, which translate differently into performance. We provide empirical evidence that passion in entrepreneurial contexts is composed of multiple domains that combine positive and negative outcomes into an overall effect on performance., which can be explained by qualitative contextual information. In doing so, we believe that our study makes a solid contribution to the entrepreneurship literature.

6 Discussion and Conclusion

Based on the phenomenon of passion for creative or artistic work that can become the driving force of creative entrepreneurs, the question of how and why entrepreneurial passion develops and affects performance was raised at the outset of this dissertation. The overall research goal was to explore the phenomenon of non-entrepreneurial passion, to answer the outgoing research question, and to contribute to closing the gap between entrepreneurial practice in the creative industries and academic research on passion in entrepreneurial contexts. The following sections summarize and discuss the key findings of this dissertation and highlight the contributions to entrepreneurship and psychology. Finally, the key opportunities for future research will be outlined to further develop the field of research on passion in entrepreneurial contexts.

6.1 Summary of Results and Contributions

The first overall contribution results from the two-stage literature review on entrepreneurship in the cultural and creative industries (Study 1) that identifies the worldwide academic state of research and contrasts the results with extant entrepreneurship research. Systematic and structured literature reviews make an important contribution to identifying, selecting, structuring, and synthesizing previous knowledge in a transparent and comprehensible way and to developing an agenda for future research (Kuckertz & Block, 2021). This is the key contribution of this initial study. The findings show that creative industries research has steadily increased in importance since the turn of the millennium and the emergence of the creative class (Florida, 2002). Thereby, individuals and contextual conditions built the core interest of scholars. Entrepreneurial opportunities and organizational management as classic topics in the entrepreneurship and management literature play a secondary role. The predominant use of qualitative and conceptual methods, which are used to explore phenomena and to allow for theory building (Eisenhardt & Graebner, 2007; Glaser & Strauss, 1967; Yin, 2009) suggests that research in the creative industries is still in the its infancy. The resulting framework helps to better understand the processes between the individual, environment, and outcomes and to identify the research gaps as starting point for follow-up studies. Moreover, the review shows that the four key concepts of art, culture, creativity, and knowledge shape the demarcation of the cultural and creative industries. The gradual transition unites these concepts and marks the reference and relevance of the creative industries as a general driver of social, cultural, and economic wealth and development. Recent studies suggest that the creative industries have become an established field of entrepreneurship research; however, there is a shift in focus from the creativity-to-value-relation to the creativity-to-sustainability-relation to generate sustainable solutions for individuals and society (Gouvea et al., 2021; Sinapi, 2020).

The accumulation of creative economy studies from all over the world gives evidence that passion determines entrepreneurial action between symbolic value, bricolage, causation, and effectuation. Hence, creative entrepreneurs represent a population in which the discourse dichotomies are situated between static, linear, rational, and plannable behaviors of the Homo Economicus and the dynamic, situational, iterative, and heuristic understanding of entrepreneurship in relation to Homo Ludens and Homo Curans. A non-entrepreneurial passion for a creative work is the central characteristic of entrepreneurship in the cultural and creative industries, which determines the emotion, cognition, behavior, and performance of creative professionals. Therefore, the study of entrepreneurship in the creative industries makes an important contribution to passion research and its future, as outlined by Cardon et al. (2013) as follows: "Interesting avenues for future research thus lie in exploring the antecedents of EP [entrepreneurial passion], and the factors and dynamics that preside over its development and subsequent evolution. In this regard, important questions for future research are to determine whether, to what extent, and why some individuals are naturally predisposed to exhibit high levels of EP before they engage in entrepreneurial activities, or whether, to what extent, and why such high levels of EP may develop over time, as individuals engage in such entrepreneurial activities" (p. 389).

The second superordinate contribution refers to the state of passion research in entrepreneurial contexts. Study 2 provides an explanatory, theory-based approach on this agenda and shows how entrepreneurial passion can develop out of a non-entrepreneurial passion leading to purposeful action and outcomes. Again, findings emerge from conducting a comprehensive literature review that identifies the key constructs and elaborates the differences and similarities between them. Whereas passion for work (Baum & Locke, 2004) and passion and perseverance for long-term goals (Duckworth et al., 2007) appear as static personality traits, entrepreneurial passion (Cardon et al., 2013) and the dualistic model of passion (Vallerand et al., 2003) manifest as dynamic phenomena directed toward a specific activity or object of love or linking, which becomes a meaningful part of a person's life and identity. However, Vallerand's et al. (2003) and Cardon's et al. (2013) conception differ (a) in intense positive feelings during activity engagement, (b) in time, energy, and persistence as antecedent or effect of passion, and (c) in the dualistic nature of passion. In accordance with Hidi and Renninger's (2006) four-phase model of interest development, the study outlines how both theories complement each other and explains how interests consolidate over time form a momentary affect, turn into a passion, and expand to new domains. Moreover, two important theoretical implications follow from the theoretical conception in dealing with context. First, the impact of context in the dualistic model of passion is limited to the internalization of passion, which shapes its harmonious and obsessive nature. Second, entrepreneurial passion focuses on

inventing, founding, and developing without considering any additional contextual factors. Hence, findings suggest that entrepreneurial passion must be considered in the life context of individuals to include all interests that form the core and periphery of passion. The key result is the proposition that the scope and degree of passion in entrepreneurial contexts is determined by the concordance of interests, activities, goals, and passion(s). Study 3 supports these propositions with qualitative data about the emergence, constitution, and effects of real-life passion and represents the core of the third overall contribution. The cause maps show that passion among music entrepreneurs contains music and emotion as central elements, which determine profession, lifestyle, and entrepreneurship. In addition to the triad of music, emotion, and passion, a variety of peripheral elements become visible, demonstrating that passion is a highly individual phenomenon with complex interrelations. Nevertheless, cause map relations can be explained by self-determination theory (E. Deci & Ryan, 1985; Ryan & Deci, 2000) and the fulfillment of basic needs for autonomy, competence, and social relatedness. The results confirm the central role of need fulfillment for personal development and growth and contribute to the understanding of human functioning in psychology (Koole et al., 2019; Ryan & Deci, 2018).

Moreover, the study's focus on individuals and their motivation in their social environments raises the question if passion is a static personality trait (Baum & Locke, 2004; Duckworth et al., 2007) or a dynamic construct (Cardon et al., 2013; Vallerand et al., 2003). Findings indicate that respondents view their passion as dynamic, yet containing static personality traits such as genes, ego, and soul. Personality traits drive skill development and can become part of a role identity, indicating that the transitions from identity as a trait and identity as an internalized role can be seen as fluid (Stryker, 2007). Identity, in turn, is a central component of passion. Thus, the results also contribute to current identity theory in entrepreneurship that examines "the interplay between EI [entrepreneurial identity] and temporal, socio-cognitive, and spatial contexts" (Radu-Lefebvre et al., 2021, p. 1550). Cause maps contain concepts of private life, entrepreneurship, and the environment and display the dynamics between personal and environmental factors.

The qualitative analysis of the covered domains of musicians' entrepreneurial passion shows that passion for founding, inventing, and developing rank only in third place. Passion is primarily related to product, services, and people. The business-related concepts (such as marketing, investment, and leadership) complement the picture of entrepreneurial passion. The number of business-related concepts correlates strongly with performance indices, i.e., the more passion is filled with entrepreneurial concepts, the higher the entrepreneurial performance. This confirms the proven effects of passion on performance (Drnovsek et al., 2016; Mueller et al., 2017; Stenholm & Renko, 2016) but also extends

current knowledge by showing how the peripheral elements of passion that lie outside the measurable domains co-determine the effect on performance. These findings contribute to a better understanding of the passion-performance relationship in the entrepreneurship literature.

In addition to the constitution and impact of passion, the third study reveals the importance of the life context as an antecedent of passion and performance. Consistent with self-regulation theory (Carver & Scheier, 1998, 2000), the development milestones of passion—recognizing a passion and its idiosyncrasies and proactively resolving the conflicts in the overall life context—is the key finding of Study 3. The better the rock 'n' roll entrepreneurs succeeded in organizing their life context along their idiosyncratic passion—even if that means making compromises and sacrifices—the higher the performance indices. Conflicts between conceptual elements of passion occur individually, primarily between art and business and between lifestyle and well-being in private and professional relationships with other people. The results confirm research on self-determination theory in the field of psychology (Ryan & Deci, 2018) and extend the entrepreneurship literature on passion and context (Newman et al., 2021; F. Welter & Baker, 2021). Besides, this study is the first to examine passion using a comparative causal mapping approach (Laukkanen & Wang, 2015), demonstrating its potential for investigating emotion, cognition, and action in entrepreneurship research.

The final overall contribution relates to the life context and negative effects of entrepreneurial passion. Study 4 uses personal project analyses (Little, 1983; Little & Coulombe, 2015) to operationalize life context, which contributes an unusual approach to the entrepreneurship literature on context (F. Welter et al., 2017; Zahra et al., 2014). Testing the hypotheses based on person-environment theory (Caplan, 1987) leads to their partial verification and falsification resulting from unobserved heterogeneity. However, the empirical data prove that life context does impact performance, but it can have not only positive but also adversarial effects on entrepreneurial passion. To explain these results, the qualitative domains of entrepreneurial passion according to Cardon, Glauser, et al. (2017) are measured with Vallerand's (2015) passion criteria. The analysis confirms the assumption generated in the preliminary studies that passion in the creative industries cannot be adequately captured with the domain scales developed by Cardon et al. (2013). Moreover, the unexpected finding that individual domains negatively affect performance provides a critical contribution to research on entrepreneurial passion, which is just beginning to explore passion's adverse effects (Adomako et al., 2018). When negative outcomes are observed, they are usually traced back to the obsessive nature of passion according to Vallerand (2003), such as in the study by Ho und Pollack (2014). Up to now, scholars largely agree on the theoretically developed and the empirically proven positive impact of entrepreneurial passion on performance.

However, the results of Study 4 also imply that life context is an antecedent of entrepreneurial passion that can promote positive and negative effects of entrepreneurial passion on performance. By typologizing the segments, its findings also contribute back to the creative industries literature—the starting point of this dissertation. Whereas artepreneurs, culturepreneurs, creative entrepreneurs, and lifestyle entrepreneurs and their characteristics described in the creative industries literature (Arenius et al., 2021; Lange, 2011; Wallis et al., 2020; Wijngaarden et al., 2021) serve as qualitative momentum for assigning the segments, the structural relationships in the typologized segments explain how and why life context affects passion and performance in the creative industries.

Finally, in addition to the theoretical contributions, this dissertation has practical implications for the creative industries and entrepreneurship in general. Creative entrepreneurs can make use of the findings and reflect on their own passion and behavior and its hurdles and potentials. The typology of creative entrepreneurs allows for reflection about an assignment to a life-passion-performance segment, which can provide a good starting point for the consideration of personal, social, and entrepreneurial potentials. For entrepreneurship in general, the results show how a non-entrepreneurial passion can be used to take an entrepreneurial path as a meaningful and promising career option. The contribution on the development and extension of passion to entrepreneurial domains can also provide an actionable opportunity for established entrepreneurs who seek to bring more meaning, purpose, and motivation into their entrepreneurial existence by engaging their passion for a particular thing or activity. In vocational and academic training, as well as in life and business coaching, the insights about the emergence, expansion, and impact of passion can be used to develop passion in work and study domains, to ignite entrepreneurial intentions and to foster a more self-determined entrepreneurial society (Audet & Couteret, 2012; Burnett & Evans, 2016; Tarragona, 2015; T. Turner & Gianiodis, 2018).

6.2 Avenues for Future Research

Overall, the four studies present a successive and consistent research project that begins with the analysis of a phenomenon, the agenda setting for future investigations, and the selection of a research gap to be filled. Based on a comprehensive theoretical elaboration, the object of analysis is explored inductively to develop a model supported by qualitative empirical data. Finally, the resulting hypotheses are tested and discussed with a quantitative confirmatory approach to gain—in the spirit of Popper's (1935) critical rationalism——new temporary knowledge that is continually renegotiated and refined. Sarasvathy and Venkataraman (2011) debate the analogies between the scientific and the entrepreneurial method and argue that the generation of knowledge and value do not depend on divine endowment and grace of

individuals but are methods that can be learned by anyone. From my own experience, I can say that I learned a set of scientific methods in conducting this dissertation, which contributed to my own empowerment for autonomous scientific work. Whereas the scientific method enables the continuous generation and extension of empirically proven insight and knowledge, the entrepreneurial method allows to gain experiential knowledge under uncertainty through trial and error making entrepreneurial actions more efficient and effective. Consequently, both the scientific and the entrepreneurial method can be considered "as a necessary and useful skill and an important way of reasoning about the world" (Sarasvathy & Venkataraman, 2011, p. 113).

This debate points to the future potential of exploring and explaining passion-driven thinking and action in the creative industries and entrepreneurship. Out of four avenues for future research this dissertation investigates the emergence, constitution, and impact of passion in entrepreneurial contexts. However, the research agenda also highlights the potentials of studying creative practitioners' planning and action, which is a recurring theme throughout this thesis expressed in the keywords of bricolage (Baker & Nelson, 2005; de Klerk, 2015), effectuation, and causation (Sarasvathy, 2001; Smolka et al., 2018). Chang and Chen (2020) find that availability and creative use of resources drive the emergence of entrepreneurial opportunities and career success in the creative industries. Camuffo et al. (2019) illustrate the duality of the entrepreneurial process between information gathering and processing, trial and error, and causation and effectuation, concluding that the scientific method can help entrepreneurs to perform better. Causation and effectuation can be understood as overlapping modes of action that complement each other. Hence, both logics are necessary to analyze entrepreneurial decision making and to better understand the antecedents, mechanisms, and effects of entrepreneurial behavior and performance (Grégoire & Cherchem, 2020; Rapp, 2022). The role of passion in this process, i.e., how passion affects bricolage, causation, and effectuation and translates into entrepreneurial outcomes is nearly unexplored.

Study 4 indicates that the constellations of the life context, passion and performance can be assigned to four specific types of entrepreneurs. Similarly, research on bricolage also identifies several types differentiated by the underlying motivation that guides their behavior—of which the bricoleur is one of them. Stinchfield et al. (2013, p. 913) summarize as follows: "In simple terms, we could say the engineers wanted to get better, the brokers to get richer, the artists to get noticed, the craftsmen to get respected, and the bricoleurs to get by". Do the kind and the domains of passion contribute to which type of entrepreneur one becomes? Moreover, how do passion and the corresponding types of creative entrepreneurs guide entrepreneurial thinking, decision-making, and action, and what impact do these

behaviors have on entrepreneurial performance? We do not yet have an answer as to whether passion has a direct impact on bricolage, effectuation, and causation. In this regard, future studies can make a vital contribution as we now have valid scales to measure entrepreneurial bricolage (Davidsson et al., 2017) as well as causation and effectuation (Smolka et al., 2018). The creative industries can again serve as a promising context in which the idiosyncrasies of passion are particularly salient.

A second avenue for future research is to explore the interrelations between experienced, displayed, and perceived passion in stakeholder interactions. The differences have been briefly outlined but not further pursued in this dissertation because the focus was set on subjectively experienced and consciously accessible passion. However, several studies demonstrate that displayed passion by entrepreneurs and perceived passion by third parties have an impact on entrepreneurial outcomes. Displayed passion by entrepreneurs and perceived passion by stakeholders positively influence funders' evaluation of product creativity (B. C. Davis et al., 2017), experts' and decision makers' assessment of technological, managerial, and commercial potentials (Galbraith et al., 2013, 2014), investors' funding evaluations (Mitteness et al., 2012), and supporters' financial contribution in crowdfunding projects (Li et al., 2017). Furthermore, passion can be contagious (Cardon, 2008), promotes employee commitment (Breugst et al., 2012) and strengthens team identities (Cardon, Post, et al., 2017). Interestingly, de Mol et al. (2020) find that passion in teams can also have negative effects on performance. Nevertheless, these studies indicate that the influence of passion extends beyond subjective experience to explain its power as driver of entrepreneurial performance.

The role of symbolic capital as a catalyst for the legitimacy of ideas and the emotional attachment of people that triggers social and economic capital formation (Lehner, 2014) confirms the relevance of passion in stakeholder interactions. The causal maps of musician entrepreneurs give additional empirical evidence of the connection between passion, social actors, and communities in the creative industries (de Klerk, 2015; Lange, 2011) and in unconventional entrepreneurship (Guercini & Cova, 2018). Yet, the mechanisms of how and why passion affects stakeholder interaction in the life context are poorly understood. Future research can start here and explore the role that passion plays in interactions with private and professional actors and communities. For example, future studies could generate causal maps of stakeholders to explore how other people's passion is perceived and what effects this perception generates. In addition, existing approaches and scales already allow to assess and measure displayed and perceived passion (X. P. Chen et al., 2009; Li et al., 2017). Qualitative and quantitative research on the social mechanisms of passion can make a substantial contribution to comprehensively understand

the effects of passion in the interaction with other people and the consequences for entrepreneurial performances.

A third opportunity for follow-up studies results from the qualitative and quantitative findings in Study 3 and 4. Both confirm the diversity of entrepreneurial passion and highlight that the explored domains by Cardon, Glauser, et al. (2017) cannot be adequately captured by the existing scales of Cardon et al. (2013). Therefore, the future of passion research depends on the development of new scales that allow for the measurement of all six domains. If reliable scales are available, we will have a better basis for empirically exploring and testing the diversity of passion and its complex interrelations. This is especially true for the effect of life context on entrepreneurial passion and performance, whose positive and adverse effects may be due to constitution and interplay of all six passion domains. Moreover, a more diverse measurement of entrepreneurial performance, which is the most frequently measured dependent variable in entrepreneurship research, has the potential to capture different outcomes of entrepreneurial action (Wiklund et al., 2019). Such measures can include, for example, personal fulfillment, community impact, workplace relationships, and personal financial rewards (Wach et al., 2016), which relate to the field of symbolic value. Moreover, follow-up studies of life context, domain passions, and performance in other industries, settings, and contexts would allow for a comparison of contextual characteristics and their effects. How does life context affect entrepreneurial passion in other contexts, e.g., in social, family, academic, high-tech, or Silicon Valley entrepreneurship? Which domains of entrepreneurial passion are particularly salient and in which combinations do they appear? Are similar arrangements of positive and negative effects of entrepreneurial passion on performance evident, or is this a context-specific phenomenon of the creative industries? Capturing and comparing contexts between everyday, unconventional, and high-performance entrepreneurship will make an essential contribution to the context and the passion literature in entrepreneurship (F. Welter et al., 2017; Yitshaki & Kropp, 2016; Zahra et al., 2014).

Finally, the fourth avenue for future studies is to investigate the negative effects of passion domains found in the fourth study. This is an intriguing result. Except for this dissertation and Adomako's et al. (2018) study there is no other empirical evidence for the adverse effects of entrepreneurial passion. Entrepreneurial passion is a positive psychological concept based on self-regulation and behavioral effectiveness (Carver & Scheier, 1998, 2000). Entrepreneurs experience the positive feelings and live the positive influence of passion (Cardon et al., 2009, 2013). How and why entrepreneurial passion can unleash negative effects beyond the moderated impact of an obsessive nature of passion according to Vallerand et al. (2003) is unexplored territory. More than a decade after Cardon's et al. seminal study

(2009) on the nature and experience of entrepreneurial passion and their remark that "doubts remain about whether entrepreneurial passion is universally functional in the entrepreneurial process" (p. 515), we know surprisingly little about when and how passion has negative outcomes. The stagnation is certainly due to consistent evidence of the positive effects of entrepreneurial passion on performance (Newman et al., 2021). Therefore, we should start to review the literature on how negative effects of passion come about. The investigation of failed entrepreneurs (e.g., Mandl et al., 2016; Ucbasaran et al., 2012) who lived a passion in entrepreneurship may have the potential to discover and analyze such adverse effects. A better understanding of negative outcomes is an essential piece to complete the picture of entrepreneurial passion.

6.3 Concluding Remarks

The outlined agenda highlights the avenues for future research that have great potential to contribute to the advancement of the entrepreneurship literatures in the field of passion, behavior, context, and performance. Entrepreneurship is a young discipline that originated in practice and that is now accepted and recognized in academia and society. Wiklund et al. (2019) see the relevance of "entrepreneurship as a potential force for good" (p. 422), from which people benefit not only economically but in many ways. Research on passion in the creative and cultural industries and in everyday and unconventional entrepreneurship bolsters this relevance. Passion studies show how a passion for creativity, art, products, services, people, and communities can give rise to entrepreneurial ventures that contribute to society, culture, and economy at large. The new focus of creative industries research on the relation of creativity and sustainability emphasizes the relevance of entrepreneurship to tackle the sustainable development goals of our time (Gouvea et al., 2021; Sinapi, 2020; United Nations, 2020). Here, entrepreneurship research can make a difference and a contribution. Outlining entrepreneurship as a learnable method can help people to personally grow, to become more entrepreneurial in following their passion, and to provide recommendations for action in discovering and exploiting opportunities that lie in the unexpected (Kuckertz, 2021; Sarasvathy, 2001; Sarasvathy & Venkataraman, 2011). For academia and policy makers, this implies to support future research at the intersection of passion, entrepreneurship, and education to develop programs and trainings that help passionate people to learn the entrepreneurial method. Passion represents a resource for educating young people that we can use to spark their interest, to encourage their initiative, and to ignite their entrepreneurial intention (T. Turner & Gianiodis, 2018).

Van Gelderen et al. (2021) consulted the editors and editorial board members of *Entrepreneurship Theory and Practice* and the *Journal of Business Venturing* about what entrepreneurship research and

education might focus on in 2030. Among the foci is everyone and everyday entrepreneurship at the nexus of human collaborations and digital technologies. In the wake of the gig economy (Burtch et al., 2018), more and more people will engage in entrepreneurial endeavors. Hybrid entrepreneurship based on stable incomes from employment will rise. Scharff (2015) argues that every individual is becoming an entrepreneurial subject who acts entrepreneurially and runs his or her live like a small business. Moreover, van Gelderen's et al. (2021) study anticipates that "entrepreneurs will be unwilling to trade off physical and mental well-being for demands related to their ventures" (p. 1253), which is accompanied by an "increase in demand for local, personalized, and community-based entrepreneurship, providing human connection and authenticity" (p. 1254). This dissertation supports these projections and points to investigating the outlined research avenues that emerge from the creative and cultural industries, in which entrepreneurship is a way of life, a method to living a passion and making a living, and a potential force for good.

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Declarations of Co-Authorship

UNIVERSITÄT HOHENHEIM
FAKULTÄT WIRTSCHAFTS- UND SOZIALWISSENSCHAFTEN

KO-AUTORENERKLÄRUNG *DECLARATION OF CO-AUTHORSHIP*
(Für kumulative Dissertationen)

Name des Kandidaten:
(*Name of the candidate*) Stefan Schulte-Holthaus

Titel des Artikels (*Title of the article*):

Passion, performance and concordance in rock "n" roll entrepreneurship

☐ nicht eingereicht (*not submitted*)

☐ eingereicht bei (*submitted to*):

☒ Zur Veröffentlichung angenommen oder veröffentlicht in (*accepted for publication or published in*):

International Journal of Entrepreneurial Behavior & Research, 26(6), 1335–1355.
https://doi.org/10.1108/IJEBR-02-2020-0067

Arbeitsanteil des Kandidaten an vorgenanntem Artikel *Quantification of candidates contribution to the article (overall)*:

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☒ hat einen Großteil der Arbeit allein erledigt/*did the majority of the work independently* (>2/3)

Ko-Autoren *Co-authors* (Name und Kontaktdaten/*full name; contact*):

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2.	
3.	
4.	

Hiermit bestätige ich die Richtigkeit des oben beschriebenen Arbeitsanteils des Kandidaten.
I hereby confirm the candidate's contribution as quantified above.

Hohenheim, 02.05.2022

Ort, Datum *Place, Date*

Unterschrift Ko-Autor *Signature (Co-Author)*

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UNIVERSITÄT HOHENHEIM
FAKULTÄT WIRTSCHAFTS- UND SOZIALWISSENSCHAFTEN

KO-AUTORENERKLÄRUNG *DECLARATION OF CO-AUTHORSHIP*
(Für kumulative Dissertationen)

Name des Kandidaten:
(*Name of the candidate*) Stefan Schulte-Holthaus

Titel des Artikels (*Title of the article*):

How life context affects entrepreneurs' passion and performance

☐ nicht eingereicht (*not submitted*)

☒ eingereicht bei (*submitted to*):

☐ Zur Veröffentlichung angenommen oder veröffentlicht in (*accepted for publication or published in*):

Review of Managerial Science

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Affidavit

Eidesstattliche Versicherung

gemäß § 8 Absatz 2 Buchstabe b) der Promotionsordnung der Universität Hohenheim zum Dr. oec. und Dr. rer. soc.

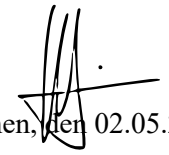
(1) Bei der eingereichten Dissertation zum Thema “From Passion to Performance: Entrepreneurial Passion in the Creative Industries” handelt es sich um meine eigenständig erbrachte Leistung.

(2) Ich habe nur die angegebenen Quellen und Hilfsmittel benutzt und mich keiner unzulässigen Hilfe Dritter bedient. Insbesondere habe ich wörtlich oder sinngemäß aus anderen Werken übernommene Inhalte als solche kenntlich gemacht.

(3) Ich habe nicht die Hilfe einer kommerziellen Promotionsvermittlung oder -beratung in Anspruch genommen.

(4) Die Bedeutung der eidesstattlichen Versicherung und der strafrechtlichen Folgen einer unrichtigen oder unvollständigen eidesstattlichen Versicherung sind mir bekannt.

Die Richtigkeit der vorstehenden Erklärung bestätige ich. Ich versichere an Eides Statt, dass ich nach bestem Wissen die reine Wahrheit erklärt und nichts verschwiegen habe.



München, den 02.05.2022