

Hunter Centre for Entrepreneurship

University of Strathclyde

**“Identity Change and the
Entrepreneurial Journey: A Case
of Art-School Graduates”**

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**Thesis submitted in accordance with the requirements for
the Degree of Doctor of Philosophy**

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ABSTRACT

Whilst many have addressed the question, it is still not clearly known how identity influences entrepreneurial behaviour. There is a need for research to look at the formation of entrepreneurial identity as a process – an important contribution considering identities and ventures both take time to form. This thesis will address this research demand by looking at entrepreneurship as a journey that individuals undertake and explore how this interplays with their identity.

Therefore, this thesis has 3 objectives: (1) to understand if and how the entrepreneurial identity changes throughout the entrepreneurial process and what triggers change; (2) to understand how entrepreneurs manage the performance of multiple identities and the relationship this has with the venture; and (3) to understand the temporal and processual development of identity and the relationship this has with venture development. By exploring these objectives this thesis aims to understand what the entrepreneurial identity is and how it is formed and enacted. This will advance the understanding of what drives entrepreneurs to develop ventures.

To achieve this, a longitudinal study on seven arts entrepreneurs was conducted, with data collection lasting between 12 and 18 months. Data was triangulated with media articles and participant diagrams. In total, 21 interviews were conducted, 61 media articles reviewed and 20 participant diagrams formed which allowed insights to emerge on the entirety of the entrepreneurial journey. Data was systematically analysed using an inductive approach, where aggregate themes emerged from the raw interview data by way of a data structure (Gioia, Corley, & Hamilton, 2012). Visual mapping strategies were also used to help generate theory from the raw data (interviews and participant diagrams) by way of venture timelines and process diagrams (Langley, 1999).

This research makes contributions to existing work on entrepreneurial identities. The concepts of role naivety and role defiance are introduced which can add to existing explanations on the challenges that entrepreneurs face during identity transition. Insight is also offered to literature debate on how identities effect entrepreneurial

behaviour by introducing a model which shows identity as both influencing and being influenced by venture development. This conceptual model of identity change for arts entrepreneurs is presented and fundamentally sees a process of identity disruption, reconciliation and affirmation which is mediated by venture activity and moderated by community identity forces. Additionally, insights are offered that contribute to wider entrepreneurship literature by showing how identity influences and forms different venture pursuits, namely arts-focused ventures and commercial-focused ventures. By looking at entrepreneurial identity construction as a process, this thesis has offered an explanation as to why some ventures scale and grow and why some do not.

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CHAPTER 1: INTRODUCTION

1.1 Thesis Overview

There is a growing line of scholarship that views entrepreneurship as an extension of one's identity (e.g., Cardon, Wincent, Singh, & Drnovsek, 2009; Fauchart & Gruber, 2011; Hoang & Gimeno, 2010; Shepherd & Haynie, 2009). This literature shows that identity can serve as a powerful element that drives entrepreneurial action (Leitch & Harrison, 2016). However, for scholars who are concerned with how ventures are developed, the process through which identity is formed and shaped and how this relates to the forming and shaping of the venture is relatively underexplored (Gioia, Patvardhan, Hamilton, & Corley, 2013; Leitch & Harrison, 2016).

In this thesis, the aim is to understand the progression of an individual's identity throughout the entrepreneurial journey. By seeking to understand the nature of different roles, how they are constructed, evolve, and how individuals manage their performance, insight can be given into the dynamic nature of entrepreneurial identity and how this, in turn, influences the venture. During the entrepreneurial journey the entrepreneur faces many (and often difficult) choices on which direction to take the venture. They face many challenges which can both impact their identity and the ventures development. This thesis explores the way they respond to these challenges and the relationship this has with the venture.

To begin with, this chapter focuses on giving a background on why it is important to explore entrepreneurial identity over time and why this is an important part of understanding the entrepreneurial journey. This chapter also focuses on stating the contributions that are made to existing literature on entrepreneurial identity construction and venture development by asking how identity changes as the entrepreneurial journey progresses.

Throughout this thesis, several key terms are used. These terms and their definitions are presented in *table 1*.

Table 1: Key Terms

Key Term	Definition
Venture	The business pursuit of an entrepreneur who starts, develops and maintains a product or service idea.
Entrepreneurial Journey	The events, challenges and decisions an entrepreneur navigates to take a venture from inception, through start-up, development to being established, or to exit, or to any other organisational form. The journey is the continuous process the entrepreneur goes through.
Venture Development	The decisions taken and activities that an entrepreneur does to build, organise and direct their business.
Role identity	A person's sense of who they are based on a specific role they perform (e.g., father).
Social identity (group identity)	A person's sense of who they are based on their group memberships (e.g., family member).
Self-identity (self-concept)	A person's overall sense of who they are.
Role (micro-role)	One role that is performed as part of a role identity (e.g., a father incorporates the role of a nurturer, provider, educator, etc.)
Entrepreneurial role	A person's sense of who they are based on a specific entrepreneurial role they perform.
Entrepreneurial identity	A person's overall sense of who they are as an entrepreneur.
Identity state	A person's overall sense of who they are at a given time.
Identity salience	The likelihood that an identity will be evoked in a specific situation.

1.2 Entrepreneurial Identity and Venture Development: Context & Importance

New ventures generally have limited resources, fluid identities, and low survival rates (Ambos & Birkinshaw, 2010). The decisions that entrepreneurs make at the start of the entrepreneurial process can have a long lasting impact on the venture (Eisenhardt & Schoonhoven, 1990; Stinchcombe, 1965). Identity theory shows that an individual's identity can shape their behaviour and decision-making (Burke & Reitzes, 1981).

Therefore, the entrepreneur's identity has the potential to shape entrepreneurial behaviour and the decision-making which will direct the ventures development. As an emerging field of research within entrepreneurship, identity theory has provided some promising insights into what causes individuals to act entrepreneurially. Obschonka, Silbereisen, Cantner, & Goethner (2015), for example, determine that self-identity has more predictive power for entrepreneurial intention than theory of planned behaviour. Research into identity has long been explored in the context of individual careers (e.g., Louis 1980; Hall & Mirvis 1995). However, it has recently emerged in the field of entrepreneurship as a way to explain the behaviours and outcomes of the entrepreneurial action process (Fauchart & Gruber, 2011). Research from Cardon et al. (2009) and Murnieks et al. (2014), for example, use the identity concept to explain how individuals experience passion for entrepreneurial activities at specific stages of the entrepreneurial process (opportunity recognition, venture creation, venture growth).

Research has mainly revolved around the 'founder' identity. Using a social identity perspective, Fauchart & Gruber (2011) find that different types of founder motivation shape key decisions in the creation of new ventures. Miller et al. (2011) argue that founder identity can impact the strategic behaviour of the venture. Powell & Baker (2014) discovered that founder identity impacts the entrepreneur's response to adversity. The different challenges that are faced when adopting entrepreneurial identities have also been explored. Shepherd & Haynie (2009), for example, explore identity conflict in a family business context. Hoang & Gimeno (2010) explore the impact of role novelty, conflict, centrality and complexity on an individual's ability to exit work roles and undertake founding activities.

Yet, despite the recent focus on entrepreneurial identity, there are still numerous research gaps. There is a need for research to explore identity across time. This will allow insights to emerge on causality (Murnieks et al., 2014), and allow insights to emerge on entrepreneurial role identities at different stages of the entrepreneurial process (Hoang & Gimeno, 2010). From this, previous insight into how entrepreneurial identity influences a ventures strategy, direction and performance can

be built upon (Fauchart & Gruber, 2011; Hoang & Gimeno, 2010; Powell & Baker, 2014).

There is also a need to conduct identity research within wider entrepreneurial contexts to generate a uniform understanding of the entrepreneur and the processes which influence venturing (Miller & Le Breton-Miller, 2011; Navis & Glynn, 2011; Yitshaki & Kropp, 2016). There is real value in exploring contexts where there is identity tension. One such context within entrepreneurship is the arts. Arts entrepreneurship, defined as the process that cultural workers undertake to create artistic and economic value, is scarcely looked at within entrepreneurship and management studies (Chang & Wyszomirski, 2015). This is particularly the case with studies that focus on the interplay of artistic and entrepreneurial identity. Problems with identity regulation between competing artistic and business identities and practices have already been well reported (Eikhof & Haunschild, 2007; Gotsi, Andropoulos, Lewis, & Ingram, 2010; Hackley & Kover, 2007). This is a context ripe for exploration into entrepreneurial identity change.

Therefore, to progress the field further, it is important to focus on how entrepreneurial identities are formed and change over time. Longitudinal studies in relation to entrepreneurial identity have created valuable knowledge into how identity is shaped over time (Lewis, 2015; Lundqvist, Middleton, & Nowell, 2015; Mathias, 2014; Powell & Baker, 2014; Powell & Baker, 2017; Werthes, Mauer, & Brettel, 2018). By focusing on the ventures developed by art school graduates post-founding, valuable insights can be given on how the individual identity develops with the venture. By looking closer at the challenges that entrepreneur's face when constructed their identity, more insight can be imparted on how ventures are shaped, developed and scaled.

1.3 Research Opportunity, Aims & Approach

Research into entrepreneurial identities, and the impact this has on motivation and behaviour, has gained some momentum within the last decade. Starting with Murnieks & Mosakowski (2007), the study of entrepreneurial identities has led to some interesting insight into entrepreneurial intentions (Obschonka et al., 2015),

motivations (Fauchart & Gruber, 2011), strategy (Miller et al., 2011; Powell & Baker, 2014), and the selection of opportunity (Jarvis, 2016; Mathias & Williams, 2017). So, what is next for the study of entrepreneurial identities? There is a plethora of different research avenues yet to be explored by entrepreneurship scholars. There is a need:

- To explore identity change across periods of time. Longitudinal designs will allow insights to emerge on causality – for instance, whether entrepreneurial identities are truly pathways for an entrepreneur’s passion (Murnieks et al., 2014).
- To use longitudinal research design to allow insight to emerge on entrepreneurial role identities at different stages of the entrepreneurial process – research is currently dominated at the new venture start-up/founding stage (e.g., Hoang & Gimeno, 2010).
- To explore how entrepreneurial identity can change during new venture development, and how this can influence venture strategy, direction and performance (Fauchart & Gruber, 2011; Hoang & Gimeno, 2010; Powell & Baker, 2014).
- To distinguish other roles that are important to the entrepreneur which can give a new perspective into the process of entrepreneurship (Murnieks & Mosakowski, 2007).
- To conduct studies on multi-level identity construction to explore the interplay of social and role identities and see how this effects new venture creation and development (Fauchart & Gruber, 2011; Mathias & Williams, 2017).
- To understand identity management strategies and how these influences the entrepreneurs decisions to add further identities and how this, in turn, influences the venturing process (Shepherd & Haynie, 2009a).
- To conduct research that strengthens the precedent that role identities influence entrepreneurial behaviour, as finding these direct causes furthers our understanding of the entrepreneurship phenomena (Alsos, Clausen, Hytti, & Solvoll, 2016; York, O’Neil, & Sarasvathy, 2016).

- To find out what type of behaviour is directed by identity, such as creativity, opportunity recognition and new venture development (Murnieks et al., 2014).
- To conduct identity research in wider entrepreneurial contexts to generate uniformity in our understanding of the entrepreneur and the decisions and processes which influence venture development (Hoang & Gimeno, 2010).

This thesis, therefore, aims to understand how entrepreneurial identity changes during the venture process. The first objective is to understand how the individual's entrepreneurial identity progresses and evolves (if at all). This is done by looking at the entrepreneurial journey and how the individual's identity develops with the venture. The different roles that they must fulfil to meet the demands of the venture as it develops are also explored. This leads to the first research question: *how does the entrepreneurial identity evolve throughout the entrepreneurial journey?*

The second objective of this thesis is to explore the nature of entrepreneurial role identities and how entrepreneurs manage them. Some entrepreneurs are required to adopt multiple roles that they need to perform, sometimes simultaneously. By understanding the nature of entrepreneurial role identities, how they are performed and how this influences the entrepreneur, insight can be given into how some identities are synchronous and why others are not. This leads to the second research question: *how do entrepreneurs manage the performance of multiple role identities?*

The third objective of this thesis is to understand the process through which entrepreneurial identity is constructed and shaped and the factors that influence this during the entrepreneurial journey. This objective explores how entrepreneurs react to identity challenges and what this means for the venture. Do certain reactions to identity challenges spawn different venture directions and owner decisions? This leads to the third research question: *what are the temporal and processual changes to entrepreneurial identity and what relationship does this have with the venture?*

To meet these objectives a longitudinal research design was planned. Participants were followed over periods of between 12 and 18 months. The primary form of data collection was semi-structured interviews at the beginning, middle and end of the study. Participants in the study also drew diagrams to express processes of change in their identity, identity construction and venturing. Secondary data was also utilised

from media articles to triangulate data. To support these main data sources, the researcher also paid attention to the social media of each company to keep up to date with events and decisions to discuss during interviews. This resulted in seven in-depth case studies of arts entrepreneurs with data from 21 semi-structured interviews, 20 supporting participant diagrams and 61 media articles. This painted a picture on how the entrepreneurial identity changes and arts ventures developed.

1.4 Contributions

In doing this, several contributions have been made to existing research on entrepreneurial identities. Contributions are made to existing literature that look into the challenges that entrepreneurs face during venture development and how this effects identity construction (Dobrev & Barnett, 2005; Dunn & Holtz-Eakin, 2000; Hoang & Gimeno, 2010; Murnieks et al., 2014). This thesis introduces the concepts of role naivety and role defiance, adding to existing factors that influence identity transition (e.g., role conflict, role novelty, passion, self-efficacy - Cardon et al., 2009; Hoang & Gimeno, 2010; Murnieks et al., 2014). Current literature is also extended by providing novel insight into how entrepreneurial identities evolve and interact with the venture (Cardon et al., 2009; Powell & Baker, 2014; Powell & Baker, 2017; Werthes, Mauer, & Brettel, 2018).

Contributions to prior work that attempts to classify the roles that entrepreneurs perform are made (Bredvold & Skålén, 2016; Cardon et al., 2009; Chen, Greene, & Crick, 1998; Fauchart & Gruber, 2011; Long, 1983; Wry & York, 2017). This is done by adding ‘creator,’ ‘multi-tasker,’ ‘delegator,’ and ‘overseer’ states that are assumed during the venture journey. This thesis extends this line of research by also exploring how these identity states shift and what triggers this change. This supports the notion that individuals have multiple entrepreneurial identities (e.g., Cardon et al. 2009) and not a singular entrepreneurial identity (Murnieks & Mosakowski, 2006); and how identities are typically relative (e.g., Navis & Glynn, 2011; Shepherd & Haynie, 2009b) and not normative (e.g., Brannon, Wiklund, & Haynie, 2013; Stinchfield, Nelson, & Wood, 2013).

This work also builds on prior research that examines the link between identity and entrepreneurial behaviour (Alsos, Clausen, Hytti, & Solvoll, 2016; Mathias & Williams, 2017; Newbery, Lean, Moizer, & Haddoud, 2018; Obschonka et al., 2015; Powell & Baker, 2017; York, O'Neil, & Sarasvathy, 2016). By introducing a model of identity change for arts entrepreneur's, contributions are made which shows the relationship between identities and venture with identity both influencing and being influenced by the development of the venture. This is done through a process of identity disruption, reconciliation and affirmation which is mediated by venture activity and moderated by community identity forces.

Contributions were also made to existing work on role performance and identity management (Ashforth, Kreiner, & Fugate, 2000; Eisenhardt & Schoonhoven, 1990; Pratt & Foreman, 2000; Shepherd & Haynie, 2009a; Sine, Mitsuhashi, & Kirsch, 2006). Here, the nature of entrepreneurial roles and the performance sequences are explored, building on previous strategies for managing role performance (Shepherd & Haynie, 2009a). Flexible, sequential and integrative strategies were introduced to show how entrepreneurs enact multiple roles.

Additional contribution is made to wider entrepreneurship literature by showing how identity influences and forms different venture pursuits, namely arts-focused ventures and commercial-focused ventures. This offers insight into work that investigates the interplay between cultural work and entrepreneurship (Alvesson & Willmott, 2002; Eikhof & Haunschild, 2007; Eikhof & Haunschild, 2006; Gangi, 2015; Hackley & Kover, 2007; Hausmann & Heinze, 2016; Michlewski, 2008; Werthes et al., 2018); and extends work that looks to capture a wider understanding of entrepreneurship (Birley & Westhead, 1994; Bredvold & Skálén, 2016; Carter, Tagg, & Dimitratis, 2004; Gartner, Mitchell, & Vesper, 1989; Kunkel, 2001; Nelson et al., 2016; Wry & York, 2017). Lastly, this work supports the notion that entrepreneurial identity should be included in discussions on what determines venture growth (e.g., Ambos & Birkinshaw, 2010; Baum, Locke, & Smith, 2001).

1.5 Structure of Thesis

This thesis is structured as follows:

In *chapter 2* a review of the literature is presented. Drawing from social psychology literature, this review focuses on the main theoretical perspective drawn upon in this study – role identity theory. This is compared with social identity theory to highlight a multi-level approach to identity construction taken for this study. Next, a review of entrepreneurial identity research is conducted and the different perspectives that entrepreneurial researchers explore identity through, is highlighted. A review of research that focuses on identity transition is given, looking at research from both organisational behaviour and entrepreneurship. This is followed by a presentation of the different factors that influence entrepreneurial identity construction and a conceptual overview of the literature is presented. Research that looks at venture development is then explored and a summary of literature that looks at internal organisation of new ventures. This includes insight into how roles are managed internally. Finally, the literature review is concluded by looking at the research questions formulated for this study.

Chapter 3 details the methodological approach that was taken. The philosophical perspective is highlighted with ontological, epistemological and methodological assumptions that correspond with the social constructionist perspective. Information about the sampling approach and data collection are given. The systematic approach to analysing inductive data using visual maps and data structures is also detailed before the ethical considerations for this thesis are explained.

Chapter 4 presents the research analysis and findings for the first research question by exploring the progression of entrepreneurial identity during the venture journey. This chapter starts with an explanation as to how data was analysed for this specific research question before a detailed accounts of the seven art school graduates are presented which provide information on their ventures, social surroundings and role development. Then a cross-case analysis of key information is presented. This is followed by cross-case analysis of role progression, identity shifts and triggers to address the first research question. This chapter is then summarised with a conceptual overview.

Chapter 5 presents the research analysis and findings for the second research question by exploring the performance of multiple roles, and how entrepreneurs manage to

enact these. The chapter starts with an overview of the data analysis process and a presentation of each cases role performance. Then cross-case examination of the nature of roles and the strategy for their performance is presented.

Chapter 6 presents the research analysis and findings for the third research question by exploring the process through which entrepreneurial identity changes and how this influences the venture. The chapter starts by detailing the data analysis process and presents the data structure. Then the concepts and factors that shape identity during the venture process are explored in turn.

Chapter 7 presents the discussion for this thesis. First, the conceptual model that explains the process of entrepreneurial identity change during venture development is offered. Then, the findings that are presented in the data analysis chapters are summarised and compared with existing literature, with three main propositions offered to further entrepreneurial identity research.

Chapter 8 concludes this thesis. The limitations of the study are stated and future research directions are suggested to address these. The contributions that this thesis makes to literature are also stated and recommendations for practice and policy are offered.

CHAPTER 2: LITERATURE REVIEW

2.1 Chapter Overview

The concept of identity has only recently come to the attention of scholars working in entrepreneurship (e.g., Fauchart & Gruber, 2011; Leitch & Harrison, 2016; Navis & Glynn, 2011), despite being prevalent in contemporary social sciences for some time (e.g., Burke & Reitzes, 1981; Burke & Tully, 1977; Stryker, 1968). Identities are a ‘primary source of motivation for human behaviour’ (Leitch & Harrison, 2016: 177), which makes research within an entrepreneurial context important. This chapter aims to explore the current literature that gives insight into how an individual’s identity can influence the entrepreneurial journey.

First, this chapter draws from social psychology and sociology literature to provide a detailed overview of identity theory. A comparison of role identity theory and social identity theory is also presented as it is important to understand the similarities and differences between them when building knowledge that covers multiple levels of identity construction. Second, current identity work within the field of entrepreneurship is reviewed to give an understanding of current entrepreneurial identity concepts. This includes a review of arts, creative and cultural entrepreneurial identity. A review of the assumptions that are taken when constructing knowledge on entrepreneurial identities is also presented to clarify the different perspectives from which identity work can be viewed. Third, the current models of identity construction are presented, drawing from entrepreneurship and organisation behaviour literature. Fourth, the different challenges that individuals face when constructing identity and the factors that influence this are explored, again drawing from both entrepreneurship and organisation behaviour literature. Fifth, a review of venture development literature is presented and includes a look at internal venture and role development and management. This chapter is then brought to a close with the presentation of the research questions used for this study.

2.2 Identity Theory

2.2.1 Identity Theory: Meaning, Orientation and Application

“An identity is like a compass helping us steer a course of interaction in a sea of social meaning” (Burke & Reitzes, 1991: 91)

‘Identity’ is the meaning individuals attach to themselves (Gecas, 1982). Beginning from Mead's (1934) classification that the individual is reflexively aware of itself through interaction with other people. Identity theory shows the categorisation of the self as an occupant of a role and its performance (Burke & Tully, 1977). An individual will adopt a certain role to give meaning to their existence and form part of their self-identity. This is done through naming roles which evokes meaning and behaviour expectation within an individual's social interaction (McCall & Simmons, 1978). As such, an individual will be motivated to display behaviour that is standardised within certain roles and be expected to perform the behaviour associated with the role (Burke & Reitzes, 1981; Burke, 2003). Therefore, individuals are motivated to engage in activities if they verify important self-conceptions about themselves (Stryker, 1968; Stryker & Burke, 2000).

In the concept of identity theory, the self is reflexive. That is, individuals classify themselves in particular ways through identification (McCall & Simmons, 1978), and through the process of identification an identity can be formed. To create the overall self-identity an individual will adopt a number of different roles in order to confirm social categorisation and identify their place within a social setting (Burke & Reitzes, 1991; Stryker, 1980). Identity theory gives meaning to the individual's existence.

The central argument conveyed by the likes of Burke & Tully (1977), Burke (1980), McCall & Simmons (1966) and Stryker (1968) is that individuals are motivated to perform in ways that reinforce, support and confirm their self-identity. The self-identity demands certain behaviours to be adhered to and the performance of these behaviours reinforces and supports the conception of the self-identity (Burke, 1980). When enacting roles, the process is the same. The self-identity will demand that certain

roles be performed, whilst the performance of these roles will reinforce and strengthen the importance of these as part of the self-identity.

Identity theory dictates that all identities begin as social roles. An individual will observe the role being performed and learn what is required to perform by viewing how society interprets that social role. New identities begin as claims that must be socially legitimated through interaction with role set members (Goffman, 1959). When the role is internalised as part of the individual's cognitive schema then it forms part of the overall self-identity. That being said, identities are not simple monolithic constructs and are composed of many intricate factors (Murnieks et al., 2014). The self-identity is composed of multi-faceted identities which are organised in terms of strength. The stronger and more important an identity is to the individual, the more salient and central this role will become to the self-meaning (Burke & Reitzes, 1981; Burke, 1980).

Many theorists concern themselves with what brings an identity to fruition and what makes an individual commit to a certain identity (Stryker & Serpe, 1994). This is because the more commitment an individual has to a role identity the more subjective meaning goes into that role (McCall & Simmons, 1966; Stryker, 1980). It is thought that the meaning of an identity is increased when the individual benefits materially by external rewards (e.g., money, prestige - Burke & Reitzes, 1991). Commitment is related positively to the hierarchical ordering of identities and the frequency of role performance. Commitment to an identity creates consistent links of activity – the more commitment to an identity the more consistently the individual displays the activities associated with the specific role (Becker & Carper, 1956).

A role identity is regarded as salient when it is more representative of the self and becomes a significant part of the self-definition (Callero, 1985; Hoang & Gimeno, 2010). A central role identity reduces the need to validate other identities in social interaction, decreasing the potential for inter-role conflict (Burke, 2003). Individuals experience positive emotion when their behavioural engagement maintains and enhances their salient identity (affect control theory - Burke & Reitzes, 1991).

New roles require new skills, behaviours and attitudes and as a result they produce fundamental changes in self-definition (Becker & Carper, 1956; Schein, 1978). With

experience, an individual increases their understanding of a role and refines who they want to be in that role (Bandura, 1977; Ibarra, 1999). Then, the individual will adapt aspects of their identity to accommodate these role demands. This creates a negotiated adaptation to the identity (Nicholson, 1984). Current theories of adaptation suggest an iterative process in which sense-making, action and evaluation tasks are regulated by an interplay of internal and external influences (Ibarra, 1999). External influences include job requirements, socialisation practices and available role models (Van Maanen & Schein, 1979). The internal influence is an assessment of provisional self by comparison to the ideal self.

Looking at entrepreneurship using a social psychology lens is very beneficial for our understanding of entrepreneurship. Considering entrepreneurial activity is enriched with meaning and identities that are a primary source of motivation, identity theory provides insight into what drives individuals to engage in venturing activities (Leitch & Harrison, 2016). Within entrepreneurship literature researchers have looked at identity from a role identity and a social identity perspective. Each predicts entrepreneurial behaviour in different ways so it is important to understand the similarities and differences in the two perspectives.

2.2.2 A Comparison between Identity Theory and Social Identity Theory

For some time, there has been conflict amongst identity researchers on the distinction of identity theory and social identity theory. It is important to understand the difference between identity theory and social identity theory as each theory dictates behaviour in slightly different ways. This is particularly crucial in multi-level studies of identity construction which builds insight based on the influences at both individual and group level. Social identity theory deals with the structure and function of identity as it relates to an individual's social relationships and membership in groups or social categories (Fauchart & Gruber, 2011). This is done through symbolic interaction with others, which allows individuals to make social comparisons and associate significant emotion and value to certain group memberships (Tajfel & Turner, 1979). On the other hand, role identity theory deals with the structure and function of identity as it relates to a role. There is a lot of overlap and confusion between the two theories, and although

complimentary, they must not be confused as each has different meanings and predicts behaviour in different ways.

Both theories address the nature of self as both instituted by society, but maintained as autonomous to society. That is, while identities are associated with an individual, they are created and maintained through interaction within social structures (Stryker, 2008). Both perspectives also view the self as formed from multiple identities that reside in confined practices, such as group norms (social identity theory) or roles (identity theory) (Hogg, Terry, & White, 1995). In terms of the motivational underpinnings of both social identity theory and identity theory, Stets & Burke (2000) regard group and role identities as motivated by self-esteem, self-efficacy, self-consistency and self-regulation.

Stets & Burke (2000) highlight these similarities in both and present a set of compelling arguments to distinguish between the two theories (*for an overview, see table 2*). The first criteria show similarities in the base of identity: identity theorist's look at identity in terms of roles, and social identity theorist look at identity in terms of groups. The differences extend from this foundation.

Social identity theory tells us that there is uniformity of perception amongst group members (Abrams & Hogg, 1988). The individual perceives themselves to be prototypical in the group. Therefore, in-group homogeneity is strong, with the individual being attached to the group regardless of individual connections (Brewer, 1991; Hogg & Hardie, 1992). Role identity tells us that there is a difference in perception that accompanies a role when relating to counter-roles. Individuals do not perceive themselves to be like those with whom they interact with. Therefore, roles are negotiated and attachment to a collective of people occurs when different but interrelated behaviours are negotiated so that an individual's role identity is verified (McCall & Simmons, 1978). Individuals possess a need to feel competent (Deci & Ryan, 2000), and verification of an identity satisfies this need (Burke, 1991). As a result of this, role identity shows a self-verification process in which individuals see the self in terms of the identity standard (Burke, 1991); whereas social identity theory shows a depersonalisation of the self as an embodiment of the in-group (Turner, Hogg, Oakes, Reicher, & Wetherell, 1987).

In both social identity theory and identity theory the term salience is used to indicate the activation of an identity in a situation. However, how these identities activate differs between the two theories. Within identity theory it suggests that commitment to a certain role identity will lead to it being affirmed within a social situation over another, less affirmed role identity. This is done through either one of two processes (Stryker & Serpe, 1994). The first process relates to the number of persons to whom one is tied through an identity. The greater the embeddedness of the identity in a social structure the more likely the identity will be activated in a situation, therefore the stronger the commitment and the greater the salience. The second process relates to the strength of social ties to others through an identity. The stronger a tie is to others through an identity (i.e., how central the identity is to self-concept) leads to more salience. Therefore, identity theorists anticipate that identity salience is a pre-cursor for activation – the more salient an identity is, the more likely it will be played out in a situation. Within social identity theory, theorists have tended to merge the concepts of activation and salience (Stets & Burke, 2000). The activation of a group identity occurs when individuals identify with these groups to achieve personal and social goals (Oakes, 1987).

Even though these theories have differences in how they are perceived, activated and enacted they have both generated interesting insight into entrepreneurship (e.g., Cardon et al., 2009; Fauchart & Gruber, 2011). Furthermore, when talking about holistic identity make-up (overall self-concept) it is important to understand that both social and role identities act as forces which guide individuals. Therefore, it is important to consider identity construction at multiple levels.

Table 2: Comparison of Social and Role Identities

	<i>Social Identities</i>	<i>Role Identities</i>
<i>The basis of the theory</i>	Identity in terms of groups/categories who believe they hold common social identification or membership of the same group. Social categories are part of a structured society and only exist in relation to other contrasting categories (Abrams & Hogg, 1988).	Identity in terms of roles and the incorporation of the behaviour and meaning associated with the role and its performance (Burke & Tully, 1977).
<i>How the individual is perceived</i>	Uniformed perception, the individual is attached to the group regardless of individual connections (Abrams & Hogg, 1988). Only the actor's perceptions and actions are directly involved. Group members act in unison as they all have the same perceptions (Turner et al., 1987).	Difference in perception, the individual does not perceive themselves to be similar when relating to individuals in counter-roles (McCall & Simmons, 1966). Other individuals who portray counter-roles are involved in the performance of identities (Burke, 1980; Burke & Reitzes, 1991).
<i>How the identity becomes salient</i>	A salient identity is the activation of an identity in a situation. Salient identities function to increase the identification of group membership through perception and behaviour (Oakes, 1987).	The probability an identity will be activated in a situation (Stryker, 1980).
<i>How the identity is activated in social situations</i>	Activated when identifying with a group will achieve personal and social goals (Oakes, 1987).	The strength or commitment of an identity over another. The more salient an identity the more likely it will be played out in a situation (Stryker & Serpe, 1994). As individuals hold multiple identities, the salience hierarchy addresses which role a person will enact in a situation when multiple-roles are appropriate (Stryker, 1968; Thoits, 1983).

<p><i>The cognitive process of the identity</i></p>	<p>Depersonalisation of the self, the individual is seen as an embodiment of the group and not a unique individual (Hogg et al., 1995; Turner et al., 1987).</p> <p>The individual will act in accordance with the norms of the group membership (Reicher, 1987; Terry & Hogg, 1996).</p>	<p>Self-verification process in which individuals compare themselves to the identity standard (Burke, 1991).</p> <p>Roles are negotiated so that an individual's role identity is verified from a collective of people (McCall & Simmons, 1966).</p>
<p><i>The motivation to act upon an identity</i></p>	<p>Individuals enhance self-evaluation as group members by behaving in ways to increase in-group behaviour relative to the out-group (Turner et al., 1987).</p> <p>Increase in self-worth dependant on the acceptance of the individual as a member of the group (Ellison, 1993).</p>	<p>Individuals act to keep perceptions of themselves in the situation consistent with their identity standard Burke & Stets, 1999).</p> <p>The greater the commitment and salience, the more effort went into enacting the role (Stryker & Serpe, 1994; Stryker, 1980).</p>

2.2.3 Multi-Level Identity Construction

Role identities and the identity construction process may be shaped by the factors described by both social identity theory and identity theory (Ashforth, 2000). Recently, scholars have called for integration of complimenting insights into both (Stets & Burke, 2000; Thoits & Virshup, 1997). Integrative theory developed by Ashforth (2000), for example, moulds the two by suggesting both can apply to some types of role. Powell & Baker (2014) also suggest social identities create aspirations for founders to run their ventures in ways that create ‘role identities.’

Social identity and role identity theory can be viewed as complimentary and integrative. Holistically, identity refers to the various meanings attached to a person by the self and others (Gecas, 1982). These meanings are based upon both social roles and group memberships (social identities) as well as the personal and character traits they display and others attribute to them based on their conduct (personal identities) (Ashforth & Mael, 1989; Gecas, 1982). Therefore, identities are complex structures and have the potential to be multifaceted and layered. Essers & Benschop (2009), for example, studied Muslim women founders in the Netherlands who constructed identities as an intersection of religious, ethnic and gender identities (interplay of group identities). Likewise, Iyer (2009) describes founding a venture for Indian women (gender as a group identity) as a way to transgress socially provided roles (gender as a role identity).

Within both identity theory and social identity theory, identities are constructed and negotiated within social interaction (Goffman, 1959; Mead, 1934). This is done by observing one’s own behaviour as well as the reactions of others, who accept, reject, or renegotiate these public images which maintains or modifies private self-conceptions (Swann, 1987). Stets & Burke (2000) suggest a complete theory of the self would consider both the role and the group bases of identity, as well as identities based in the person that provide stability across groups, roles, and situations. Merging identity theory with social identity theory will yield a stronger social psychology that can attend to macro and micro level social processes that influence entrepreneurship. It is important to look at the interplay between group, role and personal identities.

These different identities overlap – which can reinforce and constrain the activation of identity in different entrepreneurial situations.

Identities can be captured at multiple levels of analysis, which typically refers to personal, relational and collective self-concepts (Brewer & Gardner, 1996; Brickson, 2000; Johnson, Chang, & Yang, 2010; Johnson & Chang, 2006). Brewer & Gardner (1996) classify the self-concept across these three levels and show how at each of these levels the self-concept is captured in different ways (*table 3*). They present three fundamental dimensions of meaning that define an individual's self-concept.

The basis of analysis and frame of reference dimensions represent how the self-concept is socially compared by showing how individuals evaluate who they are and whom they evaluate their selves against. The personal self-concept is evaluated in relation to personal traits and characteristics against comparisons with relevant others (role models). The relational self-concept is defined through relationships with others and evaluated by the appropriateness of role behaviour. The collective self-concept is defined through intergroup comparisons and by evaluation against the intergroup prototype.

The third dimension that captures the self-concept is the basic social motivation which dictates the goals of social interaction. At the individual level, the comparison of interpersonal relationships is guided by self-interest. At the interpersonal level, reflection upon a role someone plays in a relationship is guided by mutual concerns about the other. At the group level, interaction and comparison with the in-group is guided by collective welfare. These three dimensions have been used to capture who the entrepreneur is by understanding what their motivation to start a business is, how they evaluate their efforts and with whom they compare themselves (Alsos et al., 2016; Fauchart & Gruber, 2011; Gruber & MacMillan, 2017).

Table 3: Brewer & Gardner's (1996) Levels of Representation of the Self

<i>Level of Analysis</i>	<i>Self-concept</i>	<i>Basis of analysis</i>	<i>Frame of reference</i>	<i>Basic social motivation</i>
Individual	Personal	Traits	Interpersonal comparison	Self-interest
Interpersonal	Relational	Roles	Reflection	Others benefit
Group	Collective	Group prototype	Intergroup comparison	Collective welfare

2.2.4 Sociocultural Linguistic Perspective on Identity

The sociocultural linguistic perspective of identity¹ offers a different approach to identity construction from role identity theory and social identity theory. Originating from the field of sociolinguistics, this analysis of identity is established by linguistic interaction and forms identity at the intersection of language, culture and society (discursive identity work) (Bucholtz & Hall, 2005). The primary difference is that discursive identity work argues that identity *'is a relational and socio-cultural phenomenon'* that manifests in *'local discourse contexts of interaction.'* Role identity theory and social identity theory perceive identity as a structure *'located in the individual psyche or in fixed social categories'* (Bucholtz & Hall, 2005: 585-586).

Ontologically, this approach views identity as always in the process of becoming (Down & Giazitzoglu, 2014; Giddens, 1991). According to Alvesson, Ashcraft, & Thomas (2008: 6) identity is a *'temporary, context-sensitive and evolving set of constructions, rather than a fixed and abiding essence.'* From this, perspectives can emerge that look past the positivist understanding of entrepreneurship as a static model and detail how entrepreneurs can achieve a sense of self using entrepreneurial narratives which are constantly shaped via interaction (e.g., Down & Warren, 2008).

There are core principles that distinguish identity theory from role or social identity theory. First, the discursive identity approach is based on a primary principle that identity is the product rather than the source of linguistic practices and is not a primarily internal psychological phenomenon. Second, identity is viewed to be

¹ Also referred to as *'discursive identity'* or *'identity work.'*

constructed through the concept of indexicality – the creation of semiotic links between linguistic forms and social meaning which ‘*occur at all levels of linguistic structure and use*’ (Bucholtz & Hall, 2005: 594). Third, identity is thought to stem from several overlapping relations as opposed to group membership or through role enactment.

This research stream has developed some interesting insights into entrepreneurial identity and how it is shaped by discourse. Down & Warren (2008), for example, detail how clichés and metaphors shape weak entrepreneurial identity. Downing (2005) shows how interaction between entrepreneurs and stakeholders can shape the co-production of individual, collective and organisation identity, over time, using narrative and dramatic processes. Cohen & Musson (2000) show how everyday enterprise discourse can shape individual identity, even if they feel unaffected by the values and claims and do not take the enterprise culture seriously.

This approach rather negates any individualistic aspects of identity construction as it promotes identity as entirely shaped through social interaction. This differs from role identity theory which promotes a unique performance of a role and social identity theory which promotes a uniformed identification with a group of like-minded people. These approaches to identity construction are grounded through the core beliefs, morals, values and motives of the individual. This in turn influences the commitment and salience of certain identities that are then affirmed via social interaction. Discursive identity work shows identity at any given time as a product of relational interaction and the discourse which is being used – this presents identity as more malleable than either role identity or social identity theory.

Role identity theory and social identity theory also show how identity drives behaviour – including who individuals interact with to affirm identity. This is a fundamental difference as language, culture and society are elements that shape already existing identity – passion, belief, action and experience form the actual self-identity. Whilst discursive identity can be used to understand how external agents perceive someone else’s identity, exploring the core values and beliefs of entrepreneurs requires acknowledgement of the deep-rooted psychological processes. This in turn gives a more thorough understanding of how identity is shaped and how this drives behaviour

2.3 Entrepreneurial Identity

Early research into the role of the entrepreneur was generic and lacked in the conceptualisation of identity theory. Focus typically stemmed from a role-task approach to entrepreneurship (e.g., Chen et al., 1998). Long (1983) presented entrepreneurship as a process, and the entrepreneur as an individual with a collection of skills and competencies. Miner (1990, 1993) presented a role motivation theory, in which an entrepreneur had certain role requirements to fulfil that are inherent with the task of an entrepreneur (e.g., personal innovation, self-achievement). There are also problems that are associated with entrepreneurship, which an entrepreneur is expected to overcome (e.g., the development of financial systems and internal controls, attracting capable personnel - Kazanjian, 1988). These were summarised into six entrepreneurial roles (or sub-roles) by Chen et al., (1998): the innovator, the risk taker and bearer, the executive manager, the relation builder, the risk reducer and the goal achiever.

However, the early conceptualisations of the entrepreneurial identity has come under scrutiny in more recent research. Deeper exploration into identity has found that entrepreneurs are not homogenised groups but are uniquely embodied individuals (Kasperova & Kitching, 2014), where self-identity is built at the intersection of various social identities including gender, class, race and place (Gill & Larson, 2014). Cardon et al. (2005) and Murnieks & Mosakowski's (2007) early work started to generate some momentum in the research area when they started theorising about the importance of affect in forming entrepreneurial role identities.

Within entrepreneurship and management, the identity theory perspective tells us that individuals have passion for set roles (Cardon, Wincent, Singh, & Drnovsek, 2009; Murnieks et al., 2012), which can predict entrepreneurial effectiveness (Hoang & Gimeno, 2010). Within a larger career context entrepreneurial identities belong to a sequence of work roles (Carroll & Mosakowski, 1987), which are distinctive from roles that are adopted in other parts of an individual's life (e.g., home, family, social - Ashforth, Kreiner, & Fugate, 2000). It is possible to distinguish four main role identities that are distinctive along career progression: a work-related identity within an organisation (e.g., managerial) (Dutton, Roberts, & Bednar, 2010), an inventor

identity (Cardon et al., 2009), a founder identity (Cardon et al., 2009; Fauchart & Gruber, 2011; Hoang & Gimeno, 2010), and a developer identity (Cardon et al., 2009) (*a summary of these role identities is presented in table 4*). Research that focuses on entrepreneurship as part of career progression is predominately theoretical, with work-related and founder identities taking precedence over research into other role types.

There are numerous role identities within an organisational environment². In the career context, an individual will progress by adopting new work roles (e.g., entrepreneurial founder) to replace a previous work role (e.g., one within an organisation - Hoang & Gimeno, 2010). As such, multiple role identities and sub-roles exist within management research (for example, the managerial role - Greenhaus & Beutell, 1985). The organisational identity work is important within the context of this study as it is a ubiquitous domain for nascent entrepreneurs. The work role is a salient source of meaning and self-definition for individuals (Ashforth & Mael, 1989; Stryker & Serpe, 1994), and form, transform and modify how they define themselves within the workplace (Ibarra, 1999). Workplace roles are created in relationships and interaction with others (Dutton & Ragins, 2007; Gecas, 1982), which makes the workplace a central domain for constructions of the self (Dutton et al., 2010). For example, an individual in a managerial role may adopt the role of a boss in lieu of a subordinate, the role of a subordinate in lieu of their own boss, and the role of a co-worker amongst peers.

The founder role identity is considered similar to that of a managerial role, in that it involves skills such as marketing, management and financial control (Chen et al., 1998). Interestingly, a venture can be used as a vehicle in which a founder affirms and defends their identity (Powell & Baker, 2014). Cardon et al., (2009) define the founder as having a passion for establishing a venture, commercialising and exploiting opportunities. Numerous entrepreneurial scholars have researched the skills and competencies that are required to exploit opportunities and form a business. For example, self-assessment and self-targeted reflection are important activities in the early stages of founding (Carter, Gartner, Shaver, & Gatewood, 2003). Recent focus on the founder role identity suggest that founders role definitions vary widely – the

² Among management scholars the identity concept is best known as an organisational identity (Albert & Whetten, 1985), or a corporate identity (Cornelissen, Haslam, & Balmer, 2007).

role is a composite of multi-dimensions (Hoang & Gimeno, 2010). This in return influences identity complexity. A role identity with a few, undifferentiated dimensions has low identity complexity. A role identity with many, differentiated dimensions has high identity complexity. Identity centrality indicates the strength and attachment to the founder role, this generates higher levels of passion for the role which allows the individual to invest more time in building the venture (Murnieks et al., 2014). This also reduces the levels of anxiety experienced with role novelty and conflict (Hoang & Gimeno, 2010).

Research into the founder identity, from a social identity perspective, shows the emergence of a typology of three types of new venture creators. This perspective provides insight into key social aspects of the self-concept, such as basic social motivations individuals receive when engaging with others (Brewer & Gardner, 1996). This is important, as from the social identity perspective, venture creation is a social activity from which organisations are socially constructed (Whetten & Mackey, 2002). As such, Fauchart & Gruber (2011) were able to capture the fundamental differences between the motivations of entrepreneurs who create ventures out of economic self-interest and those who set-up ventures out of concern for community, political, social, or environmental agenda. The typology provides different motivations for creating ventures: (a) *Darwinians* aim to maximise profit and money making potential; (b) *Communitarians*, aim to develop their communities with their ventures; and (c) *Missionaries*, believe they can bring powerful and valuable change to society through the creation of their venture (*for more detail on these founder identities please refer to table 4*). These identities allow for certain strategic actions to be implemented. For example, Darwinian founders pursue diversification opportunities much more than communitarians. As such, these socially created identities motivate the founders to follow the business principles associated with these three categories.

Research into family business founders and lone business founders has given rise to variation on the role identity of the founder as proposed by Cardon et al., (2009). The lone founder, who is influenced by a large range of market-orientated stakeholders, embraces growth strategies (developer role identity). Similarly, the family founder is influenced by growth strategies as well as family stakeholders, which leads to assuming the role identity of a family nurturer (Miller et al., 2011). This is argued to

be because these entrepreneurs failed to distinguish among the social contexts of different types of owners and executives and the effect this will have on the role identity. These variations in founder identity give rise to the importance of social context, that is, role identities are consistent with group norms (Ashforth & Mael, 1989; Stryker, 1980).

Identity has been used to find insight into other types of entrepreneurship and venture models. Wry & York (2017), for example, use an identity based approach to form a typology of social enterprises. They detail how entrepreneurs adopt single identity as either a social or commercial ventures, a hybrid identity by combining the values of both or a fluid identity, where commercial or social principles are enacted based on the situation. Similarly, Bredvold & Skålen (2016) look at the interplay of life and commercial orientated goals and how this influences the development of tourism businesses. Nelson et al., (2016) explain how entrepreneurship forms in different way by looking at the co-operative business model. They theorise on how establishing legitimacy amongst varied audiences leads to the construction of the ventures identity.

To summarise, numerous entrepreneurial role identities have been proposed. Some studies argue for a singular salient entrepreneurial identity (Murnieks & Mosakowski, 2007); whilst some argue for a singular role identity with a series of sub-roles that are enacted (Chen et al., 1998). Fauchart & Gruber (2011) present an archetypal social identity in which individuals identify with; whilst others argue that there are multiple salient entrepreneurial role identities, with passion and centrality depicting which role is enacted in certain situations (Cardon et al., 2009; Hoang & Gimeno, 2010). What is clear, and will now be looked at in the next part of this section, is that the assumptions that underline identity research need to be made clear as entrepreneurial identity is multi-layered and heterogeneous.

Table 4: Review of Social/Role identities, Features, Skills and Meanings

	<i>Social/Role identity Description</i>	<i>Features, skills and meanings</i>
<i>Generic Entrepreneurial Role identity</i>	A singular salient identity (Murnieks & Mosakowski, 2007), in which an entrepreneur is an individual with a collection of competences, capacities and skills. The role of the entrepreneur is to overcome common problems that are associated with entrepreneurship. The individual enacts the role of an entrepreneur via a collective of sub-roles (Chen et al., 1998).	<p>The entrepreneur has three main capabilities: the ability to take on uncertainty and risk; complementary managerial competence; and creative opportunism (Long, 1983).</p> <p>Five role prescriptions that characterise the task required by an entrepreneur: self-achievement, avoiding risks, feedback of results, personal innovation, and planning for the future (Miner, 1990, 1993).</p> <p>The tasks that an entrepreneur must be competent at are: developing organisational systems, sales/marketing, people, production, strategic positioning, and external relations (Kazanjian, 1988).</p> <p>Six entrepreneurial roles: innovator, risk taker and bearer, executive manager, relation builder, risk reducer and goal achiever (Chen et al., 1998).</p>
<i>Managerial Role identity</i>	A role associated with the internal management of an organisation.	<p>Managers must be seen as knowledgeable, authoritative and ‘in control’ (Watson, 2008).</p> <p>Managerial role identity requires the core features of self-reliance, emotional stability, aggressiveness and objectivity. Peripheral features may include intelligence and charisma (Greenhaus & Beutell, 1985).</p>
<i>Inventor Role identity</i>	A role associated with the entrepreneurial goal of opportunity recognition. The role depicts passion for activities involved in identifying, inventing and exploring new opportunities (Cardon et al., 2009).	Seeking out new ideas, engaging in new product development, searching for market-disruptive opportunities (Cardon et al., 2009).

<i>Founder Role identity</i>	A role associated with the entrepreneurial goal of venture creation. The role depicts passion for activities involved in establishing a venture for commercialising and exploiting opportunities (Cardon et al., 2009).	Assembling resources that are necessary to create a business – including: financial, human and social capital (Cardon et al., 2009). Knowledge, cognitive skills, task-relevant abilities and social ties are key facets that increase identification and exploitation of opportunities (Hoang & Gimeno, 2010; Shane & Venkataraman, 2000). Self-assessment and self-targeted reflection are important activities in the early stages of funding (Carter et al., 2003).
<i>Developer Role identity</i>	A role associated with the entrepreneurial goal of venture growth. The role depicts passion for activities related to nurturing, growing, and expanding the venture once it has been created (Cardon et al., 2009).	Market development, attracting new customers, financial growth, value creation and appropriation (Cardon et al., 2009).
<i>Darwinian Social-Identity</i>	The founder focuses on making profit and accumulating personal wealth.	Aim to establish strong and profitable ventures by adopting a professional approach to creating a venture by applying solid business principles. Focus on creating competitive advantage by differentiating from competing ventures. Focus on cost-effective, mass production methods and protect their production processes and designs (Fauchart & Gruber, 2011)
<i>Communitarian Social-Identity</i>	The founder focuses on developing their community and achieving recognition by their peers.	Use highly individualised artisanal production methods and pay a great deal of attention to production. Aim to provide high quality products and customer care, with high emotional attachment to other in-group members. Believe preventing others from using their ideas (e.g., design) may prohibit progress in their field (Fauchart & Gruber, 2011)

<i>Missionary Social-Identity</i>	The founder believes that they can bring powerful change to a society by creating a venture as a political platform for their beliefs.	Believe actions positively affect the well-being of others, as such, act in empathetic, responsible and transparent ways. View the way they run a business as a role model to society. They have a holistic understanding of what it means to be a responsible producer. Use suppliers with the same world views and principles. They invest in long-term relationships (Fauchart & Gruber, 2011).
<i>Family Founder Identity</i>	A role associated with nurturing the family with conservation strategies to growth (Miller et al., 2011)	Archetypal family desires and aspirations create care for the family by providing security, rewards from the firm and preserving the company for later generations (Miller, Le Breton-Miller, & Lester, 2010). They seek to stabilise cash flows, and limit the capacity to assume risk by avoiding speculative long term initiatives and investments (Bertrand & Schoar, 2006; Harrigan & Porter, 1983).
<i>Lone Founder Identity</i>	A role associated with adopting growth entrepreneurial identities (Miller et al., 2011)	Influenced by the popular portrayal of entrepreneurs – who is seen as an economic force, business builder, innovator, risk-taker, and virile competitor (Loasby, 2007; Miller, 1983). Themes centre on commercial venture and innovation, market opportunities and competition, and above all, capital gains and growth (Thornton, Jones, & Kury, 2005).

2.3.1 Creative, Cultural and Arts Entrepreneurial Identity

Entrepreneurial endeavour can support the creativity and autonomy of artists and can be regarded as a vehicle in which artists can create sustainability for their artistic practices (Chang & Wyszomirski, 2015; Essig, 2015). As such, entrepreneurial pursuit and artistic pursuit can be regarded as harmonious (Gangi, 2015). Arts entrepreneurship is regarded as the process that cultural workers undertake to create artistic and economic value (Chang & Wyszomirski, 2015). Typically, studies on arts and craft makers are included within wider studies of the creative industries – which include advertising, architecture, industrial design, fashion design, media service, film, software, the performing arts, publishing, film, music and television (Parkman, 2010).

Within the creative and cultural industries, workers usually have a portfolio of economic and work activities. Employment in the industry is dominated by project-based, temporary and freelance employment with many workers relying on multiple creative jobs and employment in other sectors for stable income (Dex, Willis, Paterson, & Sheppard, 2000; Eikhof & York, 2016; Eikhof & Warhurst, 2013). Cultural workers use a patchwork of entrepreneurial activities, including mixtures of employment, self-employment and venture pursuits. Patchwork activities are used as both a means of economic survival, and as a means to pursue multiple creative outlets (Carter et al., 2004). Being flexible is central to creative workers' identities (Eikhof & Haunschild, 2007; Eikhof & York, 2016; Røyseng, Mangset, & Borgen, 2007).

Arts entrepreneurs' personal identities are often strongly linked with their artistic practices (Brown, 2007). They possess strong personal motivations for building a career in the arts. The artistic identity blurs the boundaries between work and personal life as artists have strong personal identification with their career (Bridgstock, 2013). These values can be seen as both intrinsic, such as creating something new or artistic growth and fulfilment, and extrinsic, such as building community or contribution to the art form (Bridgstock, 2005). As such, artists can have both strong individual and collective identities, where they are bonded to both the pursuit of their artistic careers and the benefits of their practices to community.

Artists have to juggle and blend their identity as an artist and their identity as a small business (Eikhof & Haunschild, 2006; Menger, 1999). They are required to balance contrasting values and behaviours inherent with creative/making and enterprising/venturing (Bridgstock, 2013). As such, artists can find commercial pursuits incongruent with their career values (Beckman, 2007).

Werthes et al., (2018) shed light on the development and transition to an entrepreneurial identity for cultural and creative workers. Using a longitudinal qualitative method, they find at first cultural and entrepreneurial identities are not synchronous. Cultural workers place thick boundaries around their cultural and creative identities and hold negative images as to other entrepreneurs. It is over time, and through self-reflection, communication with other entrepreneurs and entrepreneurial experience, that the creative identity and the entrepreneurial identity merge to form the cultural entrepreneurial identity. This takes on a unique self-perception, where individuals can build their own entrepreneurial identity at the intersection of creative practices and capitalistic entrepreneurial behaviour.

Due to the problems with identity regulation and tensions occurring between competing artists and business identities (Hackley & Kover, 2007), Alvesson & Willmott (2002) view creative ventures as ambiguous playgrounds for identity construction. Gotsi et al. (2010), for example, report tension for creative workers in new product design consultancy businesses. Identity conflict exists for workers whilst wearing 'artist' and 'consultant' hats which creates challenges on how to manage deadlines and budgets of consultancy work with the distinctiveness and passion of creative and artistic work. Creative workers face tension from multiple identity demands (Michlewski, 2008). This is because cultural as opposed to materialistic value is an important part of the artistic self-perception (Eikhof & Haunschild, 2007). As such, many artists believe that entrepreneurial action can be antithetical to artistic action (Gangi, 2015).

Stinchfield et al. (2013) find five types of entrepreneurial behaviour derived from self-perceived identity, including 'arts' - where entrepreneurs strive to prioritise artistic vision - and 'crafts'- where entrepreneurs have a long-standing commitment to workmanship. This self-perceived identity was found to affect entrepreneurial

behaviour. Stinchfield et al. (2013) present four behaviours associated with the ‘art’ entrepreneur: (1) chaotic private workspace, but pristine customer workspace; (2) aesthetic and functional integration of resources and materials were integrated into their process; (3) they did not impose social and personal limits on their behaviour; and (4) showed little responsiveness to market conditions. As an arts identity can guide behaviour in a different way to an entrepreneurial identity, this can create challenges for individuals when constructing their arts entrepreneurial identity. Additionally, as demonstrated by Stinchfield et al. (2013), this can lead to new and unique insights into how ventures can be developed, driven by artistic identities.

Exploration into the entrepreneurial practices of cultural workers has shed light on how craft entrepreneurs utilise creative methods to mobilise capital and resources to exploit opportunities (Kuhn & Galloway, 2015; Pret, Shaw, & Drakopoulou Dodd, 2016; Rahman & Ramli, 2014). This resourcefulness has seen the adoption of ‘creatives’ practices’ into individual management areas such as marketing management and resource management (e.g., Scott, 2012; Zhao, Ishihara, & Lounsbury, 2013). However, this research stream has also identified negative consequences for the cultural sector with a recent shift to economic policy coming at the expense of artistic practices (Eikhof & Haunschild, 2007; Eikhof, 2015).

2.3.2 Assumptions Underlying Entrepreneurial Identity Research

There are many dimensions in which researchers have conceptualised the entrepreneurial identity, each making assumptions about how this identity is constructed. This is important for two reasons. First, identity can be understood in many different variations and there are indeed many different identity perspectives addressed within entrepreneurship literature. Second, it is important for scholars to clarify the theoretical assumptions that are taken with research to prevent confusion and misunderstanding and to be able to easily be compared with other research.

To do this, a structured approach is taken using the framework presented by Aouni et al. (2016) that highlights these assumptions on how identity is constructed along five principle dimensions. First, it is important to understand the level of analysis in which the conception of identity is formed. Current research has focused at the individual,

organisation and group level. Second, it is important to look at the specificity of the identity concept – whether it a general self-concept or a specific self-concept. Third, the timing of the identity concept – whether it is present or future. Fourth, it is important to understand where identity is perceived from – is it an internal construction of the self, or is it the self as constructed by external perception. Fifth, how the identity concept is known, is it normative (fixed identity expectations) or relative (individual's interpretation of identity expectations).

Identity Type

Within the entrepreneurial identity literature there are three levels of analysis that the identity is researched at – the individual, organisation and group level. The identity of the individual occurs frequently within entrepreneurship research. Studies have focused, for example, on the identity of the founder (e.g., Hoang & Gimeno 2010); or the family firm owner or director (e.g., Miller et al. 2011). At this level, self-definition is based on a sense of uniqueness (Johnson & Chang, 2006; Johnson & Lord, 2010) – *Who am I as an unique individual?* Other research focuses on the organisation identity – the core distinctions of the business (Albert & Whetten, 1985). Research has focused on, for example, the family firm identity (e.g., Zellweger et al. 2010; Shepherd & Haynie 2009b) or start-up identities (e.g., Alsos et al. 2003). At this level, the business is conceptualised as who they are and what they do. At the group level, research focuses on shared identities, such as Essers & Benschop's (2009) work on ethic and gender identities; or the role of dyadic relationships in forming entrepreneurial identity (e.g., Terjesen & Sullivan 2011). At this level, self-definition is based upon either dyadic connection with specific people, or membership within a social group – where one defines oneself in terms of the characteristics of these groups (Andersen & Chen, 2002; Hogg, 2006; Hogg & Terry, 2000; Johnson & Chang, 2006).

There is a need within entrepreneurship to build on current studies that explore identity at multiple levels (Dobrev & Barnett, 2005). This way the interplay of identity and entrepreneurial behaviour can be explored across multiple dimensions to give more detailed insights and help to understand the true influences of identity on both individual behaviour and venture action.

Identity Specificity

Another important assumption of entrepreneurial identity work is about how one refers to identity. Numerous studies refer to the identity as a generic concept, consisting of multi-faceted layers. The holistic self-identity is made up of core and peripheral activities, characteristics or traits. Core features are more defining to the identity and outweigh peripheral activities. The managerial role, for example, consists of core features including self-reliance, emotional stability, aggressiveness and objectivity; and peripheral features including intelligence and charisma (Greenhaus & Beutell, 1985). These individual attributes can also be added to contextual or socially defined aspects that are important in forming an identity – such as, geographic location, role-set members and role status (Ashforth et al., 2000). The holistic self-identity also encompasses all other non-work identities such as sports-person or a parent; wider social identities such football fan or church-goer; and even wider social systems than that, such as religion, ethnicity and gender.

Studies that assume that the entrepreneurial identity as a general self-concept include Powell & Baker (2014), who define the founder identity as a set of activities that are ‘chronically salient’ to a founders ‘day-to-day’ work.’ Alternately, the specific self-concept focuses on one particular facet of identity, such as a role (entrepreneur - Shepherd & Haynie 2009) or a social-identity (founder - Fauchart & Gruber, 2011). Studies that have taken a focus on specific self-concept include the work of Essers & Benschop (2007; 2009) looking at specific gender and religious identities; the work of Cardon et al. (2009) specifically looking at certain role identities (inventor, founder or developer); and Shepherd & Haynie (2009) looking at the entrepreneurial role identity as a micro-identity of the holistic self-identity.

Again, referencing the need to focus studies on multiple layers of identity, there is a need to look at the generic entrepreneurial identity and all the facets and roles that make up this role identity. This way, insight into the interplay of identities and the effect this has on individual behaviour can be given.

Identity Timing

Many researchers look at identity as an actual perception. This perception looks at the current identity constellations and setup at a specific given time. Mathias & Williams (2014), for example, explore how actual founder identity (investor, entrepreneur and managerial) influences the selection of opportunity. Aouni et al. (2016) report that only two papers out of 57 published between 1993 and 2015 in top ranked journals looked at the future self. Farmer et al. (2011), for example, look at identity aspirations of nascent entrepreneurs. Within an organisational perspective, Ibarra (1999) explore provisional professional identities, therefore viewing identity construction in the future context. Powell & Baker (2014) are an exception to this, as they suggest the future identity directs actual behaviour and therefore examine the interplay between the actual and future self.

Whilst there is a clear gap within research to focus on studies that look at the conception of the future self, it is also important to focus on the present. This is so researchers can understand identity change mechanisms and how this influences venture directions.

Identity Location

For many researchers that study entrepreneurial identity, identity is conceived as an internal structure. These papers focus on how the individual perceives and reflects on their own identity. Reay (2009), for example, looks at family business identity as the shared meaning of 'who we are as a family.' Fewer papers look at the identity conception from an external perspective. One such example is Gioia and colleagues work on the outsider's perspective on the image of the organisation (Gioia, Schultz, & Corley, 2000).

However, given that both role and social identities are legitimated in a social setting, the context of these papers are very important. Fiol & Romanelli (2012), for example, perceive the organisation identity as a group defined by itself, but they recognise that this identity was established and is maintained by external audiences. In both role identity theory and social identity theory it is thought that identities are formed and maintained in social settings (Stryker, 2008). Therefore, whilst research on

entrepreneurial identity is predominately formed through the entrepreneur's own perception of who they are, it is through social interaction that they understand and make sense of who they really are. In some studies, identity is looked at from both internal and external perspectives. Navis & Glynn (2011), for example, look at internal conception of identity through claims about the entrepreneur, the new venture and opportunity. They also explore how identity is legitimated through external investor judgments and the new ventures credibility. Studies that cross-examine identity conception from both internal and external perspectives are important so that researchers can understand the internal identity construct and how it is socially legitimated.

Identity Epistemology

In many studies, entrepreneurial identity is perceived as normative. Role, group and organisation identities are fixed entities that have defining features and characteristics that are standardised across the whole population. Studies with a normative perception generally explore predefined identity expectations, such as Brannon et al.'s (2013) family role behavioural expectations, or involve the development of typologies. Stinchfield et al. (2013), for example, distinguish five types of entrepreneurship based on fixed attributes of self-identity.

Research with the relative assumption associates role behaviour as an interpretation by the individual, group or organisation. Shepherd & Haynie (2009b), for example, view the family-business role as a broad social categorisation but is unique to the family. Navis & Glynn (2011) also state that the family business identity differs according to what is distinctive about the individual organisation. With this perspective, there is no homogenous interpretation of identity expectations, with the individual measuring themselves against the perceived identity standard. Researchers who take a relative approach, when attempting to categorise identity types, use 'identity forms' which are the subjective meanings attached by the individual entity to the role. For example, participants that do not fit neatly into a category are considered as having dual-identities as they have variations in self-interest, self-evaluation and frame of reference relative to others (e.g., hybrid identities - Fauchart & Gruber 2011; York et al. 2016).

There is a need to extend and understand these studies by seeing how relative conceptions of identity relate to entrepreneurial behaviour.

2.4 Identity Transition & Construction

Transition is the process of change from one state to another and has been studied within both entrepreneurship and organisational behaviour literature. It is important to understand where the current research lies regarding identity change and how identity fits into different stages of the entrepreneurial process.

2.4.1 Identity Transition within Organisational Behaviour Literature

Transition within an organisational context has received much more attention than the entrepreneurship field and typically looks at the interplay of multiple current roles and the transition between these roles³. The transition of work role can be defined as a change in employment status and job content (Nicholson, 1984); changes in forms of intra and inter-organisational positions (Louis, 1980); and other changes in employee status such as unemployment, retirement and reemployment (Nicholson, 1984). There are two process models that attempt to understand the nature of identity change that feature in organisational behaviour literature and attempt to explain career progression: life-cycle and evolutionary.

Many scholars within the organisational behaviour literature have a deterministic ontological view of role change. Research taking a career/role transition perspective suggests that identities may change in organisational settings as careers progress (Hall, 1968, 1995). Hall (2002) suggests that individual's progress through distinct career stages that can be viewed as passages from one role to another and from one identity to another. Within the context of an organisation, three career stages are presented (Hall & Nougaim, 1968): (a) the *establishment* of an identity where the individual does not have a strong identity relevant to the organisation and struggles to define their role within their environment; (b) the *advancement* stage where the individual becomes

³ Ibarra & Barbulescu (2010) distinguish between three types of transition: (a) *macro work role* transitions, which are passages between sequentially held organisational, occupational, or professional roles (Louis, 1980); (b) *micro role transitions*, which are psychological and physical movements between simultaneously held roles (Ashforth et al., 2000); and (c) *intra role transitions*, which are changes in a person's orientation to a role already held (Louis, 1980).

determinedly aware of moving up the organisational ladder; and (c) the *maintenance* stage where the desire for further advancement reach a plateau as identity becomes salient. This follows a typical model of career development (e.g., Super, 1957) and is becoming antiquated because it suggest the identity progress towards a predetermined and static state.

On the other hand, research with a flux ontological perspective conceives identity formation as temporary stabilisations which punctuate and give structure to human interaction, but remain evolutionary in nature (Simpson & Carroll, 2008). When an individual enters a new stage of professional development their identity is malleable and impressionable, however, over time experience solidifies their self-concept and the individual becomes more comfortable within that professional role (Dutton et al., 2010). The important aspect from this perspective is the adaptively of an individual's identity. Individuals adapt their role identity to meet internal, situational and external demands. That is, a role identity will need to meet certain personal values and attributes that form part of the individual's personal identity, adopt certain attributes that the surrounding environment requires, as well as the perceptions of that role from external agents.

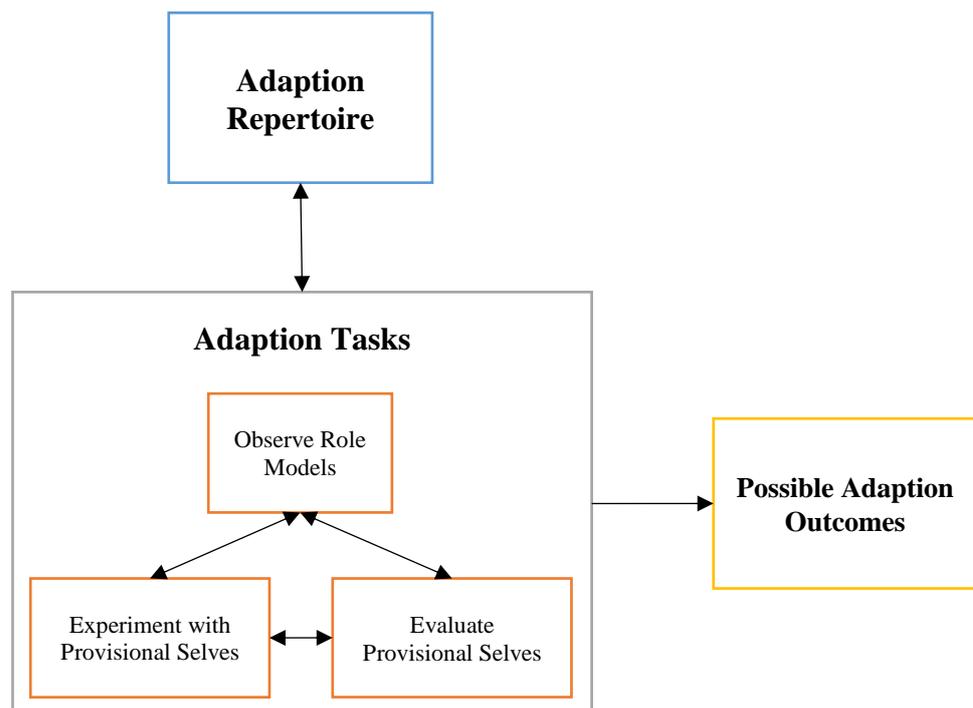
The flux perspective bequeaths the doctrine that identity can be seen to progress towards an ideal state (Arthur & Rousseau, 1996), and not towards stasis (Hall, 1996). The mechanism in which this can be achieved through is the process of experimenting with provisional selves to lead to the creation of an ideal possible self⁴ (Ibarra, 1999; Markus & Nurius, 1986). This is done through observational learning, where possible selves guide social comparison, choices and determine role models which are sources of provisional identities; and experimental learning, where individuals adopt the demeanour associated with roles to which they aspire – they are in effect creating provisional selves (Ibarra, 1999). Ibarra's (1999) adaptive process is defined by three tasks (*presented in figure 1*): (a) observing role models; (b) experimenting with possible selves; and (c) evaluating results per internal standards and external feedback. These possible role identities that individuals hold can guide and motivate goal-

⁴ A possible self is defined as ideas about who one might become, would like to become, or fears becoming (Markus & Nurius, 1986).

orientated behaviour, often to the extent that a possible role becomes an actual one (Ibarra, 1999; Markus & Nurius, 1986).

An entrepreneur's identity will adjust frequently to match the changing dynamics faced throughout the entrepreneurial process. This is because the challenges of venture growth, such as market ambiguity, and continuously evolving customer needs and competitive strategy (Schindehutte, Morris, & Allen, 2006; Slevin & Covin, 1997), create an unpredictable environment for business growth. As such, business leaders have a constant need to coevolve with the changing environment by adopting new roles. New roles require new skills, behaviours and attitudes which produce fundamental changes in self-definition (Becker & Carper, 1956; Schein, 1978). Throughout the entrepreneurial process an individual will adopt several different roles to meet the ever-changing demands of entrepreneurship.

Figure 1: Ibarra's (1999) Adaption Process



Ibarra (1999) model sees identity as constantly evolving through variation, selection and retention. An individual will try many variations of possible selves in order to find the best fit (Ibarra, 1999). They will often piece their identity together from multiple

variations of different role models and group members (Auken, Fry, & Stephens, 2006; Bosma, Hessels, Schutjens, Praag, & Verheul, 2012; Higgins & Thomas, 2001; Higgins & Kram, 2001) and selecting parts from each to synthesize their own personal identity. Evolutionary theory shows that retention is needed to maintain previous forms of identity in which to develop (Van De Ven & Poole, 1995). This suggests that when the venture develops, a founder identity is not replaced with a developer identity, but the developer identity evolves from the founder identity as the individual retains certain aspects of the old founder identity when synthesising the new developer identity.

There are numerous studies that look at the process of organisational identity change over time (predominately Gioia and colleagues). Here, interesting insights emerge from a grounded theory approach using process theory to describe the dynamics of identity change. This body of literature generally views organisational identity as a fluid and unstable concept (Gioia et al., 2000). This has allowed concepts to emerge that explain the identity change process, such as identity ambiguity (Corley & Gioia, 2004). This has offered important insight into how corporate spin-off identity is formed and changed (Corley & Gioia, 2004); how organisational identity hinders strategic transformation (Nag, Corley, & Gioia, 2007); how transitional identity aids the merger of large organisations (Clark, Gioia, Ketchen, & Thomas, 2010); and how stigmatization can create identity crisis and the process through which this transforms identity (Tracey & Phillips, 2016).

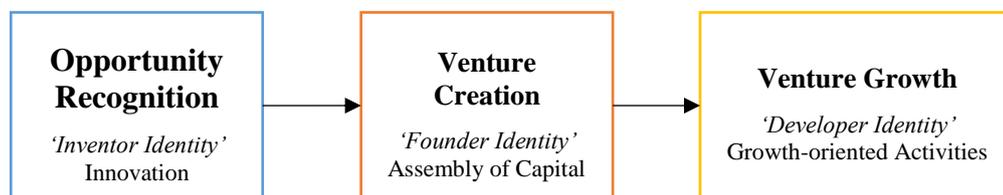
These models capture the dynamics of change using an event-based approach. The process that they explore follows one corporate event over time (e.g., spin-off, merger). However, it needs to be noted that Gioia et al. (2010: 1) suggest organisational identity can be formed by a '*more-or-less sequential, stage-like fashion*' via an eight stage process model. Regardless, these processes are triggered by events and facilitated by various factors that influence transition.

2.4.2 Identity Transition within an Entrepreneurial Context

Within an entrepreneurship context, the transition in roles occurs multiple times across the entrepreneurial process (*see figure 2*) and typically occurs when an individual

develops their skillset for the benefit of career progress. The transition period is regarded as the time that elapses between an individual incentive to change to a new role and the time it takes the individual to develop the behaviours, meaning and values associated with the role (Pinder & Schroeder, 1987). *Figure 2* illustrates three succinct role identities that are predominant at three different stages of the entrepreneurial process and the entrepreneurial activity that these roles encourage, developed by Cardon et al., (2009). They propose that some entrepreneurs will be able to harmoniously shift from one identity to another as the venture grows. They also propose that some entrepreneurs will experience passion at different stages of venture growth which will make transition harder.

Figure 2: Inventor, founder and developer life-cycle – adapted from Cardon et al. (2009)



This model depicts the process of change through a necessary sequence of stages (Van De Ven & Poole, 1995). The development of identity unfolds across 3 stages, inventor, founder and developer and fits seemingly with the entrepreneurial life-cycle model (opportunity recognition, start-up and growth). This identity life-cycle reduces the entrepreneurial identity to three salient categories prevalent at three different stages. This life-cycle identity change model prescribes a unitary sequence of cumulative identities (each identity helping to build the subsequent identity), which results in the final identity product. However, given the unique and complex nature of identity formation this model somewhat fails to capture the dynamics of entrepreneurial identity change. Therefore, there are several criticisms for this approach to identity change.

First, this model requires an historical stage of events (venture-development) to trigger identity changes. As life-cycle theory states that change is imminent, this model hypothesises a causal link between venture development and the subsequent entrepreneurial identity. This means that entrepreneurial identity is pre-determined and

that identity change is triggered by the development of the venture. This homogenises entrepreneurship as an activity to increase the size of a venture, with the entrepreneur acting as an agent of venture growth. Alsos et al. (2016) have found that goal-directed entrepreneurs do indeed have a causal link to their behaviour. This suggests that when venture growth is a pre-defined goal, then the entrepreneur's identity will unitarily progress with the venture. However, they also shed light on different entrepreneurs with different venture motives. Entrepreneurs with community-driven values are likely to engage in effectual behaviour, with the communitarian identity of the entrepreneur driving the ventures direction (Alsos et al. 2016; Fauchart & Gruber 2011). This suggests that entrepreneur's identity is not pre-defined.

Second, by showing that the entrepreneur's identity is pre-defined this somewhat negates the entrepreneur's autonomy. Countless studies have focused on the entrepreneur as an independent being (taking responsibility for one's own life - Shane et al. 2003) (e.g., Hisrich 1985; Aldridge 1997). Given an individual's identity is made up of numerous social, role and personal identities (Ashforth & Mael, 1989; Gecas, 1982), each individual has a unique self-concept which is shaped by countless different social interactions and events and not just one underlying variable (venture development).

Third, with entrepreneurial identity closely linked to the development of the venture this downplays the influence of external and internal factors. Life-cycle theory shows us that external events and processes only have minor influences on the way the identity is enacted and is always ruled by venture development (Van De Ven & Poole, 1995). Despite using three salient entrepreneurial identities, Cardon et al. (2009); Cardon et al. (2013); and Yitshaki & Kropp (2016) state that it is the individual's passion for certain activities prevalent at different entrepreneurial stages that determines identity and not the stage of venture development itself. Furthermore, Ibarra (1999) reports that observation, imitation and evaluation of role models (external influences) help create an identity adaption showing that identities are not monolithic constructions.

Fourth, this model assumes there is a final product or goal for an entrepreneurial identity (developer). This assumes that identity progresses towards stasis (Hall, 1972)

and not towards an ideal state (Arthur & Rousseau, 1996). Ibarra's (1999) adaption model shows identity formation as a process of variation, selection and retention via observation, imitation and evaluation of role models. Therefore, there is no ideal identity state as this process is continuous.

2.5 Internal and External Factors that Facilitate Identity Transition

The existing literature on both entrepreneurial and organisation identity can offer insights into the factors that facilitate identity transition. Adopting a new role identity can be facilitated by (a) *internal* factors, such as passion (Cardon et al., 2009), self-efficacy (Murnieks et al., 2012), role identity centrality and complexity (Hoang & Gimeno, 2010); and (b) *external* factors, such as job requirements, socialisation practices and available role models (Ibarra, 1999; Van Maanen & Schein, 1979) (*for an overview of these factors, see table 5*). Some of the internal processes have been touched upon in previous sections of this chapter, but will now be detailed further. Factors that influence the transition of organisational identity have been included to try and create a holistic overview of identity change influences. These factors can influence identity transition at the individual level as well. A brief description of how all these factors will influence the transition process is also given.

2.5.1 Internal Factors

Entrepreneurs can express *passion* for certain activities that are associated with different entrepreneurial roles. Passion provides individuals with a strong inclination towards activities that people like and perceive to be important to them (Vallerand et al., 2003). This can be a passion for work, venture-related activities, or the venture itself (Baum & Locke, 2004; Cardon et al., 2005; Shane et al., 2003; Smilor, 1997). Passion is roused when individuals engage in meaningful activities that are important to self-identity. When an entrepreneurial role identity becomes salient, passion for this role will emerge (Cardon et al., 2009; Murnieks & Mosakowski, 2007).

Entrepreneurial passion is an important driver of increased *self-efficacy* (Murnieks et al., 2012). Therefore, passion for a certain entrepreneurial role may also increase an

individual's self-efficacy (confidence to perform that role). Given that higher self-efficacy levels give individuals confidence that they can perform certain tasks (Bandura, 1977), self-efficacy could be an important factor in the formation of and transition to new roles. After all, self-efficacy has been found to impact entrepreneurs in numerous studies (e.g., Baum & Bird, 2010); and increase entrepreneurial intention (Chen et al., 1998; Zhao, Seibert, & Hills, 2005); with entrepreneurial intention increasing the likelihood of entrepreneurial behaviour (Ajzen, 1991; Shook, Priem, & McGee, 2003). However, Murnieks et al., (2012) do not find a positive correlation between self-efficacy and increase in entrepreneurial behaviour – perhaps suggesting that there is larger interplay between the two variables and perhaps one that can be explained with identity theory.

Role novelty influences the ability of an entrepreneur to transition to a new role. The perceived novelty of a role can be linked to the difficulty acquiring new knowledge, skills and abilities in order to change the new role compared to the old role (Hoang & Gimeno, 2010). The magnitude of the change can be linked to the perceived challenge of adjusting to the role (Bruce & Scott, 1994); time in order to reach proficient levels of performance in a new role (Pinder & Schroeder, 1987); and the degree to which changes are required in personal attitudes and values as a result of the transformation (West, Nicholson, & Rees, 1987). Role novelty is important to entrepreneurial founder transition because opportunities vary in difficulty, some individuals are required to develop new skills and social ties whilst others will just leverage the skills they already possess (Hoang & Gimeno, 2010). This can also be the case for transition to other entrepreneurial work-related roles – the transition to a developer may require improvements in skills and new social ties to maximise a venture's growth.

Role conflict occurs due to an incompatibility of identities (Hoang & Gimeno, 2010). Transition to a new role may also be difficult due to challenges associated with assuming a new role whilst holding other competing role identities that are important to the self-concept (Sieber, 1974). Some studies have found it hard for entrepreneurs to differentiate the set-roles of family life with a work role (e.g., Buttner & Moore, 1997). Furthermore, specific roles may also conflict with an individual's broader self-concept, consisting of other roles, personal and social identities (Rizzo, House, & Lirtzman, 1970). This concept may also be applicable to other entrepreneurial role-

formation. For example, if an individual has particularly strong passion for an inventor identity, the conflict with a developer identity may be vast and deter the individual from adopting the role to pursue venture growth (Cardon et al., 2009).

Identity centrality and identity complexity also influence the transition process. Identity centrality shows the strength of attachment to a role which, in turn, will influence motivation and persistence in challenging roles. Identity complexity shows the diversity and richness of an identity as roles can be broad in scope, idiosyncratic in nature, and are often composed of multiple dimensions (Hoang & Gimeno, 2010). Hoang & Gimeno (2010) predict that identity centrality and complexity mediate the effect of novelty and conflict during the transition process. That is, the negative effects of novelty and conflict are reduced by the more centralised and less complex the individual perceives the transition to be.

Identity synergy influences the compatibility of two or more identities. Pratt & Foreman (2000) explain that synergy describes the level of relatedness between identities which manifest when one enhances the outcome of another. Thus, the more synergy between the identities the greater the potential for enhanced performance. Shepherd & Haynie (2009a) theorise that when high synergy exists between micro-identities it raises levels of psychological well-being. The likelihood being that synergistic identities will facilitate the transition period, when the current and object identity are highly compatible. However, if the transition or change breaks-up a compatible identity coupling, then this will increase the perceived difficulty of the change.

Identity boundaries are the '*physical, temporal, emotional, cognitive, and/or relational limits that define [identities] as separate from one another*' (Ashforth et al. 2000: 474). They represent the perceived perimeters of the roles that individuals draw around themselves. They are created by the individual to help attribute meaning to the roles they enact and, therefore, who they are as a person. Ashforth et al. (2000) suggest that it is the perceived flexibility and permeability of a given role boundary that affects transition. Rothbard et al. (2005) believe commitment and satisfaction within an organisation influence the strength of boundaries, with unsatisfied workers wanting more segregation between work roles and other roles.

Building on this, Shepherd & Haynie (2009a) delineate that strong boundaries (inflexible and impermeable) help entrepreneurs compartmentalise various role identities; whilst weak boundaries allow entrepreneurs to integrate new roles and transition smoothly between them. Therefore, it will be more difficult for an entrepreneur to transition from or to a role identity with strong boundaries.

2.5.2 External Factors

*Role modelling*⁵ provides the individual with examples that can be used to define their self-concept. Individuals use models who exemplify behaviour for them to emulate as a means of performance evaluation and comparison (Rakestraw & Weiss, 1981). They imitate significant others in influential social positions in order to generate positive self-esteem and to help them form the impression they wish to project to others (Erikson, 1950; Erikson, 1985). The behaviour and social image the role model displays is desirable to the individual which is achieved by the individual comparing and identifying themselves to the role model⁶ (Gibson, 2004). The presence of a role model can also increase an individual's professional or work-related identity. This, in turn, can trigger commitment and satisfaction when the individual perceives they have role models available with similar attitudes, values and goals (Gibson & Barron, 2003); and increase self-efficacy (Bosma et al., 2012). The process of observational learning allows individuals to develop performance skills that are associated with specific roles through observing and learning from a target.

Experimental learning allows people to adopt a desirable identity as a temporary role to which they aspire. They create possible selves as benchmarks for interpreting and judging ones behaviour within this role (Ibarra, 1999). Possible selves are ideas about who one might become, would like to become or fears becoming (Markus & Nurius, 1986; Yost, Strube, & Bailey, 1992); this is achieved through experimental learning. The possible-self is a standard in which people compare external feedback, which helps decide which behaviours to accept, reject and modify (Ibarra, 1999).

⁵ Role modelling is the process of identifying models who play desirable social roles to acquire certain behaviours and attitudes required to perform a new roles (Bell, 1970; Ibarra, 1999).

⁶ Role models are cognitive conceptions devised by individuals to construct their ideal or possible selves based on their own developing needs and goals (Bucher & Stelling, 1977; Gibson, 2004; Ibarra, 1999; Markus & Nurius, 1986).

Experimental learning follows observational learning which allows individuals to draw comparison from members within their social constellations and emulate certain behaviour (Kagan, 1958; Rakestraw & Weiss, 1981; Wright, Wong, & Newill, 1997).

Mentoring and interpersonal relationships have strong connotations upon an individual's identity and self-efficacy (McPherson, Smith-Lovin, & Cook, 2001). Some define themselves in terms of dyadic connections with specific people (Andersen & Chen, 2002), basing their self-worth on the appraisals of these strong connections which increase esteem (Johnson, Chang, & Yang, 2010). As such, an individual's strong tie relationships may influence transition to and formation of new role identities. Within an organisational setting, it is thought mentoring has a strong impact on the professional development of an individual. That is, a mentoring⁷ relationship is a great source of transfer for the knowledge, skills, values and attitudes that are needed for an individual to adopt a new role (Churchill, Carsrud, Olm, & Eddy, 1987; Day, 2006; Kram & Isabella, 1985; Lankau & Scandura, 2002; Mezias & Scandura, 2005; Ragins & Cotton, 1999).

The **socialisation practices** and interaction with parents, peers and people in a wider social constellation can shape role identity (Falck, Heblich, & Luedemann, 2010). An individual's attitude is influenced by social convention and social belief systems, meaning the surrounding attitude towards that individual will influence their motivation (Abrams & Hogg, 1988). Identity is shaped by social groups because people have a need to obtain validation from others about their perceptions, attitudes and feelings which in turn impacts self-esteem (Sedikides & Strube, 1997). Through the process of socialisation, an individual's role identity will be shaped. In terms of entrepreneurship, it has been found that knowing someone who has started a business has significant impact on entrepreneurial participation (Hindle, Klyver, & Schott, 2007); the social interaction that takes place within a university drives entrepreneurial behaviour (Kacperczyk, 2012); and having co-workers with entrepreneurial experience influence the transition to entrepreneurial founder (Nanda & Sorensen, 2010).

⁷ The mentoring process is a high interaction and involvement interpersonal relationship that develops the psycho-social skills of an individual (e.g., Kram & Isabella, 1985)

Within a broader spectrum, culture and religion also have an influence on entrepreneurial activity (e.g., Djankov, Qian, Roland, & Zhuravskaya, 2006; Giannetti & Simonov, 2009). This is because they create a social identity that the entrepreneur identifies with. Chasserio, Pailot, & Poroli (2014), for example, explore how identity is built through both confrontation and synergy with other social identity, for women entrepreneurs. They propose a continuum for accepting or challenging conventional norms and social expectations, which influences how they are integrated into the self-identity. It is clear to see that identity can be shaped within wider social structures such as organisations, universities and communities. This is because the interaction with people within these constellations shapes the development of new roles by providing the feedback that is required for the role identity to become salient.

2.5.3 Factors from Organisational Identity Work

Identity ambiguity is the perceived vagueness of what an identity entails which creates uncertainty on how to enact a role. Corley & Gioia (2004) present this state as occurring after a change event (corporate spin-off) where the new identity is not formed and the workforce recognises multiple possible interpretations to what the identity could be. Therefore, ambiguity destabilises identity which causes the void to be filled with meaning. Corley & Gioia (2004) find this facilitates identity change. Therefore, overly ambiguous understanding of a role can be detrimental to identity transition.

Identity Stigma is the perceived shame associated with an identity. Stigma is a collective label that is imposed on an individual or groups and occurs when the individual or organisation is discredited (Goffman, 1963; Tracey & Phillips, 2016). Tracey & Phillips (2016) find that stigmatisation has a negative impact on the organisation, creating uncertainty and dis-identification from organisation members. Therefore, the perceived stigma of a role identity will negatively influence the transition to it. Additionally, the ability of the individual to overcome stigma will positively influence the transition process.

Legitimacy is the recognition and approval for the self as a credible subject within a particular setting or across a cultural and symbolic milieu (Lounsbury & Glynn, 2001;

Marlow & Mcadam, 2015). A venture needs to meet the expectation of various audiences, each with different norms, standards and values on how a role should be performed (Fisher, Kotha, & Lahiri, 2016; Marlow & Mcadam, 2015; O’Kane, Mangematin, Geoghegan, & Fitzgerald, 2015). Establishing legitimacy amongst varied audiences leads to the construction of organisational identity (Nelson et al., 2016). O’Kane et al., (2015), for example, propose that combining identities (scientific and business) is ineffective for creating legitimacy in technology transfer offices. They introduce identity-manipulation - where an identity is shaped to meet multiple anticipated requirements of evaluating audiences; and identity-conformance - where an identity is deliberately adjusted and aligned to promote sameness and shape a dual identity that is legitimate.

Considering a venture must adapt its identity to appeal to different audiences at different stages in the venture process, the lower the legitimacy of an identity the harder it will be to adopt (Fisher et al., 2016). Marlow & Mcadam (2015), for example, show the challenge women face with legitimacy in business incubators, and how they have to enact their gender identity in order to succeed in their venture pursuits. The legitimacy of the entrepreneurial identity impacts various venturing processes. Navis & Glynn (2011), for example, show how the entrepreneurial identity influences investor’s perception, and ultimately their decision to invest in the venture.

Table 5: Synopsis of Internal and External Factors that Facilitate Identity Transition

<i>Internal factors</i>	<i>Description</i>
<i>Passion</i>	<p>Passion is an intense positive feeling and strong inclination towards an activity that people like and perceive to be important (Cardon et al., 2009; Vallerand et al., 2003).</p> <p>Entrepreneurial passion is a love of work (Baum & Locke, 2004); enthusiasm for venture-related activities (Smilor, 1997); or love for the venture itself (Cardon et al., 2005).</p> <p>The higher the level of passion experienced for an identity the higher the levels of salience experienced.</p>
<i>Self-Efficacy</i>	<p>Self-efficacy is the belief that an individual will succeed in a given situation (Bandura, 1977).</p> <p>Entrepreneurial passion is an important driver of increased entrepreneurial self-efficacy (Murnieks, Mosakowski, & Cardon, 2012).</p> <p>The higher the self-efficacy the easier the transition</p>
<i>Role Novelty</i>	<p>Role novelty is the extent of change required in transition as an objective measure of knowledge, skills and abilities required to perform the new role compared to the old role (Hoang & Gimeno, 2010).</p> <p>Role novelty has a negative impact on the transition to a new role – the more novel the role seems, the more detrimental it is to the transition.</p>
<i>Role Conflict</i>	<p>Role conflict is the challenge associated with assuming a new role whilst holding other competing role identities (Sieber, 1974)</p> <p>Role conflict has a negative impact on transition to a new role – the more confliction between new and old role identities the more detrimental it is to the transition.</p>
<i>Identity Centrality</i>	<p>The strength of attachment to a role which, in turn, will influence motivation and persistence in challenging roles (Hoang & Gimeno, 2010).</p>

	The more central an identity is perceived to be the more it can reduce the negative effects of role novelty and conflict.
<i>Identity Complexity</i>	<p>The diversity and richness of an identity as roles can be broad in scope, idiosyncratic in nature, and are often composed of multiple dimensions (Hoang & Gimeno, 2010).</p> <p>The less complex an identity is perceived to be the more it can reduce the negative effects of role novelty and conflict and the transition is easier.</p>
<i>Identity Synergy</i>	<p>The level of relatedness between two or more identities (Pratt & Foreman, 2000).</p> <p>The higher the level of synergy between identities the easier it is to transition between them.</p>
<i>Identity Boundaries</i>	<p>The perceived strength of the ‘physical, temporal, emotional, cognitive, and/or relational limits that define role identities (Ashforth et al., 2000).</p> <p>The stronger the role boundaries the more difficult they are to permeate during transition.</p>
<i>External factors</i>	
<i>Role Modelling (Observational and Experimental learning)</i>	<p>Role modelling is the process of identifying models who play desirable social roles to acquire certain behaviours and attitudes required to perform a new role (Bell, 1970; Ibarra, 1999).</p> <p>Observational learning allows individuals to develop performance skills that are associated with specific roles through observing and learning from a target (Gibson, 2004). This increases self-efficacy and self-esteem (Bosma et al., 2012; Erikson, 1985)</p> <p>Experimental learning is the process in which individuals create possible selves as a benchmark for interpreting and judging behaviour (Ibarra, 1999).</p> <p>This allows the individual to sample certain role identities and evaluate against internal and external feedback.</p>
<i>Mentoring</i>	The mentoring process is the transfer of knowledge, skills, values and attitudes from a high interaction, high involvement interpersonal relationship (Kram & Isabella, 1985; Rock & Garavan, 2006; Terjesen & Sullivan, 2011).

	This allows the individual to learn the skills, values and attitudes required for specific professional roles in a supported relationship (Higgins & Thomas, 2001; Higgins & Kram, 2001). Mentoring nurturers an individual's career development – including the transition/formation of new role identities based on example behaviour (role modelling) emotional support, and feedback/reinforcement on role behaviour (Eby, 1997; Kram & Isabella, 1985).
<i>Socialisation Practices</i>	The socialisation process allows individuals to identify with groups, communities and organisations and internalise attitudes and values based on this (Brewer & Gardner, 1996; Johnson, Chang, & Yang, 2010). This interaction with people within these constellations allows the individual to develop a new role by providing the feedback that is required in order for the role identity to become salient (Sedikides & Strube, 1997).
<i>Organisation identity factors</i>	
<i>Identity Ambiguity</i>	The perceived vagueness of an identity which can have two or more meanings (Corley & Gioia, 2004). The greater the perceived vagueness of an identity transition the harder it will be. The ability of the individual to fill this ambiguous void with meaning facilitates identity change.
<i>Identity Stigma</i>	The perceived shame associated with an identity, based on a collective label, placed on a group or individual (Goffman, 1963; Tracey & Phillips, 2016). The greater the stigma attached to an identity the harder transition will be. The ability of the individual to overcome stigma will facilitate identity change.
<i>Legitimacy</i>	Recognition and approval for the self as a credible subject within a particular setting or across a cultural and symbolic milieu (Lounsbury & Glynn, 2001; Susan Marlow & Mcadam, 2015) The lower the legitimacy of an identity the harder transition will be. The ability of the individual to manipulate and conform to audiences set norms, the easier transition will be.

2.6 Conceptual Overview of Identity Transition Factors

Extant research on identity transitions can inform what we know about how the entrepreneurial identity is constructed – usually stemming from a transition from another identity, e.g., work role to founder (Hoang & Gimeno, 2010). At the centre, identity is shaped by the cognitive adaption process (e.g., Ibarra, 1999). Individuals understand who they are in relation to their job-role, business venture and wider social surroundings. This has an impact on the enactment and transition to an entrepreneurial role. These transitions are thought to be shaped by a variety of individual and situational characteristics (Ashford & Taylor, 1990); as well as being influenced by institutional and organisational forces (Chreim, Williams, & Hinings, 2007).

At the individual-level, identity is shaped by factors that are internal to the entrepreneur, such as, passion for a set role (Cardon et al., 2009); or an existing role identity that is central and robust to the individual so that they are confident in their ability to perform (Hoang & Gimeno, 2010). These roles are situational because the likelihood of performance is influenced by the contextual surroundings of the individual – for example, an individual is more likely to enact the role of a parent at a children's play group than a work role.

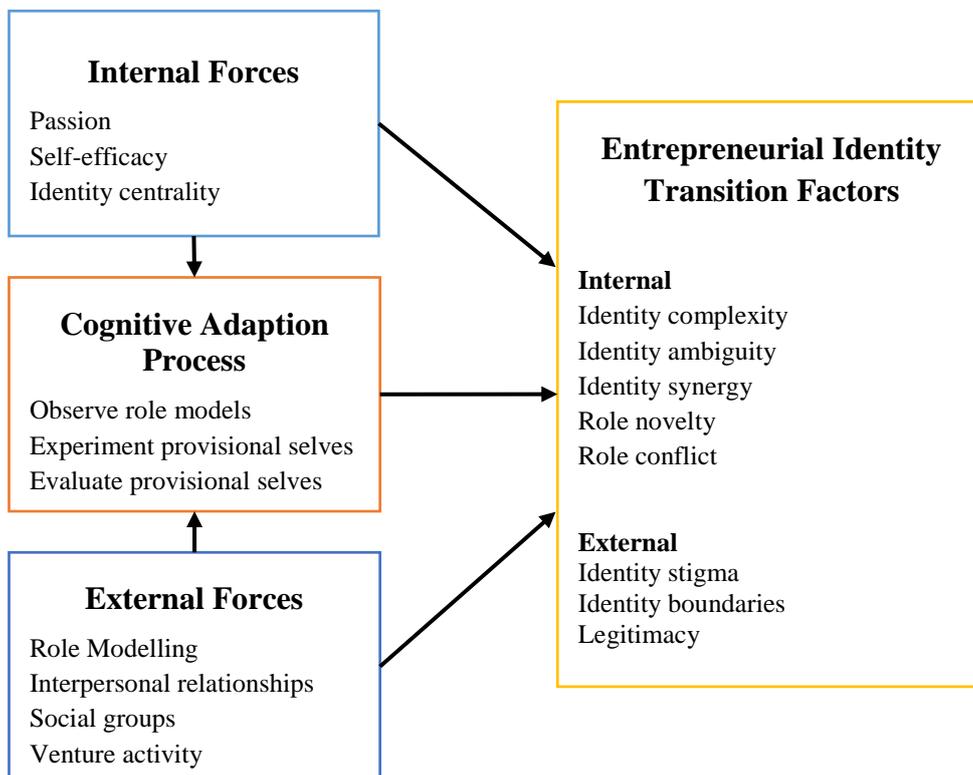
At the institution-level there are certain preconceived notions of identity performance that are established and act as forces upon the individual to which they adhere. Most roles hold preconceived values, beliefs and behaviour norms that are embedded in society. The socialisation practices, for example, can greatly influence the construction of identity (Johnson, Chang, & Yang, 2010). At the organisation-level, influences stemming from the business venture impact the role identity. What it means to be the owner-manager of one business venture can differ drastically from what it means to be the owner-manager of another.

Within this review, the factors that influenced the individual identity were split into two broader categories: those that were *internal* to the entrepreneur and those that were *external*. Internal factors emerge from the psychology of the individual whilst external factors are based on the surround environment of the entrepreneur. These factors subsequently influence entrepreneurial role transition and create perceived notions that

influence change. Stemming from external forces, for example, the perceived identity stigma that entrepreneurs believe surrounds a role can influence the transition process (e.g., Tracey & Phillips, 2016). Stemming from internal forces, for example, the ambiguity that surrounds the adoption of a new identity can influence the transition process (e.g., Corley & Gioia, 2004).

Figure 3 represents the contextual overview from this review. At the centre is what is currently known about the cognitive adoption process that drives identity shifts. The iterative process formulated by Ibarra (1999) is one of the only models that explains this process. The construction of identity is influenced by internal and external forces that shape the transition of the entrepreneurial identity and how the entrepreneur perceives the transition.

Figure 3: Contextual Overview of Entrepreneurial Identity Transition Research



2.7 Venture Development and Growth

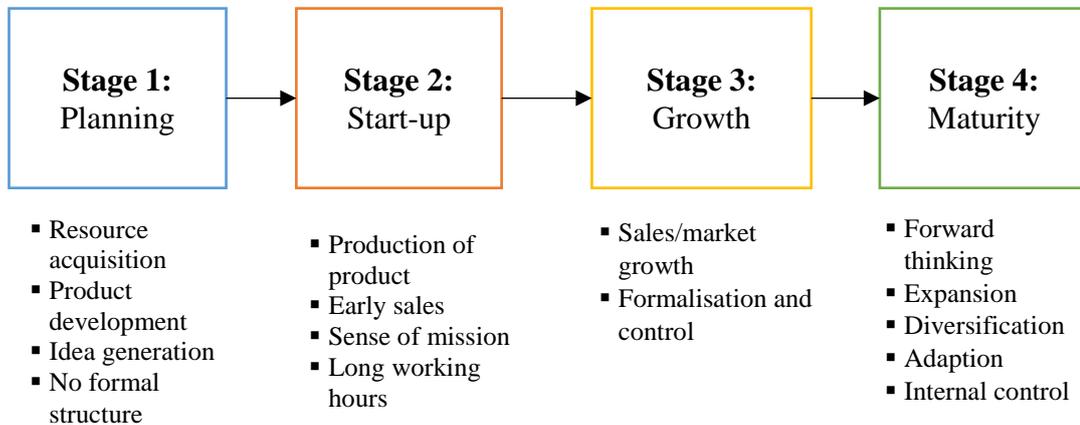
Within entrepreneurship literature 'venture development' has multiple meanings but typically looks at structural development. This includes the process of development, the determinants that cause performance growth and the internal organising of a venture. All new ventures need to grow in order to overcome liability of newness and reach a level of viability and survival (Gilbert, McDougall, & Audretsch, 2006). Research in this field has primarily been concerned with why ventures grow, examining various predictors that can be attributed to performance. Studies have generally focused on the characteristics and motivations of entrepreneurs, internal venture activities and environmental conditions. They measure these influences on the venture using indicators such as, cash flow, net income, customer base, sales, employment and market share (Murphy, Trailer, & Hill, 1996).

Many entrepreneurship researchers have also looked at how ventures grow, historically preferring life-cycle models to drive theory on how ventures develop over time (Hanks, Watson, Jansen, & Chandler, 1993; Hite & Hesterly, 2001; Kazanjian, 1988; Quinn & Cameron, 1983; Smith & Miner, 1983). This shows the venture development as a neat linear process from conception to death and can capture key actions, interactions and processes (Jack, Dodd, & Anderson, 2008). The stage model presents the entrepreneurial journey via a number of key stages in the businesses development. There is no consensus on the number of stages that there are. The majority of models focus on three, four or five stages but up to 11 stages of development have been proposed (Levie & Lichtenstein, 2010).

Quinn & Cameron (1983) summarised early work into venture development into a four-stage model with each stage being defined by the internal organisation of the business and different entrepreneurial behaviours and activities. Similarly, Kazanjian (1988) uses a four stage model to explain the development of technology firms. Both of these models conceptualise venture development as going through an initial stage of resource acquisitions, idea generation and product development after conception. The next stage focuses on the early commercialisation of the business with sense of direction post business planning. The next stage is a defined by growing the market share of the business and formalising and stabilising internal procedures. Finally, the

venture stabilises with future plans for growth (*this four-stage development model is presented in figure 4*). The triggers that stimulate a ventures development from one stage to the next include factors internal to the business and environmental factors.

Figure 4: Stages Model of Venture Development, Adapted From Kazanjian (1988) and Quinn & Cameron (1983)



2.7.1 Determinants of Venture Development

The contributing factors that shape new venture development are well documented (Ambos & Birkinshaw, 2010), and include the characteristics, motivations and attitudes of the entrepreneurs (e.g., Baum, Locke, & Smith, 2001); the structure and organisation of the venture (e.g., Kazanjian & Drazin, 1990); and the dynamics of the external environment (e.g., Tushman & Anderson, 1986). A schematic overview of these figures is presented in *figure 5*.

Entrepreneurial Characteristics, Behaviour and Attitudes

A plethora of personality traits have been examined, with most considered to have indirect rather than direct effects on the growth of businesses (Baum et al., 2001; Baum & Locke, 2004). Characteristics such as educational background, prior entrepreneurial experience and relevant industry experience have been found to have direct effects on the growth of new ventures (Gilbert et al., 2006). Colombo & Grilli (2005), for example, find that the nature of the education and prior work experience has a key influence on growth, with university education in economic, managerial and industry specific fields positively associated with growth. Entrepreneurial education can

increase confidence, awareness and enthusiasm. With higher educated people more likely to form ventures with higher growth expectations. Having previous entrepreneurial experience is positively associated with growth intention. Likewise, having managerial experience and industry experience is considered by many as an indicator of success (Karadeniz & Ozcam, 2010).

Age and gender of the business owner can also impact venture growth. Older entrepreneurs are thought to be less innovative and more risk-averse than younger entrepreneurs (Karadeniz & Ozcam, 2010). This suggests that young entrepreneurs have higher ambition for growth. However, meta-analysis data shows that whilst younger entrepreneurs of new businesses are more likely to have growth intentions than older entrepreneurs of new businesses this does not extend to established business owners or nascent entrepreneurs (Levie & Autio, 2013). Research indicates that when venture characteristics are controlled for, women-owned businesses outperform male-owned businesses (Fairlie & Robb, 2009; Marlow & McAdam, 2013). The difference in venture growth, by gender, can be attributed to wider societal barriers constraining the equal opportunity to grow and develop businesses. It is thought that the lower enterprise participation and performance of women business owner's is partly due to lower levels of resources and capital that are necessary for business entry and growth (Carter, Mwaura, Ram, Trehan, & Ones, 2015). Women-owned businesses start with substantially lower levels of overall capitalisation, use lower ratios of debt finance and are much less likely to use private equity or venture capital which can place restrictions on growth plans (Carter et al., 2015; Freel, Carter, & Tagg, 2012; Roper & Scott, 2009; Shaw, Marlow, Lam, & Carter, 2009). The growth and development of a women-owned business is also constrained by socio-economic influences which position their firms in particular gendered areas, industries and sectors (Marlow & McAdam, 2013).

The attitudes of the entrepreneur are also important in shaping the growth of ventures. The ability to recognise and the perception of business opportunities will affect an entrepreneur's expectation to grow the firm. Starting a business because of seeing an opportunity as opposed to necessity is a driver of growth ambition for early-stage entrepreneurs (Karadeniz & Ozcam, 2010; Verheul & van Mil, 2011). Similarly, having a propensity for risk-taking, pro-activeness and innovativeness helps create entrepreneurial orientation which has a positive effect on growth (Baum et al., 2001).

Fear of failure also effects the growth expectation of entrepreneurs because growing the firm is associated with high risk. Entrepreneurs who have lower levels of fear of failure for their business are more likely to have greater growth expectations (Karadeniz & Ozcam, 2010). For nascent entrepreneurs, fear of failure is an important factor explaining growth ambition (Verheul & van Mil, 2011).

Practical, analytical and creative intelligence (entrepreneurial intelligence) can determine entrepreneurial behaviour. Studies find that, when paired with entrepreneurial self-efficacy, entrepreneurial intelligence can stimulate new venture growth (Baum, Bird, & Singh, 2011). Self-efficacy is task-specific self-confidence – i.e., one's belief that they can actualise firm growth. Entrepreneurs who believe in their entrepreneurial skills and knowledge are more likely to have greater growth expectations (Karadeniz & Ozcam, 2010). For early-stage entrepreneurs this is found to be an important factor in explaining growth ambition (Verheul & van Mil, 2011).

Venture Characteristics and Activities

The development of a venture is influenced by the structure of the organisation and the activities that the venture undertakes. Subsidiaries, spin-outs and multi-plant businesses, when backed by the resource capabilities of larger organisations, are expected to grow rapidly (Levie & Autio, 2013). The resource capabilities of a business contributes positively to venture growth by helping entrepreneurs deliver on their objectives (Chandler & Hanks, 1994). Having financial resources supports a ventures plan for development (Zahra & Bogner, 1999; Zhao et al., 2005). Smaller firms need access to internal finance to overcome financial constraints and grow (Huynh & Petrunia, 2010; Rahaman, 2011). Additionally, the human resource needs of a firm are likely to change depending on the stage of development of the venture. Start-ups are thought to require more specific expertise and higher skilled workers than mature businesses (Cardon, 2003; Thakur, 1999).

Numerous studies on new venture growth have considered the importance of a venture's strategy for growth performance (Gilbert et al., 2006). According to Porter (1980) in order to compete successfully, a firm must have a focused strategy in terms of competing directly at customer segment or geographic market; a low-cost strategy targeted at price-sensitive customers; or a strategy that focuses on creating market

innovation and high quality products. Having a competitive strategy that focuses on one of these three strands is thought to contribute to greater performance and market growth (Baum et al., 2001).

Innovation is linked to growth with more innovative firms thought to have greater growth expectations (Karadeniz & Ozcam, 2010). Investing in product innovation is the most popular strategy for expansion, with innovating firms growing faster and being more profitable than non-innovating firms. However, firms must invest heavily in product innovation (R&D) and will not see economic value for a long period of time. It is also thought that patents have a positive effect on sales growth in large companies (Coad, 2007). Economies which invest in technology are thought to be more prone to growth. Firms without access to technology resources are limited in the activities that they can do. Supporting high-tech companies and innovations allows a 'spill-out' of knowledge which can aid growth in other firms (Coad, 2007; Karadeniz & Ozcam, 2010). Firms more involved in exporting activities are more likely to be growing because international markets speed up in the growth process and provide new business opportunities (Karadeniz & Ozcam, 2010). Meta-data reports a positive correlation between growth intention and export intensity in nascent entrepreneurs, new and established business owners (Levie & Autio, 2013).

Environmental and Institutional Factors

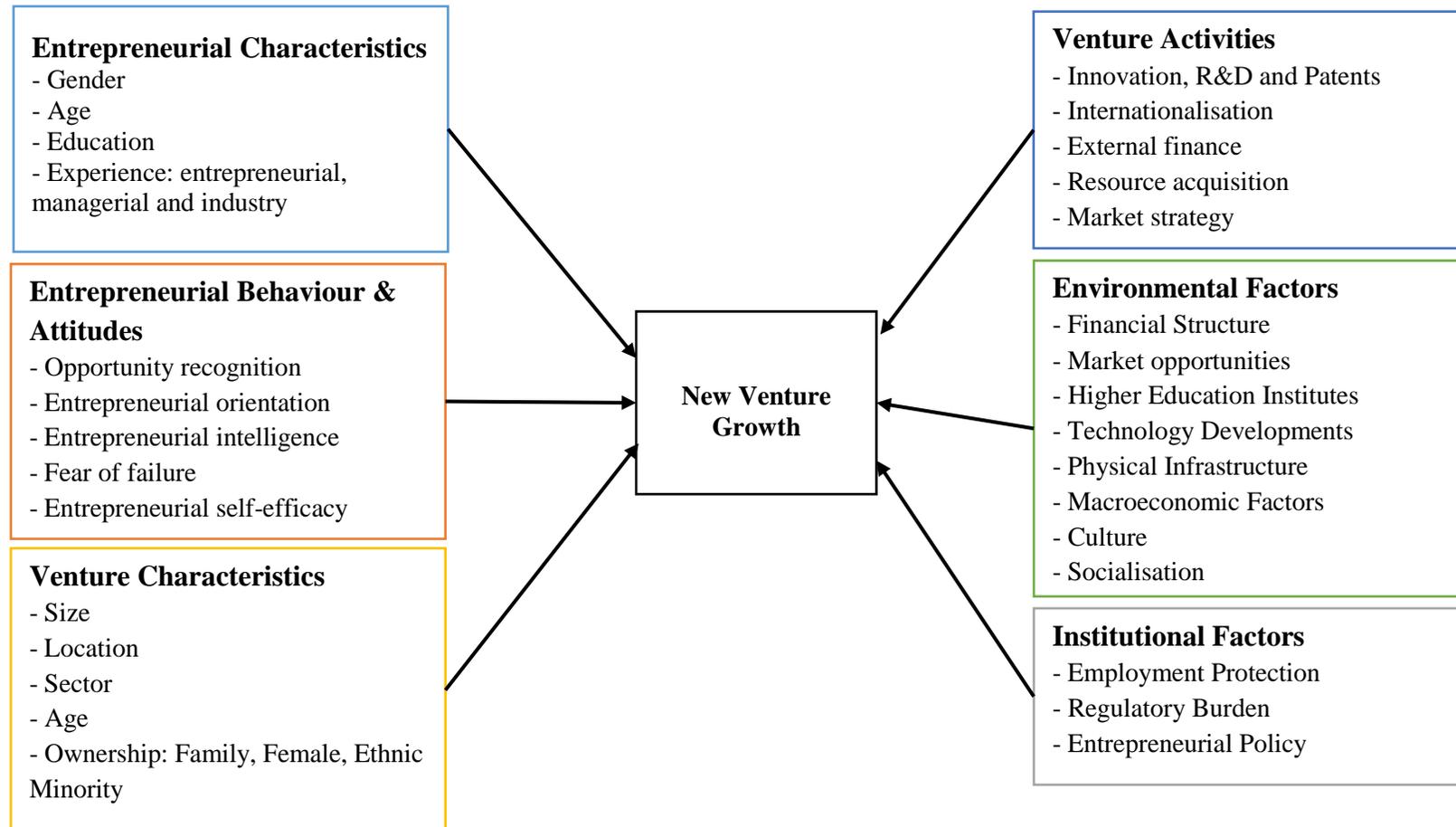
There is a line of literature that suggest ventures develop when there are favourable market conditions. In order for a market to be favourable for growth it must maintain a level of predictability (Aldrich & Wiedenmayer, 1993), with the rate of market and industry change within the control of individual businesses. Industry context also has an influence on new venture growth. In growing and emerging markets there are more available resources than other markets (Castrogiovanni, 1991; Gilbert et al., 2006). The environment must also not be complex with high concentration and dispersion of organisations competing in the same market and industry (Baum, Locke, & Smith, 2001). The availability of strong local markets is a key part of providing entrepreneurial opportunities. The presence of local customers with specialised need creates opportunity. The availability of local marketplace allows companies to interact more and create a platform for future growth (Spigel, 2015).

Venture development is also influenced by institutional forces that shape the context in which entrepreneurs can grow their businesses. Government policies create support programs that can encourage or deter entrepreneurship through tax benefits, investment of public funds, or reductions in bureaucratic regulation (Spigel, 2015). Other institutional restrictions that influence new venture development can be employment laws, with how well suited a country's constitution to employment protection influencing the ability of individuals to start and grow businesses; and the amount of regulatory burden constitutions place on small business which can influence their ability to grow. Entrepreneurs require financial assistance to finance growth. The availability of financial resources is therefore crucial for entrepreneurial growth. The provisions of venture capital, bank loans, credit, and alternative finance forms are key attributes of the entrepreneurial ecosystem (Gnyawali & Fogel, 1994).

Support services and facilities provide specialised assistance for early-stage firms and allow them to grow. Incubation, acceleration and co-working facilities also provide essential services for new ventures along with advising and networking. Local infrastructure, such as transport links, also play a physical part in determining location. The better the links to an area the better potential for communication and access to the business from potential customers there is (Spigel, 2015).

There is evidence that supports new venture development as conceived through the socialisation processes of individuals. The likelihood of starting a business, for example, is strongly increased by knowing someone that has already experienced this (Hindle et al., 2007); with co-workers (e.g., Nanda & Sorensen, 2010; Stuart & Ding, 2006) and university peers (Kacperczyk, 2012) found to shape entrepreneurial intention. Further research has found that entrepreneurialism is embedded within communities. For example, Giannetti & Simonov (2009) found that in religious communities with high levels of entrepreneurship, new members who were not religious were most likely to pursue entrepreneurial activity; and Djankov et al., (2006) found that differences in common cultural characteristics influenced economic decisions – such as entrepreneurship. Education and networks that are inclusive for entrepreneurial growth are important in establishing a culture conducive for growth. Entrepreneurial culture is also embedded in networks at a micro-level (localised) (Cheraghi, Setti, & Schøtt, 2014).

Figure 5: Schematic Overview for Determinants of New Venture Growth



2.7.2 The Entrepreneurial Process

Dividing entrepreneurship into a set of distinct stages that ventures systematically follow, has come under scrutiny for not capturing the uniqueness of the entrepreneurial journey. This is because the stage-approach may not describe change patterns for different types of venture as it assumes the development process for all ventures is the same (Jack et al., 2008). The life-cycle approach is criticised for lacking in empirical validity and weaknesses have been found with the theoretical clarity when describing the motors that drive them (Levie & Lichtenstein, 2010). Levie & Lichtenstein (2010) find that, over time, research and theory on life-cycle models has increased in heterogeneity instead of being narrowed down to a consensus. Essentially, extant models of entrepreneurial process are fragmented in their claims (Moroz & Hindle, 2012). Just because this life-cycle model is 'convenient' does not mean it effectively presents the entrepreneurial process (Baron & Shane, 2005; Levie & Lichtenstein, 2010).

The obvious flaw in the stage model assumes that ventures aim to grow as much as possible. Extant models of venture growth assume that when the entrepreneur possesses the resources that enable growth, has a strategy that fosters growth then the venture will grow (Baum et al., 2001; Gilbert et al., 2006; Thakur, 1999). However, previous literature has highlighted many cases of entrepreneurs who have very little intention to grow and have not realised any growth (Gimeno, Folta, Cooper, & Woo, 1997; Wiklund, Davidsson, & Delmar, 2003). Some entrepreneurs have limited desire to grow as it may compromise the well-being of employees, the independence of the business and the owner's control (Cliff, 1998; Wiklund et al., 2003). Other entrepreneurs may wish to pursue other ventures and diversify economic activities (Carter et al., 2004).

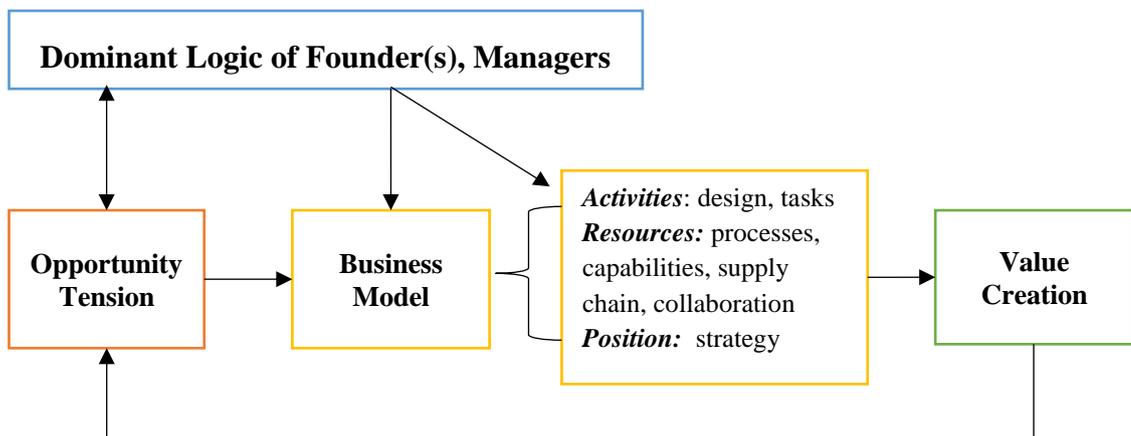
Dynamic-States Model

Levie & Lichtenstein (2010) propose a dynamic state approach to replace the life-cycle model. This paper argues that individual businesses are not pre-determined by an unchangeable genetic pattern (life-cycle model). Business ventures, when facing rapid

growth or imminent decline can alter their journey and increase their chance of survival or prosperity. The examples given include; altering resource sets (e.g., Chiles, Meyer, & Hench, 2004; Lichtenstein & Brush, 2001); redefining their niche (e.g., Garud, Kumaraswamy & Sambamurthy, 2006); or by redefining themselves in order to operate within the evolving niche (Baker & Nelson, 2005). Additionally, this model does not explain the high-proportion of businesses which choose not to grow beyond the original size and progress throughout stages (e.g., family businesses or single-owner business with no employees).

To capture the fact that business organisations are dependent on their environment for survival, Levie & Lichtenstein (2010) propose an open, complex adaptive system that operates in disequilibrium conditions (*presented in figure 6*). The venture organises resources into products or services, providing value for customers and leveraging business opportunity. The strategy for value creation is enacted by the business model which is derived from organising activity and strategic decisions that reflect the ‘dominant logic’ of the venture. In this model, the dynamics of the venture are driven by opportunity tension – when the entrepreneur has a desire to act on potential market opportunity and will shape the business model to make this viable.

Figure 6: Levie and Lichtenstein's (2010) Dynamic State Model



Whilst this model can accurately explain how ventures are able to shift states to reflect market opportunities and subsequently change the venture journey, the autonomous identity of the entrepreneur is not the central focus of the study. Therefore, the dynamic states model would show that the entrepreneurial identity is formed on the basis of

venture identity – which is dependent on being able to reach to evolving market opportunities and demands. However, work by Cardon et al., (2009) shows that entrepreneurial identity can influence the venture dynamics and direction. Therefore, it is important to explore how the entrepreneur's identity can influence the venture's development and determine journey and strategic direction.

One major weakness with trying to understand the entrepreneurial process is the use of variance based research designs. Studies which focus on explaining variation in a particular outcome reduce process to a set of attributes (Langley, Montréal, Smallman, & Van De Ven, 2013). This allows researchers to focus on individual links in a process of many events which constricts the time parameters of the study, thus reducing the narrative on how things change and develop over time (Mcmullen & Dimov, 2013).

Despite frequent calls for longitudinal research designs within the field of entrepreneurship, time is still very much absent from empirical work. The role of time within the entrepreneurial process is diminished by studying entrepreneurship as an act and not a journey which transpires over time (Mcmullen & Dimov, 2013). This is a significant flaw within entrepreneurship research and one that can be rectified with studies that look at the venture's journey during development. Studies that focus on sequences of events and proximate outcomes (i.e., team formation, resource acquisition) can describe the process of how things change by highlighting pathways through which entrepreneurs reach particular milestones (Mcmullen & Dimov, 2013).

2.8 Internal Organisation and Venture Development

The literature on the internal organisation of ventures predominately focuses on the management practices that exist in large organisations (Burton, Colombo, Rossi-Lamastra, & Wasserman, 2016). The majority of literature that researches smaller ventures focuses on the adoption of formal managerial and human resource practices to increase the size and efficiency of the organisation (Baron, Burton, & Hannan, 1999; Baron & Hannan, 2002; Charan, Hofer, & Mahon, 1980; Colombo & Grilli, 2013). Beckman & Burton (2008), for example, examine the origins of the founding team composition and outcomes this has on the venture. They see evidence of path dependence where the founding team shapes the subsequent management team

through homophily and imprinting. Broadly experienced founding teams are more likely to attract broadly experienced management teams, which impacts the ventures development as they are never able to attract functional expertise.

Other studies focus on the activities that ventures undertake and the impact this has on survival. Delmar & Shane (2004) focus on legitimising activities and new venture survival, with completing a business plan and establishing a legal entity enhancing the legitimacy of the venture and leading to product development and marketing activities. Carter, Gartner, & Reynolds (1996) found different event patterns between ventures that had succeeded in starting-up, had failed and where still trying. Ventures that had successfully navigated start-up had a higher intensity of venture activities, including: looking for capital and resources, organising the legal entity and employee team and devoting full-time to the business. Ventures that did not develop did not show the same intensity.

The other strand of research looks into the internal structure of ventures, focusing on three attributes which have relative impact on venture performance: role formalisation in founding teams, specialisation in founding team, and administrative intensity (Sine et al., 2006). New ventures typically have a relative lack of structure which is argued to be a liability (Stinchcombe, 1965) Another component of research that is internal to small ventures and can effect development is role identity management (e.g., Shepherd & Haynie, 2009a).

2.8.1 Role Organisation and Venture Development

Role formalisation refers to the identification and designation of particular functions and assignments to specific individuals (Dalton, Todor, Spendolini, Fielding, & Porter, 1980; Sine et al., 2006). New ventures are thought to have relatively few formalised roles and uncertain functions at conception (Aldrich, 1999). On one hand, this can be seen as an advantage in a dynamic environment, such as start-up, where role flexibility can lead to venture performance (Wally & Baum, 1994). On the other hand, flexible roles may not be beneficial for new ventures who are emerging and can lead to role ambiguity (Stinchcombe, 1965). This can lead to confusion about what roles to perform, which can be exacerbated in founding teams (Sine et al., 2006).

Role ambiguity can cause confusion about what should be done to adopt to new circumstances, which can directly impact an entrepreneurs decisions regarding the development of the venture. A lack of clear role boundaries can slow down decision-making, particularly in founding teams, which can increase the cost of certain decisions (Sine et al., 2006). Having more formalised roles can lead to effective and quick decisions making which can save costs and can be beneficial to new ventures when finance is tight (Eisenhardt & Schoonhoven, 1990). This can also lead to increased credibility and legitimisation with resource providers (Stuart, Hoang, & Hybels, 1999).

A meta-analysis conducted by Jackson & Schuler (1985) shows that role ambiguity has a negative relationship with formalisation. Having formalised roles reduces the uncertainty individuals feel toward the role/roles they have to perform. Organisation studies have shown how professional norms and the existence of written rules and procedures governing work activities clarifies role perception for workers (Pugh, Hickson, Hinings, & Turner, 1968). Entrepreneurial role identities can also be defined by fixed attributes - e.g., Brannon et al., 2013; Miller et al., 2011; Moss, Short, Payne, & Lumpkin, 2011; Stinchfield et al., 2013). However, given the uncertainty surrounding new venture development and the uniqueness of entrepreneurship, role ambiguity and the effective management of roles can play a big part in shaping ventures.

Functional specialism is also an interesting concept in the organisation of roles as it can have impact on the venture. Having a specialised role can accumulate task-related knowledge and maximise the value of a role (Sine et al., 2006). This can reduce the ambiguity that individuals feel towards certain tasks. However, specialising in a certain role can decrease the flexibility of a venture which can reduce the ability to react to environmental changes (Dalton et al., 1980; Sine et al., 2006). Whilst this concept has been explored in teams, a single owner may have increasing difficulty to specialise in a role as the venture develops and they have to manage an increasing workforce and number of venture activities. Entrepreneurs, after all, are considered to 'jack-of-all-trades' who have to perform multiple functions and roles (Lazear, 2005). Understanding how entrepreneurs manage specialist and general roles can provide valuable insight into how ventures develop.

Entrepreneurs maintain multiple role identities (Greenhaus & Powell, 2006), which are made-up of central and peripheral characteristics (Ashforth et al., 2000). These roles can be separated by boundaries⁸ which play a part in the internal organisation of roles. Shepherd & Haynie (2009a) propose two strategies for managing roles across work life and personal life. *Compartmentalisation*, where the entrepreneur separates each role by enacting one identity and then another through infrequent transitions. This allows the entrepreneur to internalise a specific role in a specific situation and then switch when appropriate. This strategy is proposed to reduce conflict between identities and maximise psychological well-being.

However, Shepherd & Haynie (2009a) do suggest that, due to the conflicting nature of entrepreneurship (Greenhaus & Beutell, 1985), strategies to keep identities separate may be difficult. Over-performance of one entrepreneurial role identity may drive the venture in one direction whereas performance of another identity may drive it in different direction. For example, the over-performance of an 'innovator' role may lead the venture towards a certain market or product development, and result in neglecting other peripheral entrepreneurial roles that are important to develop ventures (e.g., organiser, facilitator, and communicator). Similarly, when reversed, the over-performance of peripheral entrepreneurial roles may mean the venture is unable to develop into certain markets or product offerings.

The other role management strategy proposed by Shepherd & Haynie (2009a) is *integration*. This strategy enables role identities to be employed simultaneously through frequent transitions or fusing together identities into an amorphous self (Nippert-Eng, 1996). A family business, for example integrates the roles of running a business with family responsibility which makes professional and personal roles more synchronous. These strategies to managing roles, albeit across work and personal life, can give good insight into how entrepreneurs can juggle the multiple roles needed during new venture development. Having highly synchronous roles, and managing non-synchronous roles effectively can shape the venture. Tension between work roles

⁸ Identity boundaries are also acknowledged as influencing identity transition in the previous section of this literature review.

(e.g., artistic and economic roles in the cultural industries - Eikhof & Haunschild 2007) can really effect the ability of ventures to develop.

2.9 Developing Research Questions

There is a need within entrepreneurial identity research to focus on the process of identity change within the course of the entrepreneurial journey. The use of longitudinal design will allow insight to emerge on how entrepreneurial role identities develop at different places within the entrepreneurial journey and add to the venture founding dominant literature. There is a need to understand how the entrepreneurial identity progresses as the venture timeline develops. This addresses the need to understand whether entrepreneurial identity is static and robust throughout the journey (and whether this rigidity dictates the direction of the venture journey) or whether the entrepreneurial identity is malleable and less indicative of the direction of the venture. Therefore, the first research question is: *how does the entrepreneurial identity evolve throughout the entrepreneurial journey?*

This will build on prior research that explores change in identity when transitioning from a prior work role to an entrepreneurial founder role (Hoang & Gimeno, 2010), by looking at the whole process and not just one identity change that occurs at one place on the venture timeline. Cardon et al., (2009) theorise that different roles and tasks will be prevalent at different stages of the entrepreneurial process. By exploring the progression of identity throughout the venture journey, insight can be shed on this and help shape support and strategy at various stages of development.

It is also important to understand how individuals attempt to manage changing roles. There is a growing line of literature that suggests that there are multiple identities that are enacted during the entrepreneurial process (Mathias 2014; Mathias & Williams 2014; Powell & Baker 2014; Shepherd & Haynie 2009). There is a gap in current literature that explores how role enactment is sequenced and how this influences the synergy that exists between role identities. It is not known how different identities are performed in relation to one another and what impact this has on venture events. Therefore, it is asked: *how do entrepreneurs manage the performance of multiple role identities?*

By exploring the nature of role enactment, and how this influences an entrepreneur's identity, our understanding of the nature of entrepreneurship can be advanced. Insights can be given as to how entrepreneurs can effectively adopt and perform key entrepreneurial roles and minimise stress, role overload and other negative effects on identity. There is a need to understand how this can develop ventures. Little is known about the formalisation of a role in a single owner-managed venture. Considering entrepreneurs are thought to have a propensity to perform certain roles (Cardon et al., 2009), and small ventures generally have no hierarchical structure or ability to clearly divide activities amongst workers, entrepreneurs may form a hierarchy of their role performance, based on identity salience (Stryker, 1968; Thoits, 1983). Therefore, the management of role identity becomes extremely important for the venture development and the subsequent 'shredding' of role identities (Mathias, 2014). Understanding how these roles are managed, and how new roles are integrated into the role management strategy could potentially have an impact on the development of a venture. Inability to manage roles can lead to the 'dark side' of entrepreneurship (Shepherd & Haynie, 2009a).

Lastly, there is a need within entrepreneurial identity literature to explore how identity influences entrepreneurial behaviour. There is a need to study this at multiple levels of analysis – individual identity changes and how this influences venture action. Studies, such as Powell & Baker (2014) (who explore how identity influence strategic response) and Mathias & Williams (2014) (who explore the influence of identity on the selection of opportunity) have already offered insight into entrepreneurial identity and venture action. However, there is a need to further this by looking at the long-term effects of identity during the entrepreneurial journey. How does entrepreneurial identity and venture action interplay? How does entrepreneurial identity change and how does this influence the venture's journey? Therefore, to address these gaps, it is asked: *what are the temporal and processual changes to entrepreneurial identity and what relationship does this have with the venture?*

This is important to explore as insight can be given into whether the construction of identity can impact the direction that ventures take. In doing this, insight can be gained and answers provided to important questions within entrepreneurship, such as why

some ventures are able to grow and outperform others and why some entrepreneurs pursue aggressive growth strategies whilst others do not.

2.10 Chapter Summary

This aim of this chapter was to highlight current identity contributions within the field of entrepreneurship and management and identify research gaps in the current collective knowledge. Current research has been analysed looking at the ontology and general assumptions of entrepreneurial identity research. It has been acknowledged that, following current contributions to the research area, it is important to understand whether and how identity changes throughout the entrepreneurial journey. From this, three succinct research questions have been asked which aim to advance our understanding of entrepreneurship. In the next section of this thesis, the methods for exploring these research questions are outlined.

CHAPTER 3: METHODOLOGY

3.1 Chapter Overview

This chapter introduces the exploratory research approach undertaken for this study. The methodology and philosophical assumptions that were employed are addressed. This is done by, first, revisiting the aims and objectives of this study, stating the research questions that were detailed in the previous chapter and highlighting the nature of the research enquiry. Second, the philosophical context of the research is explored, with focus on social constructionism. Third, the rationale for using social constructionism as the meta-theory for this study, and the assumptions that this approach decrees are presented. Fourth, the motivation for the research strategy that this study adopts is provided. Fifth, the research design and sampling approach are described. Sixth, the data collection methods and practices are shown. Finally, the practices employed for analysing data are presented before the chapter is summarised.

3.2 Research Aim & Enquiry

3.2.1 Research Aim & Objectives

This study aims to explore how entrepreneurial identities change during new venture development. From this, the study aims to develop theoretical insight into how the changing entrepreneurial identity influences the venture. As highlighted in the introductory chapter of this thesis, the objectives of this study are to:

- 1) Conduct a comprehensive and critical review of identity literature to understand the research avenues that entrepreneurial researchers need to explore and develop concise research questions that will extend the collective knowledge of the field further.
- 2) Gain in-depth insights on entrepreneurial identities using a multiple case study research strategy.

- 3) To produce theoretical insight into any changes that entrepreneur's experience in their identities as they develop their ventures.

3.2.2 Research Questions

To meet these aims and objectives, this study asks three main research questions that were formed at the end of the previous chapter:

- a) How does the entrepreneurial identity evolve throughout the entrepreneurial journey?*
- b) How do entrepreneurs manage the performance of multiple role identities?*
- c) What are the temporal and processual changes to entrepreneurial identity and what relationship does this have with the venture?*

3.3 Research Enquiry

An interpretive enquiry is an appropriate line to take given the nature of these research questions. This stance shows the world as socially constructed and understood by examining the actors that are within it (Farquhar, 2012). This places the researcher as an active agent in the construction of the world and allows them to view the world through the eyes of individuals (Benton & Craib, 2001). The interaction and dialogue between the researcher and participant is a key element of the interpretivist approach as it allows for deeper meanings to be uncovered through co-creating findings (Ponterotto, 2005).

Interpretivist approaches, such as social constructionism, are based on a belief that humans interpret and attribute their own meanings to the world (Farquhar, 2012). This differs from the positivist approach which views the world as sets of observable events and discoverable patterns that can be objectively measured. Therefore, as inductive logic generates theory from data; an interpretivist enquiry aligns with the research aims of this study.

3.4 Philosophical Context

3.4.1 Paradigmatic Context of Entrepreneurship Research

It is argued that entrepreneurship is without an established paradigm (Bygrave, 2007). This is due to (a) the transdisciplinary nature of the subject – incorporating frameworks from other disciplines, such as economics, psychology and sociology (Bygrave, 2007; Ireland & Webb, 2007; Shane & Venkataraman, 2000); and (b) the relative infancy of the subject in relation to the hard sciences (Bygrave, 1989, 2007). As a result, Bygrave (1989), believes entrepreneurship borrows its research methodology from other fields, such as mathematics and physics. Therefore, entrepreneurship enquiry has been dominated by functionalism (Grant & Perren, 2002; Jennings, Perren, & Carter, 2005). The functionalist paradigm views the world objectively and constructs a positivist approach to understanding the system of entrepreneurship (Pittaway, 2005). This has resulted in a concentration of research on observable facts, such as increases in innovation, gross-domestic product, employment rates, and reduction in business failures (Jennings et al., 2005).

Identity work cannot be accurately researched using the functionalist paradigm as it does not allow research questions to penetrate the depths of the identity construction. An identity encompasses the values, morals, goals and attitudes of an individual. Whilst, objective measures can be used as proxies for social identity – e.g., membership of social groups or presence of role models – these measures do not provide insight into why a subject identifies with these social groupings or how this influences motivation and behaviour.

In the past decade or so, leading entrepreneurial scholars and journal editors have called for research to be conducted beyond functionalism to encourage new debates, theories and understandings of the entrepreneurship phenomenon (Jennings et al., 2005). One such school of thought that has emerged in business research which addresses the challenges of positivist is critical realism (post-positivism)(Farquhar, 2012). In the last decade or so, qualitative research that is informed by critical realism has gathered some momentum within entrepreneurship, offering rich and ‘better’ stories to form sophisticated causal explanation (Blundel, 2007; Easton, 2010). Jones

(2001), for example, combines realism with narrative to examine divergent strategies of technology and content-driven entrepreneurs; and Bowey & Easton's (2003) use of critical realism methodology to explain changes in social capital in relationships between entrepreneurs and other actors. Critical realists view the world as socially constructed, but not entirely – reality has a strong part to play (Farquhar, 2012).

This paradigm can offer frameworks in which social phenomenon can be critiqued and build knowledge by challenging what we know. As a result, knowledge on the institutional affects society has on the individual, and how this shapes the entrepreneur, can be furthered. However, the critical realist paradigm, like the functionalist paradigm, does not get to the roots of individual values and beliefs that construct the notion of the self. This is because the paradigm believes reality is independent of our beliefs. Whilst the identity of an entrepreneur can be moulded by institutional forces, the construction and formation of identity is a unique journey for the individual.

Social constructionism is another approach that challenges the assumptions of positivism. It allows the researcher to view the world as interrelated between the individual, social phenomena and social contexts (Fletcher, 2006). Considering that entrepreneurship is a collaborative social achievement between the interaction of business owners and stakeholders (Downing, 2005), social constructionism can be an insightful stance in which to explore individual and collective construction of entrepreneurial identities.

3.4.2 Social Constructionism in Entrepreneurship & Identity Research

Within entrepreneurship the social constructionist stance has presented some interesting research enquiry. Fletcher (2006), for example, provides views on the social construction of opportunity; Chell (2000) provides a model of the 'opportunistic' entrepreneur; and Downing (2005) provides insights into the co-production of individual and collective identity and the organisation through narrative between entrepreneurs and stakeholders. This approach is concerned with how individuals and groups create and make sense of reality – which is a process of sense-making (Chell, 2000; Weick, 1995). Entrepreneurship can be regarded as a process. The entrepreneur identifies ideas and opportunities within their social environment. Additionally, the

business owner constructs their own identity through shared beliefs and patterns of social behaviour, as well as the enactment of roles that are constructed within social situations (Burke & Tully, 1977). Importantly, social constructionism argues that entrepreneurship emerges with interaction between people, in a social context (Lindgren & Packendorff, 2009). Therefore, the social constructionist views the creation of entrepreneurial identity through the relationality between people's actions and their cultural, societal, economic and political situational context (Fletcher, 2006). Exploring the entrepreneur's journey of identity construction requires consideration of the internal belief system, attitudes and motivations as well as social forces that shape and mould the entrepreneur. Moreover, it is important to consider the individual's perception of social forces that shapes their identity construction. These considerations indicate that construction of entrepreneurial identity is a social phenomenon that requires the individual to make sense of it. Social constructionism is a strong lens through which to capture the intricacies of the entrepreneurial identity and can lead to rich exploration of who entrepreneurs are and how they behave.

3.5 Research Paradigm

3.5.1 Research Paradigm: Social Constructionism

The selection of a paradigm is vital in grounding the ontological and epistemological assumptions that this research builds on (Burrell & Morgan, 1979). As such, the decision to select social constructionism as the paradigmatic stance for this study is based on an investigation of the assumptions associated with various paradigms; and the evaluation of each paradigm in relation to the research questions of this study. From this investigation, *table 5* emerged which highlights the ontological, epistemological, logical, and methodological stances taken by certain paradigms in entrepreneurship research. This allowed the researcher to select the paradigmatic stance for this study, which is detailed in the next section.

It is important to note that there is often comparison between social constructionism and social constructivism. Despite sharing similarities, they are not to be confused. They are similar in that they share an ontological perspective – where reality is

subjective and contextualised through social phenomena in social settings (Guba & Lincoln, 1994). However, they differ in the epistemology. On one hand, social constructionism is created in relation between people's actions and their cultural, societal, economic and political situational context (Fletcher, 2006). On the other hand, social constructivism is created through a combination of individual cognitive processes and the environment (Byrne, 2014; Steyaert, 2007).

3.5.2 Paradigmatic Assumptions

With the selection of a social constructionist paradigm certain assumptions about this research are formed, these are detailed in the following sections.

Research Ontology

The research ontology relates to how the researcher's reality is considered and established. The social constructionist views reality as not absolutely true but '*simply more or less informed*' through social interaction and meaning (Guba & Lincoln, 1994: p. 118). As such, reality is viewed as subjective and not fixed. This contrasts the positivist and post-positivist notion of reality which is more objectively formed and is therefore fixed outside the realm of social interaction. This is appropriate for this study as role identities are constructed through interaction between agents and the subsequent meanings that are given to them through this practice. Without this interaction, a role identity would not exist.

Research Epistemology

The research epistemology reflects the broader set of beliefs about how the researcher acquired knowledge about reality. The social constructionist believes that the interests of people drives knowledge creation through developing explanations of reality which generates a more rounded understanding (Easterby-Smith, Thorpe, & Lowe, 2001). This differs from the perspective of the positivist who thinks the interest of people is secondary to objective forces that drive reality and the critical realist who thinks knowledge is created by social conditioning and cannot be understood without social actors (Farquhar, 2012)

Table 6: A Comparison of Research Paradigms

<i>Paradigm</i>	<i>Positivism</i>	<i>Critical Realism</i>	<i>Social Constructionism</i>
<i>Ontology</i>	Naïve Realism – ‘real’ reality, but apprehensible. The world is objective and independent of our subjective experience (Lincoln & Guba, 2000)	Critical realism – ‘real reality’ but only imperfectly and probabilistically apprehensible (Lincoln & Guba, 2000) Reality is independent of our beliefs and is differentiated and stratified (Benton & Craib, 2001)	Relativist – reality is created by people and not objective and external forces (Easterby-Smith et al., 2001)
<i>Epistemology</i>	Objectivist – findings are true (Lincoln & Guba, 2000) The world is knowable, and this knowledge is communicable between agents (Easterby-Smith et al., 2001)	Objectivist with critical tradition – findings are probably true (Lincoln & Guba, 2000) Knowledge of reality is a result of social conditioning and cannot be understood independently of social actors (Farquhar, 2012)	Subjective – not fixed (Easterby-Smith, Thorpe, & Lowe, 2008) No unique or independent reality; reality is constructed through human interaction and meaning (Guba & Lincoln, 1994)
<i>Reasoning</i>	Deductive	Retroductive	Inductive
<i>Methodology</i>	Experimental and manipulative. Hypothesis verification of large samples (Easterby-Smith et al., 2001; Lincoln & Guba, 2000) Reductionist	Modified experimental and manipulative. Falsifying hypothesis through either quantitative or qualitative data sets (Lincoln & Guba, 2000)	Small, non-probabilistic samples investigated over time (Easterby-Smith et al., 2001) Holistic

The social constructionist approach is appropriate for this study as the aims of this research is to understand complex social constructions of identity. Each business owner is unique and will develop different role identities. Despite there being overlap between each owner, the performance of a role will be up to the interpretation of the business owner. As such, these can't be measured objectively as the positivist or critical realist stance would like.

Research Logic

Research logic is the reasoning behind the shape that research takes. Social constructionists will typically take an inductive approach to research. That is, the researcher aims to generate theory from data by exploring patterns that emerge (Farquhar, 2012; Maylor & Blackmon, 2005). As such, the research questions in inductive studies will be framed in terms of a lack in prior knowledge about the phenomenon, with the aim being to then understand and explore (Eisenhardt & Graebner, 2007; Farquhar, 2012). This perspective contrasts the positivist who is more likely to take a deductive approach⁹. The deductive approach follows a process where a theory or framework is developed and then tested (Collins & Hussey, 2009; Farquhar, 2012). As such, research questions look to 'test' certain theories.

At the end of the literature review section in this thesis, a conceptual overview summarising current knowledge was presented and not a deductive theoretical framework. This aligns with the exploratory, and open research questions that this thesis presents. The purpose of the literature review was not to generate theory, but to highlight gaps in the research field. The conceptual overview was used to guide the inquiry of this study, which is acceptable in inductive studies (Mitchell, 2014). As the creation and evolution of role identities throughout the entrepreneurial process has only been studied to a limited extent, the research questions of this study aim to dive deeper into this phenomenon. As such, the research logic follows an inductive approach, aiming to induce theory from the data.

⁹ This also differs from the critical realist approach which is thought to be 'retroductive' (Biniari, 2007; Reed, 2005).

Research Methodology

Within a research paradigm there will be certain assumptions about the methodologies that can be undertaken. Social constructionists will use interpretivist means to capture data, using small samples to generate in-depth insights (Easterby-Smith et al., 2001). To capture in-depth information, designs can be longitudinal and look at processes over periods of time. On the other hand, positivist methodology tends to be quantitatively driven, with large samples used to test hypothesis (Easterby-Smith et al., 2001). In line with the assumptions of social constructionism and the aim of this study, in-depth exploration of role identity formation and evolution is needed in the data collection. Theory needs to be built to understand this phenomenon, which cannot be done by testing *a priori* hypothesis.

3.5.3 Summary of Philosophical Assumptions

From the investigation of the paradigmatic context of research within entrepreneurship and identity research, as well as a comparison between different potential pragmatic stances certain philosophical assumptions for this study have come to light. These are detailed in *table 6*, and will be brought forward into the research design.

Table 7: Summary of Philosophical Assumptions for this Study

<i>Research Ontology</i>	Entrepreneurial role identities are constructed through the interpretation of social meaning and interaction – without this interaction they do not exist.
<i>Research Epistemology</i>	The performance of a role identity is the interpretation of the business owner – as such, they can't be measured or observed objectively.
<i>Research Logic</i>	Theory on entrepreneurial role identities is induced – there is no objective measure of identity that can be tested.
<i>Research Methodology</i>	Knowledge on role identities is constructed through in-depth longitudinal studies.

3.6 Research Strategy

Given the aims, objectives and philosophical stance of this research, a qualitative research approach will be taken. This is despite the fact that quantitative studies are predominant within entrepreneurship research – with many identity researchers favouring quantitative samples; for example, Hoang & Gimeno (2010); Johnson & Lord (2010); Miller, Le Breton-Miller, & Lester (2011); Morris (2013); Murnieks, Mosakowski, & Cardon (2012); Murnieks & Mosakowski (2007). This quantitative predominance, however, limits the level of depth and analysis a research enquiry can reach (Wilson, 2006). Within identity research, qualitative studies have provided insight and theory into entrepreneurial identities; for example Fauchart & Gruber (2011) study on entrepreneurial social identities motivating owners and founders; Powell & Baker (2014) insights into founder identities; and Mathias & Williams (2014) looking at how role identity effects the selection of opportunity. It is important for the field to continue to develop our knowledge of entrepreneurial identities by utilising the richness that emerges from qualitative approaches. This study adheres to this need.

3.6.1 Advantages of Qualitative Approaches

By adopting a qualitative approach this study will benefit from a number of advantages, as highlighted by Denzin & Lincoln (1984, 2005) and Patton (2002):

- a) It is acceptable within the boundaries of an interpretivist enquiry.
- b) It can utilise several different interpretivist techniques that can help a researcher explore and understand a phenomenon.
- c) It can apply to a range of methods as it does not favour a specific practice.
- d) It allows for in-depth insights into phenomena to emerge.
- e) It allows the researcher to cast widely when exploring factors which make up the phenomena.

These advantages are important for the nature of this study which aims to explore entrepreneurial identities – a socially constructed phenomenon. This approach will

allow the researcher to focus on the unique way people interact in situations (Patton, 2002); with the aim of reaching theoretical generalisation (Yin, 2009).

A qualitative research approach will enable the researcher to reach the goals of the study. Qualitative studies allow researchers to go and explore social phenomena in depth and gather novel insights that can explain change and formation. This approach allows the researcher to ask certain types of questions that explore values, beliefs and motivations that are unable to be asked with a quantitative research design.

The questions that the researcher asks, look to answer *how* entrepreneurial identities are shaped over time, *why* this is and *how* this influences the entrepreneurial journey. Answering process-orientated questions points to a qualitative approach (Mathias, 2014). The qualitative approach will allow novel theoretical insights regarding the construction of entrepreneurial identity over time to emerge - enabling the researcher to go into depth with data collection and build new theory as opposed to testing existing theory.

A major gap in the extant literature is the use of longitudinal research design to explore how entrepreneurial identities are shaped over time – a qualitative approach can add value by addressing this. Existing studies that have looked to track identity construction over time have taken qualitative approaches and have generated some interesting theory into entrepreneurial role identities that would not have been possible with quantitative research designs (e.g., Mathias, 2014; Powell & Baker, 2014). Considering the current state of literature, an inductive, qualitative research design appears to exhibit a good ‘methodological fit’ (Edmondson & McManus, 2007).

3.6.2 Limitations of Qualitative Approaches

Critiques of the qualitative approach stress that a lack of repetition in data collection can limit the rigour and generalisation of data collection. Furthermore, as the analysis of the data is subject to the interpretation of the researcher (as opposed to the objective nature of statistical techniques), this approach has been criticised for allowing the biased views of the researcher to manipulate findings in relation to the phenomenon. These three main limitations, which can reduce the reliability and credibility of the

research method, must have efforts made to combat this. *Table 7* summaries these limitations and the combative actions taken in this study to navigate these.

Table 8: Limitations of Qualitative Approaches and Combative Actions Taken

<i>Limitation</i>	<i>Rigour</i>	<i>Generalisation</i>	<i>Biases</i>
<i>Criticism</i>	Lack of rigour involved with low samples and data collection methods.	Provides narrow theory that provides little basis for scientific generalisation (Yin, 2003).	Subjective interpretation of the data (Easterby-Smith et al., 2001)
<i>Combative Action</i>	The technique of triangulation to ensure robustness, detail and aid understanding of phenomenon (Stake, 2000) The use of multiple case studies to support the development of replication logic (Eisenhardt & Graebner, 2007)	To expand and generalise theory and not to generate statistical generalisations (Yin, 2009)	Acknowledge biases as feature which must be explained and addressed (Farquhar, 2012)

3.7 Research Design

One of the main advantages of qualitative studies is the large amount of research methods that are available to the researcher. However, given the interpretivist, inductive, qualitative and exploratory nature of the research enquiry, with an aim to understand complex social phenomena (entrepreneurial role identities), the most appropriate method for this study is case study research (Stake, 2000). Case study research has been used in entrepreneurship and management before to develop insight into identity. Powell & Baker (2014) used multiple cases to generate theory on venture founder's identity during adversity. Similarly, Corley & Gioia (2004) used a case study to examine identity in a corporate spin-off. In both examples, the case study research allowed data collection to provide deep and meaningful insights into identity. Importantly, both these examples studied identity change over time, and were longitudinal in nature. The aim of this study is to use time to understand how

entrepreneurial identities change and how this influences the venture journey. Having a small sample of in-depth cases allows the researcher to track process over time which would be more of a struggle with larger data sets.

3.7.1 A Process-based Research Design

To study the theme of change and development within social sciences process data is more beneficial than cross-sectional data. Process research is concerned with understanding how phenomena evolve over time and why they evolve in this way (Van De Ven & Huber, 1990). There are several process theories that explain how and why change unfolds in social domains. To guide the research approach elements of both evolutionary and dialectic motors of change can be used.

The evolution model sees a progression of variation, selection and retention. This is a response to environmental pressures and competition for survival. Van De Ven & Poole (1995) explain that evolution is a *'recurrent, cumulative and probabilistic progression.'* The process is continuous with the survival of the overall population as the motor that drives the change. Therefore, which entity survives and which do not are not predictable. The evolutionary model operates on multiple entities and have no meaning at the level of the individual entity. It operates on a constructive modality – that is, it generates unpredictable and novel forms. With regards to describing entrepreneurial identity change, it is important to adopt a research design that allows the researcher to gauge which identities are selected and retained by the entrepreneur.

The dialectical model of change assumes the principle that there are competing forces at play, internal or external that engage in conflict. Van De Ven & Poole (1995) describe the change as occurring when the opposing forces 'confront and engage the status quo.' Stability is achieved when there is a 'balance of power' between the competing entities. This process shows that there is a thesis which is challenged by an opposing entity (anti-thesis) which creates conflict. The two entities synthesise and, over time, becomes the new thesis. Van De Ven & Poole (1995) emphasise that the dialectical conflicts do not have to synthesise by balancing power. Either the thesis can maintain power to suppress the anti-thesis, or the anti-thesis can over-power the thesis and replace the status quo. The dialectical model operates on multiple entities and

require at least two entities to act as thesis and anti-thesis. It operates on a constructive modality – that is, it generates unpredictable and novel forms. Considering there are numerous challenges involved with adopting identity (including identity conflict) the research design needed to be able to capture potential conflicts between competing identities and how these were resolved by the entrepreneur.

The qualitative process approach is made up on a continuum rather than a hierarchy or a clear classification and can deal with the evolution of relationships between people or with the cognition or emotion of individuals as they interpret and react to events (Isabella, 1990). Therefore, process-based research is typically longitudinal and qualitative in nature and utilises data from several sources to present a sequence of events that transpire over a period. The research questions of this study can only be addressed by using a process-based research design. This is due to the premise that identities are only temporary stabilisations along an evolutionary path (Simpson & Carroll, 2008).

Over a period, a business owner will face many different events, interactions and strategic choices that can define their identity as an entrepreneur. Understanding patterns in these events is crucial to developing theory. To collect this data, the research design must be able capture these events. This must be done through collecting both historical data and real-time data. The multiple case study research design allows the researcher to do this.

3.7.2 Case Study Research

There are a number of advantages of case study research which makes it an appropriate method for collecting data for this study. First, the case study approach supports the nature and character of the study. The nature of this study is exploratory with questions pertaining to *how* identities are constructed. Multiple case study research strategy is generally believed to be an effective method for this type of research as it allows the researcher to explore social phenomena in detail (Yin, 1994, 2003a, 2003b).

Second, the case study approach will allow the researcher to put the entrepreneur's identity under the microscope. Identity construction is a complex phenomenon which requires researchers to explore the roots of people's values, beliefs, motives and

attitudes. Case study research has a restricted scope which allows for a concentrated focus on the entrepreneur. Using case studies can facilitate the in-depth understanding that is needed to explore these complexities.

This research strategy has been previously used to study identity changes in both studies on entrepreneurial identity and organisational identity. Tracey & Phillips (2016), for example, use an in-depth case study of a social enterprise to explore the effects stigmatization has on organisational identity change. The researchers were able to seamlessly synthesise multiple sources of data – formal interviews, field diaries, print media and internal documents – to create an in-depth overall understanding of the case from which to induce theory.

Third, using a multiple case study approach will allow for collection on the idiosyncratic as well as shared experiences across cases to emerge. The case study approach employed by Tracey & Phillips (2016) allowed for idiosyncratic insight to emerge that were distinct and unique to their case enabling them to look beyond commonality when theorising. This would perhaps not have been possible with other data collection strategies. Therefore, using a case study approach will encourage insight to emerge on both unique and shared aspects of identity construction.

Fourth, the case study approach allows the researcher to easily facilitate and track events across time. This approach can collect information on the past, present and future. Using archives, print media and retrospective interviews can provide accounts of past events. Real-time data can be collected using various techniques and the entrepreneur can be probed on future predictions in interviews. This will give a holistic overview of the entrepreneurial journey and meet research calls for longitudinal research designs (e.g., Hoang & Gimeno, 2010; Murnieks et al., 2014).

Finally, case studies can facilitate rich conceptual development and are analytical tools for theory building (Eisenhardt, 1989). Case studies allow existing theories to be brought up against complex new phenomenon to generate new ideas and research direction – e.g., Yin's approach to case study research (Yin, 2003b). They also have the capacity for inductive exploratory work with limited acknowledgement of extant theories in generating new ideas – e.g., Gioia's approach to case study research (Gioia et al., 2012).

Despite the appropriateness of the methodology for this research there are several limitations of the approach which must be acknowledged. Case study research has come under scrutiny for lacking rigour and for producing narrow theory that isn't generalisable (Farquhar, 2012; Gioia et al., 2012; Yin, 2003) – like the criticism that is directed at qualitative researchers (*see previous section*). There is cause for concern when it comes to the external validity and generalisation of case study research (Dul & Hak, 2008). Yin (2013) also highlights the concerns of confusing case studies with teaching cases and the comparative advantages of case studies in relation to other research methods. By analysing these concerns, the researcher can take combative actions to address these issues to ensure the reliability of results. *Table 8* shows the concerns of case study research and actions that were taken to combat this.

Table 9: Concerns with Case Study Research & Combative Actions Taken

<i>Concern</i>	<i>Combative Action</i>
Case study research lacks rigour (Farquhar, 2012; Yin, 2003)	The researcher can ensure that rigour is achieved through a “ <i>consistent and coherent research design, where the philosophical approach is stated at the beginning, an appropriate research strategy is adopted, data collection and analysis follow research methods, and protocols and justification for each phase of the research are provided.</i> ” (Farquhar, 2012: p. 10)
How can you generalise from a few cases? Is the subset of cases representative for the larger group? (External validity) (Dul & Hak, 2008; Farquhar, 2012; Yin, 2013)	The findings from cases are “ <i>generalizable to theoretical propositions and not populations.</i> ” (analytic generalisation) (Yin, 2013: p. 21) The researcher can replicate findings through utilising multiple case studies. (Farquhar, 2012)
Have case study materials been altered to demonstrate points more effectively? (Yin, 2013)	In research this is ‘ <i>strictly forbidden</i> ’ and the researcher reports all evidence fairly, by following appropriate practice guidelines. (Yin, 2013)
What is the comparative advantage in contrast to other research methods? (Yin, 2013)	This research aims to answer the ‘how’ and ‘why’ questions that quantitative scholars are limited in their ability to explain. (Yin, 2013) Case study methods allow the research to explore the evolutionary nature of identity through longitudinal analysis.

3.8 Sampling Approach

To select participants for this study a theoretical sampling approach was used. This approach aims to collect data to generate theory, which is typically developed as it emerges during data collection. As such, it relies on the judgement of the researcher who will take certain assumptions about the grouping (Eisenhardt, 1989; Wilson, 2006). This approach means that the data collected is indicative rather than definitive which means that it does not wholly represent the population of interest. However, this is not the goal. The selection ensures that the phenomenon of interest is observable within the sample. Typically, it is recommended that between six and ten cases are used for multiple-case study designs (Yin, 2003a).

As the aim of the study was to capture identity change during new venture development, the unit of analysis for this study was the business owner/founder. However, selecting a sample was not without its challenges. For instance, it is considered difficult to distinguish between the entrepreneur and their businesses identity (Bygrave, 1989; Cardon et al., 2009). Therefore, the researcher had to ensure that each case had strong individual identities that were distinguishable from their business identity. It is suggested that a sampling strategy strengthens the rationale for case selection within case study research and was used to combat these challenges (Stake, 2000).

The initial sampling strategy was to take two different sector contexts in which business and non-business identities overlapped. Theorising across multiple contexts would allow the researcher to ensure the generalisability of findings (Yin, 2003a). Two sectors were chosen which had established institutes that would (in theory) make sourcing participants that would fit well into the study easier – technology and arts. The Glasgow School of Art and Strathclyde University Incubator were chosen as the sources of participants for this study. From Glasgow School of Art, immediately three case studies expressed interest in co-operating with the research. However, as sourcing participants from the Strathclyde University Incubator proved difficult, a second institute was selected that could lead to technology participants. Rookie Oven is a co-work space for tech start-ups and through initial contact, three cases were identified. However, shortly after the first interview with companies from Rookie Oven, one

dropped out from the study and another business stopped running. At this point, a change in the sampling approach was taken by the researcher.

The researcher decided to focus on one sector context, the arts, as initial contact with participants was providing interesting insights. The scope for sourcing participants was then expanded to (a) make finding participants for the study easier and (b) make theorising more generalisable. This was done by selecting candidates who had (a) graduated from art school so had higher education degree within an arts discipline (not just Glasgow School of Art) and (b) were active members within the Glasgow arts community by being involved with various arts organisation and frequenting various events in the community. The latter ensured that collecting data from participants was not unnecessarily challenged by distance between researcher and participant.

This presented the researcher with the challenge of finding cases that fitted the frame of the study (new venture development from an arts school background). After all, one of the defining features of entrepreneurship is its uniqueness, with huge amounts of diversity existing amongst entrepreneurs (Cardon et al., 2009). As such, a snowballing approach was used among gatekeepers and participants. The process for selecting cases was as follows:

- 1) In consultation with entrepreneurial literature, and the development of research questions, homogenous aspects of the sample were decided. They were:
 - a. Each business owner/founder must have a core or strong identity other than that of an entrepreneur. This was ensured by selected art graduates who were business owners.
 - b. Each business owner/founder's venture must be at least three years old. That was so each case had a long enough time period so the researcher could gauge identity change. It was thought that ventures that were too young would not have as many events and actions that could shape identity and venture development. Likewise, it was thought ventures that were too old would not be able to give clear retrospective accounts of the journey in enough detail for the researcher to gauge the causes and triggers of identity change. As a result, each case had, successfully navigated

the trials and tribulations of start-up, had financial sustainability for the foreseeable future and have a solid foothold in their market.

- 2) In consultation with two gatekeepers who had strong networks within the arts community a pool of potential business owner/founders was identified. From this, two cases emerged from gatekeeper two. Gatekeeper one put the researcher in contact with a group of potential cases; however, access to these entrepreneurs proved difficult which spawned the change in sampling approach.
- 3) Through an initial analysis of these three cases, new insights were still emerging and it was clear that theoretical saturation had not been met. Another gatekeeper was used, which granted access to a further four participants. One of these cases was a partnership, and after initial contact and the first interview, this partnership was considered as one case.
- 4) After the initial contact and period of data collection, the researcher felt theoretical saturation had been reached and no new cases needed to be identified.
- 5) Using 3 gatekeepers and snowballing, a sample of seven cases emerged. The yield of gatekeeper two is presented in *figure 7* and the yield of gatekeeper three is presented in *figure 8*. This sample captured rich, in-depth data about identity change from arts graduates.

Figure 7: Yield of Gatekeeper 2

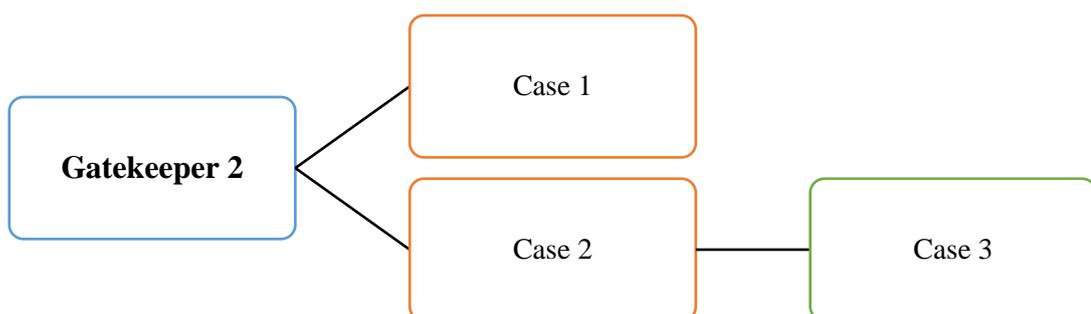
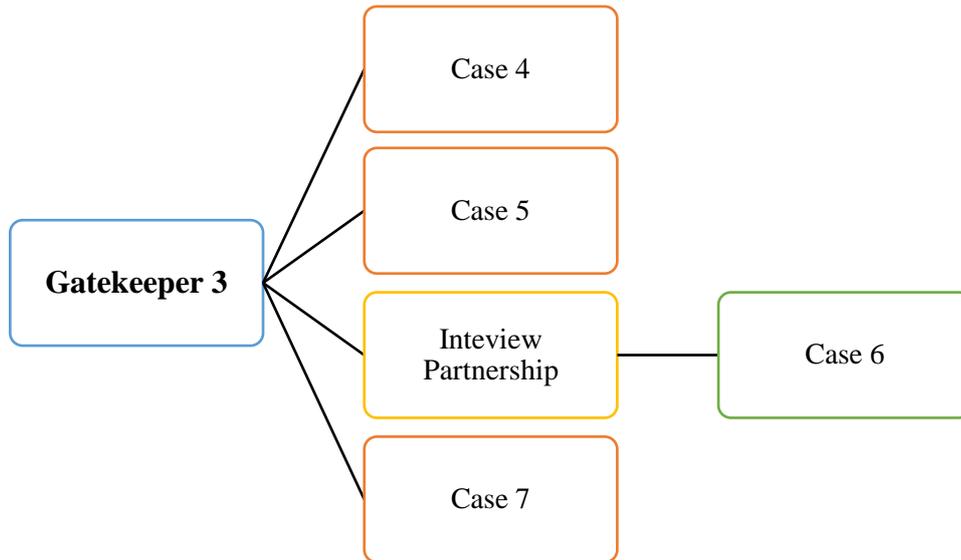


Figure 8: Yield of Gatekeeper 3



3.9 Data Collection

Data was primarily collected using face-to-face interviews with the business owner/founder's. The data collection period varied for each candidate, due to time availability – but typically lasted 15 months, ranging from one year to 18 months. However, retrospective accounts and triangulation with archival records and media articles allowed the research to span the duration of the venture journey.

During the time the researcher followed each case, the owner was interviewed three times. Interviews typically lasted one hour, ranging from 20 minutes to almost two hours. Interview questions were initially open and exploratory, however, more probing and focused questions were asked as the data collection period went on. This was to explore specific themes that were emerging from the data. All but two interviews were able to be recorded and later transcribed. An example of two interview transcripts from Frankie are presented in *appendix 1*. For the interviews that were not transcribed, important notes from the discussion were written-up immediately afterwards.

The archival records that were examined focused mainly on media articles in press. However, company newsletters, blogs and social media accounts were followed for the course of the data collection period. Some additional material was provided by some entrepreneurs, such as business plans and strategic documents. This helped the

researcher understand the ventures operations in more detail. Lastly, ad hoc social contact was made with some participants. This was completely unstructured and random, but helped the researcher stay in touch with participant activities at various points in the data collection period. These additional sources allowed the researcher to note other insights into identities that the participant may not have been reflexively aware. This data was secondary in nature. The purpose of this was to triangulate the data obtained from the semi-structured interviews. The data triangulation practices adopted are detailed more in the following section.

Data was also collected during interviews via participants drawing diagrams to help give visual representation to what was being discussed. This technique has had limited application in studies within entrepreneurship, management and identity but was found to be a useful tool for participants to describe structures and processes. Clarke & Holt (2017), however, have used this technique to explore entrepreneurial identity. They collected data from 20 entrepreneurs with high growth potential, by asking them to draw an image or symbol that encapsulates or expresses what their businesses means to them. This was paired with an interview to explain the drawing. The researchers found that the visual drawing method elicited more complex, nuanced and messy metaphors than linguistic equivalents which were able to conceptualise the entrepreneurial identity in more depth.

For this study, the researcher drew upon cross-disciplinary examples of participatory diagramming and using visual techniques during interviews to form the research parameters for this technique (e.g., Crilly et al. 2006; Kesby 2000). Typically, visual artefacts have been developed or prepared by the researcher in order to stimulate conversation (Crilly et al., 2006); with the use of photo elicitation dominant for this method (Harper, 2002). However, participant diagramming is regarded as an effective method for providing rich and nuanced data on subjects experiences (Kesby, 2000). It is important to state that this technique was used to complement existing data collection as opposed to substituting it. Two main advantages were apparent for using this approach. The first, was that it provided visual representation of data that the researcher could transcribe from a rough paper drawing to a visual electronic diagram verbatim. The second, was that the physical drawing of diagrams stimulated

conversation and ideas verbally from the participant which could again be transcribed after the interview verbatim.

During interviews two types of diagram were formed. The first type were simple matrixes which participants developed to simply score and rank different role identities in terms of salience, passion or amount of time spent on each. This was a simple and effective means for participants to score and subsequently discuss their role identities that occurred for them every day (Kesby, 2000). The second type of diagram participants produced were network or simple flow diagrams. Kesby (2000: 429) states that flow diagrams are '*an effective means of exploring and expressing interconnections between a range of phenomena.*' This proved the case when participants were explaining the nature of their identity change throughout the venture development process.

The process for collecting data is presented in *figure 9* and was follows:

- Initially, participants were asked for a description of the business, what motivated them to start the business and the values that they hold themselves to. They were also asked how they evaluated the success of their business and themselves. This loosely followed protocol for understanding self-identity developed by Brewer & Gardner (1996) and utilised in the entrepreneurial context by Alsos et al., (2016) and Fauchart & Gruber (2011). Given the semi-structured nature of the interview, for some participants this would act as a good way of starting the interview before they went into detail about the venture development. For others, they would launch straight into their venture development stories. In this case, the researcher would prompt the participant to talk about motivation, values and basis of self-evaluation when the opportunity presented itself later in the interview.
- The next part of the first interview was open-ended in nature, and allowed the participant to tell the story of how the business was developed – from the first point of conception until the moment the interview took place. This allowed the researcher to develop a narrative and construct a detailed story of the participant's growth throughout the venture's development. Together, the researcher and participant produced a timeline of key events. Purposefully, the

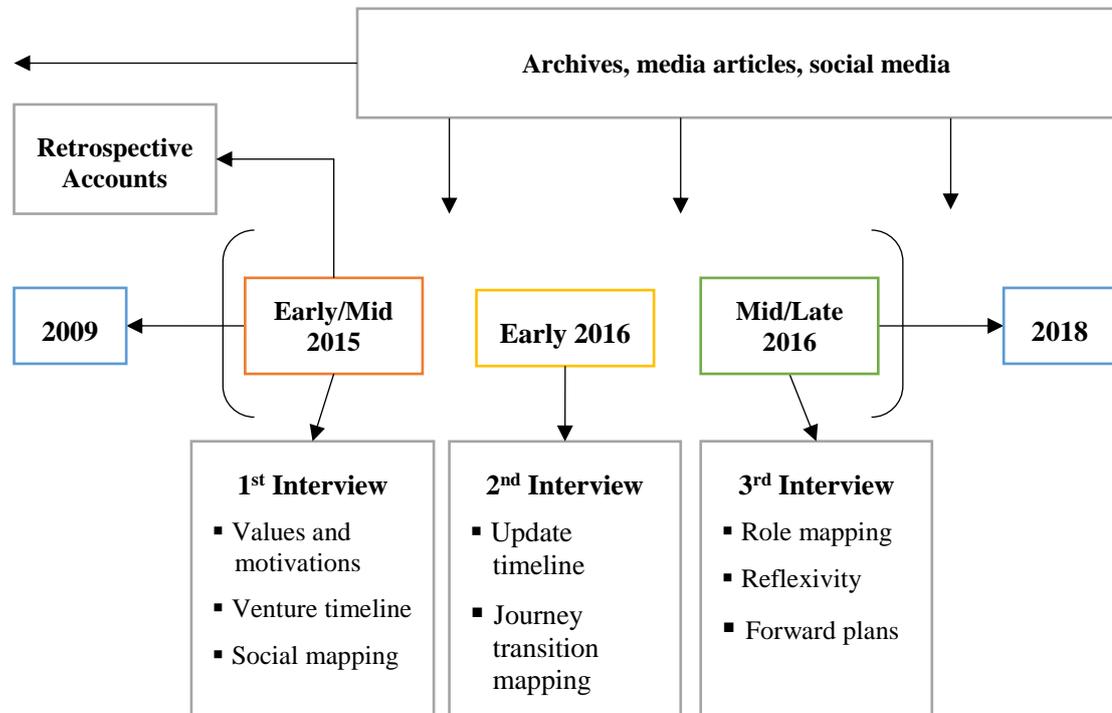
researcher did little background research into the company, other than ensuring that they met the sampling criteria. This was to ensure against leading the participant to certain events and allow them to retrospectively account what they felt was key to their venture journey.

- During this recollection, the researcher would ask participants how this made them feel and how this affected them, who they were interacting with and the influence these relationships had, why they made certain decisions and how they processed what was going on. Additionally, the researcher would look to gauge in what space and at what time these activities took place. This loosely follows the physical, temporal, emotional, cognitive and relational dimensions used to distinguish role identity boundaries highlighted by Ashforth et al., (2000) and recognised by Sundaramurthy & Kreiner (2008) and Shepherd & Haynie (2009a) in the entrepreneurial context.
- The second part of the first interview was aimed at discovering more about the wider context surrounding the entrepreneur and venture. Participants were asked to identify key people that they recognised as being supportive in the development of their ventures, which provided a good context of the social environment they operated in. This was done by tasking participants to produce a visual representation of their social environment, detailing the relationships as they were completing this exercise. This assisted the researcher in understanding identity construction at the relational and collective levels, loosely following guidance from Brewer & Gardner, (1996), Johnson et al., (2010) and Johnson & Chang (2006). The interview schedule for the first interview is presented in *appendix 2*.
- Throughout the data collection period each case was followed socially through media. The researcher subscribed to company newsletters and followed each on social media. This served the purpose of the researcher keeping in constant contact with the participant, so that events and actions could be discussed in the next interview. This allowed the researcher to make informal observations on external perceptions of identity ready to be discussed in the next interview.

- In the first part of the second interview participants were asked to update their event timelines and discuss what had happened since the previous interview. This was again semi-structured in nature and aimed to help the researcher gauge an understanding of how the participant dealt with events that posed challenges to their identity and how this impacted the venture. Participants were asked to discuss events that had happened and were going to happen and how this challenged them.
- In the second part of the interview, participants were asked to provide insights into how the venture's journey had impacted their personal and social lives. This helped to gauge identity changes and challenges and was based on previous work on role conflict which looks to understand compatibility of different identities and different identity expectations (e.g., Ashforth & Johnson, 2001; Buttner & Moore, 1997; Hoang & Gimeno, 2010; Warren, 2004). Some participants were able to provide diagrams to visualise changes. The interview schedule for the second interview is presented in *appendix 2*.
- A third interview that was also open-ended in nature was conducted. First, an update of key events that had happened in the venture was again given. Participants were then asked to draw diagrams to describe the enactment of various roles and give insights into performance of these roles. This was so the research could gain accounts of how participants managed these identities and looked to see how various roles were compartmentalised, integrated or rejected. This loosely followed practice on identity management from Ashforth et al., (2000), Pratt & Foreman (2000) and recognised in the entrepreneurial context by Shepherd & Haynie (2009a). This also allowed the researcher to delve deeper into identity that had emerged through prior data collection allowing for reflexivity. Finally, participants were also asked about future planning, and where they felt the venture journey would take them. The interview schedule for the third interview is presented in *appendix 2*.
- After the exit interview, interviews were transcribed and analysed. Timelines for each case were created. At this point, an online search for media articles was conducted to triangulate data between interviews and participant diagrams.

- In the first quarter of 2018, another search for media articles was conducted. This was to assist in forming epilogues for each case to understand where the journey had effectively taken the venture and what the entrepreneur was doing. This helped to affirm and shape the theorising for this thesis.

Figure 9: Data Collection Process



3.9.1 Triangulation of Data Sources

Data triangulation is a key concept within case study research (Yin, 2013). Triangulation improves the credibility and trustworthiness of research findings by converging multiple data sources (Robson, 2002). As highlighted in the previous section, this study did not just rely on the findings from the interviews that took place. The researcher also utilised archival data from media sources and participant diagrams (*for a review of each case's data collection refer to table 9*). Thus, the findings were an amalgamation of these sources which improved the rigour of the data collection. Data triangulation has the advantage of combating potential weaknesses of each method employed. For example, if the researcher was to only collect data on participants from one source, semi-structured interviews, then they would have no way of checking the reliability of any findings which would then come under scrutiny for

being too speculative. However, if the findings are replicated across multiple data sources, as well as multiple cases within the sample, they become more robust.

Table 10: Overview of Data Sources

<i>Case</i>	<i>Interviews</i>	<i>Participant diagrams</i>	<i>Media articles</i>	<i>Additional information sources*</i>
Frankie, online directory for makers	3	2	7	Business plan, social media, monthly newsletter, social contact
Sally, service design agency	3	4	5	Strategic planning documents, social media, monthly newsletter, social contact
Adam, bag maker and retailer	3	3	14	Social media, monthly newsletter, social contact
Mark, bookshop and publisher	3	3	8	Social media, social contact
Mandy, arts boutique store	3	2	5	Social media, social contact
Steve & Ava, bakery	3	2	18	Social media, social contact
Amy, Laser and CNC cutting facilities	3	3	4	Social media, monthly newsletter, social contact

*Social contact included visiting ventures unofficially, interactions with people in common, or small unofficial interactions with participants. This contact was not recorded, but helped with forming the wider context for cases.

3.10 Data Analysis

A systematic approach to collecting and analysing data allows the researcher to generate new concepts and theory (Gioia et al., 2012). By following a systematic approach qualitative rigour can be ensured. Given the inductive nature of this study, data was collected and analysed in line with practice developed over a 30-year period by Gioia and colleagues (Gioia & Pitre, 1990; Gioia et al., 2012). The analysis begun at the time of data collection and ended before the thesis was written-up. Data was collected and analysed simultaneously, which is recommended in order to make sense of the data (e.g., Charmaz 2006; Miles & Huberman 1994). In line with best practice, the following six actions were taken to ensure the accuracy of the data analysis.

- 1) Thorough attention was given to developing research protocol that focused on the initial research questions for this study. This protocol ensured that interviews were open-ended in nature and allowed the participant to detail events and occurrences that culminated in the formation and development of the venture. From this, an outline of the topics of each interview was able to be formed. This was a loose guide, as the researcher did not want to jeopardise the openness that is required in inductive studies. As a result, no formal interview guides were taken into interviews which allowed the researcher to stay open to what the participant deemed important.
- 2) Following the '*twists, turns, and roller-coaster rides involved in discovering grounded theory*' (Gioia et al., 2012: p.19), the researcher made several minor iterations of the initial research question in order to best reflect the data that was collected.
- 3) When analysing data, a first sweep was made using different coloured pens on printed transcribes. Important themes were highlighted and notes made in the margins of the page. This coding practice is presented in *appendix 3*. The purpose of this was to aid the second sweep of the interviews when placing first-order codes into an excel spreadsheet. At this stage, data was reduced to make it more manageable for further analysis and processed by discarding incomplete and repeated sentences to provide more straightforward narrative (Miles & Huberman, 1994).
- 4) A first-order level of analysis was conducted after each data collection point. Throughout data collection, data was divided into 3 broad categories for each case study – identity insights, venture activities and venture path/journey outcomes. The process for coding the data is presented in *the appendix*. At this stage, there were hundreds of different insights emerging from interview data. In order to condense this, similarities across different cases were noted in order to establish themes (axial coding, Strauss & Corbin, 1998). These themes gave the researcher a notion of the important factors that shaped identity (e.g., defiance towards certain roles, strong community values, feelings of conflict); data that gave insight into different venture activities (e.g., formalising

processes, running marketing campaigns); and how this influence the entrepreneurial journey (e.g., scaling the size of the venture; collaborating with arts organisations). This reduced the number of categories to a manageable number and helped create the focus for future data collection.

- 5) Following the final exit interviews, the researcher ensured that all data (interviews and participant diagrams) were transcribed verbatim. Then, a detailed analysis of all transcripts and documents was conducted and a database was formed containing all data. This allowed iterations to be made on pre-existing themes and new themes emerged which gave insight into how the entrepreneur's identity was constructed and the influence this had on the venture.
- 6) Using the interview data (interviews and participant diagrams) the researcher used visual mapping techniques to understand the processes that the participants explained. This allowed the researcher to verify and present theoretical ideas and present large amounts of data in relatively little space. This is thought to be an intermediary step between the raw data and more abstract conceptualisation (Langley, 1999; Miles & Huberman, 1994). First, a timeline of events that led to the development of the venture was formed for each case. Other visual diagrams were formed for cases which showed processes that were explained in relation to how role identities changed and were managed.

In the subsequent *research findings* chapters, the specific data analysis process that was taken for answering each of the three research questions is presented in more detail.

3.11 Ethical Considerations

This study is an exploration into 'who people are' and it contains some sensitive personal accounts of the trials and tribulations participants faced when developing their businesses. It also contains insights into some personal relationships, emotional accounts and how developing businesses affected them as people. Some information that was shared with the research might not necessarily have been given without the

element of trust that was built between participant and researcher. Considering this, ethical practices needed to be considered in relation to the participants and their ventures.

First, a late decision to anonymise research participants was taken. Initially, the plan was not to protect the identities of participants as it was thought that this could de-personalise the participants of the study and change the external perception of how identity insights were received. Additionally, as media articles were utilised to capture external perceptions of identity this added a practical element of difficulty in anonymising participants. However, participants could not be expected to sense-check the entire thesis and therefore, reflect on the data that was presented. Given the element of sensitivity with regards to data insights it was, therefore, important to protect the identity of participants.

It was decided that anonymising the participants would not take anything away from the study. This was because the focus of identity was on community identity and professional (entrepreneurial) identity and not on identities that were more personal to the participant (e.g., gender, sexuality). Therefore, by de-personalising the participants the study would not lose anything from the analysis. Effectively, it is the level of analysis and explanation of theoretical constructs that is important to this thesis and not the transparency of research participants.

As a result, participant and venture names, acknowledgment of third party articles and all other information that could identify participants were removed. Participants were informed about the aims and content of the thesis and how this would be used and verbal consent to participate in the study by participants before data collection was received. Additional consent forms were signed before publication of the thesis, with participants given the option of reviewing the thesis if they wished. An example is presented in *appendix 4*.

3.12 Chapter Summary

This chapter has detailed how research was collected and analysed by exploring a wide range of theoretical lenses and understanding the nature of the research questions that were being asked. An interpretive enquiry and a social constructionist paradigm are

highlighted as appropriated lenses through which to explore these research questions. An inductive qualitative research methodology was adopted for this study. By using in-depth case-study analysis, meaningful insights into the process of identity change during new venture development was able to emerge. A systematic approach to analysing data was followed to ensure rigour in the development of theory. In the next section of this thesis, the research context is detailed.

CHAPTER 4: RESEARCH FINDINGS PART 1

4.1 Overview of Research Findings

The following 3 chapters explore the findings regarding the research questions that were asked before data was collected. *Chapter 4* relates to the first of the research questions – *how does the entrepreneurial identity evolve throughout the entrepreneurial journey?* This is done by exploring how the role identity of the entrepreneur progresses throughout the venture’s development. *Chapter 5* relates to the second research question - *how do entrepreneurs manage the performance of multiple role identities?* This is done by exploring the nature of entrepreneurial role identities and the process through which they are enacted. Finally, *Chapter 6* explores the state of identity change in more detail. This is done by exploring challenges, responses and actions that emerge, at a multi-level analysis, during transition states. This part addresses the final research question – *what are the temporal and processual changes to entrepreneurial identity and what relationship does this have with the venture?*

A systematic approach to data was analysed as highlighted in the previous section. For *chapters 4 and 5*, a data analysis technique highlighted by Langley (1999) for visual mapping was used. The researcher found this also followed a systematic approach like the stages highlighted by Gioia et al. (2012). First, the researcher took the first-order concepts (raw data) and placed them chronologically on a process flow-chart. This allowed the researcher to discuss the key activities and concepts that showed how the venture developed and role identity changed (2nd order concepts). Finally, from this visual representation, progressive changes became clear to the researcher (aggregate dimensions). For *chapter 6*, a data structure was formed to systematically analyse the data. More information on the data analysis is presented in each part of this chapter, specific to the research questions asked.

4.2 Chapter Overview

This section addresses the first research question for this thesis: *how does the entrepreneurial identity evolve throughout the entrepreneurial journey?* It starts with detailing the specific data analysis process that was used to address this question. Next a within case analysis of each participant's entrepreneurial journey is given. The researcher uses process diagrams to understand how identity progresses. An analysis of data across all cases is then presented which gives a conceptual insight to the research question.

4.2.1 Data Analysis Process

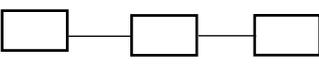
To get from the raw data to a broader level of theorising across the study sample visual mapping was used. First the researcher did a within case analysis, distilling interview data into 3 broad categories. The first category related to all insights the participant gave into their identity. This included: role identities that they performed; group memberships they identified with; specific group members they interacted with; and challenges and conflicts they experienced with their identities. The second category related to venture activities that occurred and details of the actions that they took. The third category related to the specific key points that occurred throughout their entrepreneurial journey. These were the 'stages' or 'phases' that were regarded as important by the participant in defining the course of the venture.

When this was done, the researcher started to plot a timeline of events that represented the participants' entrepreneurial journey. This began by using the timelines that were developed with participants and adding interview data to it. This resulted in a basic diagram that showed the key events that defined the entrepreneur's journey in relation to the point in time it occurred. Gradually, data was added to this basic timeline from the broad categories that initial interview data was coded into. Eventually, these basic timelines became more complex process diagrams that gave the researcher indication to how identity, venture action and key events took place.

This resulted in a unique journey of each participant's entrepreneurial experience. This gave the researcher a clear picture of how the entrepreneur's identity progressed in relation to the ventures journey. In the following section a description of each case is

presented along with the process diagram that shows their journey. *Table 11* presents the key for these process diagrams.

Table 11: Key for Case Timelines

	Time scale, not 100% accurate to the month or week, used as a representation of how time passed and events unfolded.
	Venture activities/actions taken
	External influences, events outside venture's control
	Choices made by the entrepreneur regarding the business
<i>Horizontal bands</i>	Each event, venture activity, choice and external influence can be further classified into one of three different domains represented by the horizontal bands on the flowchart. The band labelled 'identity' is reserved for events, activities, choices and external influences that directly impacted the participant's identity. The band labelled 'venture activity' is reserved for events, activities, choices and external influences that directly impacted what the venture did. The band 'journey' is reserved for events, activities, choices and external influences that directly impacted the direction of the venture.
	Solid black lines represent continuity of any influence
	Dotted grey lines represent indirect influence – events or decisions which impacted other events or decisions.
	Broken black zig zag lines represent disruptions to the process
	Broken grey zig zag lines represent disruptions to identity

4.3 Case Profiles

A profile of the eight participating arts entrepreneurs (7 cases) is presented in *table 12*. This sample represents the diversity that exists in entrepreneurship (Cardon et al., 2009), which ensured heterogeneity in venture sector (for example, retail, manufacturing, food and drink ... *refer to table 12 for more details*); background experience and education (designers and artists); and in participant gender (five female, three male) These cases are representative of arts graduates, although half of participants graduated from the same institution – Glasgow School of Art. As the context of the study needed to capture the transition from art school graduation to

business owner, all participants could be classified as being young entrepreneurs at the start of data collection (around 30 years old). However, no exact age information was required for this study.

Key information for each venture was recorded from interviews and secondary data collection and is presented in the following section. For each case, the art school they attended, a description of their venture, motivations for starting a business and their perceived values of their business were recorded. The key relationships that provided business support during their venture journey is also presented to provide indication of the social interaction that each entrepreneur had. This provides wider social context in which identities formed and changed. Lastly, a summary of the venture story is presented, summarised year by year since inception. This summary covers 3 levels of analysis: at the organisation level, venture events are described; at the social level, the main social actors and influencers are presented; and at the individual level, the main work roles that the entrepreneur performed are given. This aims to present the context in which the venture developed.

Table 12: Profile of Participant Entrepreneurs

<i>Name</i>	<i>Degree & University</i>	<i>Venture / sector information</i>	<i>Venture Age (data start)</i>	<i>Venture Age (Q1, 2018)</i>	<i>No. of Employees (data start)</i>	<i>No. of Employees (Q1, 2018)</i>
Frankie	Product Design	Online directory for makers Technology, services, manufacturing	3 years	3 years	2	2
Sally	Service Design	Service design agency Services	6 years	9 years	10	24+
Adam	Graphic Design	Bag maker and retailer Manufacturing, retail	5 years	8 years	4	7
Mark	Graphic Design	Bookshop and publisher Publishing, retail	3 years	6 years	5	5
Mandy	Textile Design	Arts boutique store Retail	6 years	9 years	3	3
Steve Ava	Photography Fine Art	Bakery Food and drink	3 years	Close	6	0
Amy	Sculpture & Environmental Design	Laser and CNC cutting facilities Manufacturing, furniture retail	3 years	6 years	2	4

4.3.1 Case 1: Frankie

Venture Description

Frankie is the owner of a factory finding service. They support small scale manufacturing and distribution via a free online platform. The platform allows designers and makers to find manufacturers, material suppliers and workshop facilities in their local area.

Start-up Motivation

Frankie was inspired by an internship in a New York furniture-maker and wanted to promote small scale manufacturing. She made it her mission to map out local manufacturers, fabricators, material suppliers and artist workshops in Scotland.

Venture Values

The venture aims to make manufacturing accessible and strives to keep their website an open resource. They are currently a non-profit organisation who wish to support small scale, local manufacturing as an alternative to the consumption of mass manufactured products.

The venture has created community value by creating a network of small business manufacturers and freelance makers. They provide a service which is free to use to people and small businesses who have limited market reach. Culturally, they create value by promoting and encouraging collaboration between makers and promote a 'maker' culture. Frankie is also proud of the environmental contributions that her venture provides by encouraging the reuse of materials and encouraging local manufacturing, which reduces the need for transportation.

Identity Progression

Frankie performed numerous role identities throughout the entrepreneurial journey. At the start, the most established and closest to heart was a product designer. This identity was firmly established during Frankie's time at the art school studying product design. Whenever Frankie would get to spend time designing for the venture great joy was

experienced. Frankie also enjoyed the road tour of Scotland, getting to film and design with small local manufacturers. Frankie had a negative experience, after the tour, with an arts body (Creative Scotland) who delayed granting funding which put the venture's development on hold. Despite deciding after this not to be reliant upon external agencies again for funding, Frankie did not become disillusioned with the arts community and showed great resilience in continuing with the venture idea.

Frankie then spent time within a start-up accelerator for high growth potential tech ventures. Frankie did not identify strongly with the “bullshitting little bro's” in a male dominated and profit obsessed world. This is evident with the actions that she took, leaving the start-up tech community and moving forward as a not-for-profit organisation. After receiving funding, Frankie hired a team to help build the website. This was Frankie's first experience of managing a team and it was a challenge – learning to delegate tasks and lead other people. With investment from the accelerator Frankie hired a full-time employee and had to define the relationship as an employer (a relationship described as ‘captain’ and ‘boatswain’). At this point, Frankie embraced the role of an owner/manager.

Frankie's key business support relationships are presented in *table 13* and a summary of her venture journey, social exposure and personal work roles is presented in *table 14*. A venture timeline is presented in *figure 10*.

Table 13: Frankie, Key Business Support Relationships

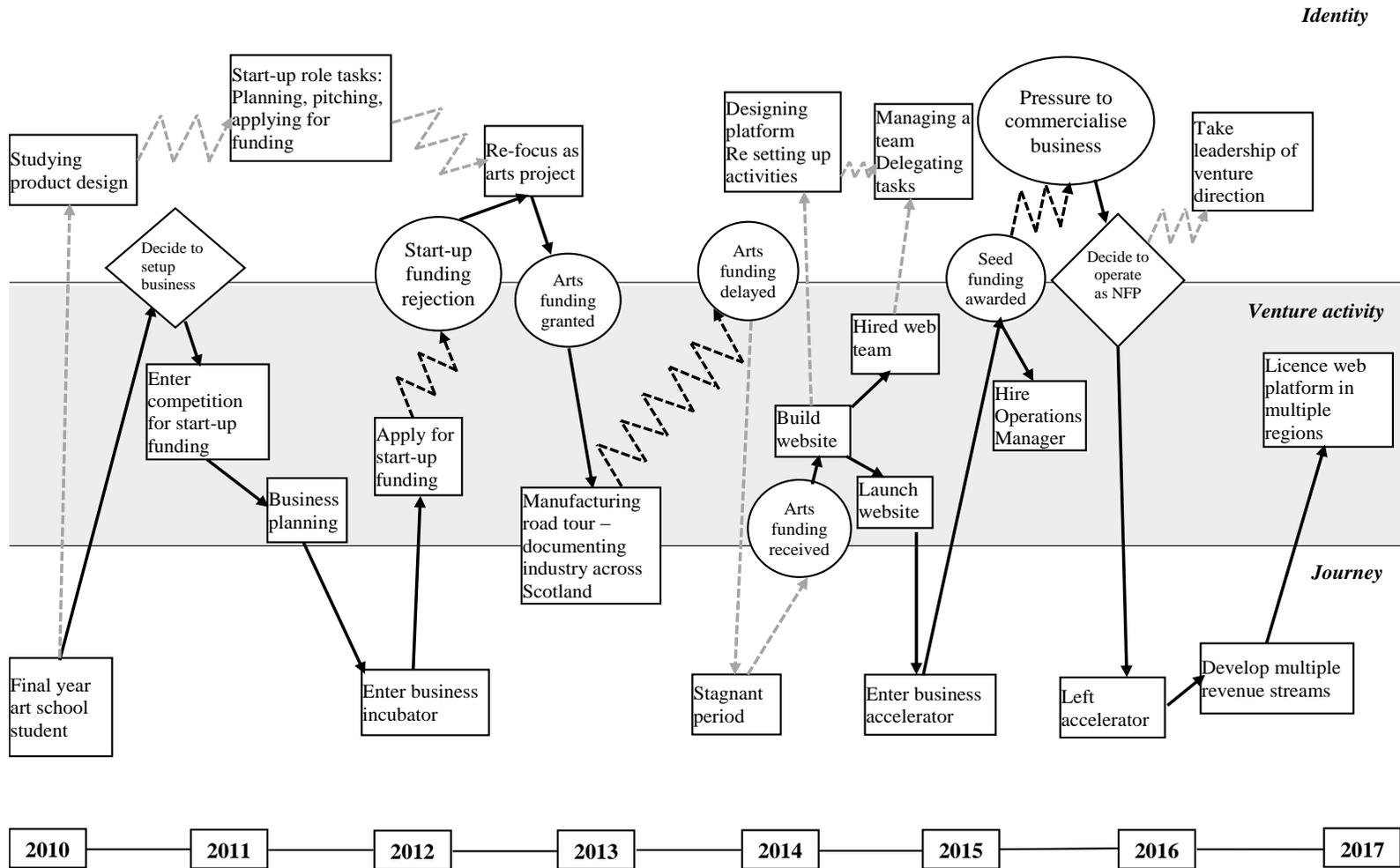
<i>Relationship</i>	<i>Description of Relationship</i>
<i>Personal Relationships</i>	
Mum, brother, family, girlfriend, in-laws (family)	Close physical and emotional proximity with regular contact. Take an active interest in Frankie and her venture projects.
Close friends	Provide advice on the venture projects. Frequent contact and interaction, both social and work-related.
<i>Business Relationships</i>	
Layla (operations manager)	Employee of the venture. Strong work relationship, everyday interaction. Rely on support for key business decisions.
Steve (freelance worker)	Close personal relationship with Layla, and works for the venture on a temporary freelance basis. Provides advice as someone involved in the business but not on a day-to-day basis.
James (mentor)	Mentor to Frankie when the venture was in tech incubator. Provided technical and business advice.
Accountant, Lawyer	Formal business help, specific advisory capacity.
<i>Group Relationships</i>	
Tech community	Code Base, Seed Camp other companies in wider accelerators, investors and a network of mentors and advisors.
Art-school community	Wider creative community of Glasgow who give feedback to her designs.
Maker community	Users of the online platform who give feedback and criticism.
Friendship group	Peer group who have general interest in the venture.

Table 14: Frankie, Venture Journey

<i>Year</i>	<i>Venture Development</i>	<i>Social Exposure</i>	<i>Personal Work Roles</i>
2012	The venture was Frankie’s final year project at art school and she spent much of the year researching manufacturing and industry in and around Glasgow. Frankie left art school with a business plan for the venture.	Frankie was a student at the Glasgow School of Art and was surrounded by other art students. She was also engaging with SMEs in manufacturing, cultural workers and makers.	4 th year art school student, nascent entrepreneur – researching and planning business venture
2013	To get the project off the ground, Frankie decided that public funding was the best method for her. After numerous unsuccessful application for business support, she decided to go on the road and map out industry in Scotland. She covered ground from Shetland to The Scottish Borders. She started to attract attention from various art foundations, receiving sponsorship for the road project.	Frankie was engaging with various business support agencies and funders (unsuccessfully). Interaction with Creative Scotland was more successful. Frankie continued to interact with manufacturing SME owners, cultural workers and makers.	Frankie also did self-employed design work to provide income while she was setting up the venture. She was still at the pre-start phase, planning and researching her business
2014	With funding from Creative Scotland, Frankie used her research to design and build the online platform. The website launched and designers and artists began to be connected to local fabricators and manufacturers. Frankie joined a tech accelerator programme to develop the business. She also hired an operations manager, her first employee.	Frankie continued to be engaged with Creative Scotland who were her main funders as well as SME owners, cultural workers and makers. Frankie also entered a tech accelerator in Edinburgh, which was a whole other world full of tech designers, venture capitalists and investors.	Frankie’s venture was still pre-start, and her role was as a tech entrepreneurs as she worked in the accelerator to create a minimum viable product.
2015	Frankie left the accelerator to take the venture in a non-profit direction, focusing on the social mission as opposed to making millions. Frankie explored many different avenues to develop the business.	Frankie left the tech scene of Edinburgh and re-engaged with social enterprise and third sector organisations. She continued to work with cultural workers and makers.	Frankie main work role was as a not-for-profit owner, working to get various grants and revenue streams.

2016	Frankie packaged the online platform so that others could start open-access directories in other areas. Interest for the venture came from Birmingham, Bristol and Bath and has plans to launch in Istanbul.	Frankie began working with wider national and international organisations in the third sector, as well as SME owners, cultural workers and makers from other areas.	Frankie's main work role was running the venture as a social venture.
Case Epilogue (Q1 2018)	<p>The venture successfully launched their platform in United Arab Emirates and are developing in Sweden, with a Beta site up and running. They have also received interest from various regions and cities in the UK, Europe, South America, Middle East and Australasia.</p> <p>They have also launched a sister platform, Skills Works; which is an open directory for every informal course, class and workshop in Scotland, and currently in Beta form.</p> <p>Additionally, they have launched an extension in collaboration with Rectangle design and funded by Future Makespaces at the RCA. This is a plug in for the IKEA website which gives alternative manufacturing options to browsers.</p>	Frankie continued to work with international partners, including cultural workers and makers. She also began to work with tech designers and organisations again to develop other products.	Frankie continued to run the social venture during a series of diversifying activities.

Figure 10: Frankie, Venture Timeline



4.3.2 Case 2: Sally

Venture Description

Sally owns a design agency based in Glasgow and London. They are a multi-disciplinary team who design products and services to enhance organisation's design capabilities. The business has critical acclaim being nominated, and winning, several awards, including 'Inspiring City, Industry & Young People Innovation Commendation'. They have worked for many large organisations, including Glasgow City Council, Department for Work and Pensions, Loch Lomond and Trossachs National Park, Comic Relief, NHS Greater Glasgow & Clyde and Innovate UK.

Start-up Motivation

There was a market trend for service design at the time Sally was graduating. Sally had built up a knowledge of service design at university and saw an opportunity to turn this knowledge into a business. Sally was motivated to improve the services that various organisations provided.

Venture Values

The venture's mission statement is to 'make services better everywhere.' They are a profitable and growing venture who provide social value. Many of their projects stem from large public sector contracts and tackle social issues, such as housing, health or finance. These values are embedded in the organisation culture as Sally believes in the benefits service design processes bring to organisations and wider communities. The venture claim to have a 'moral obligation' for their work projects and look to make a 'meaningful impact on society.'

Identity Progression

Sally performed multiple role identities throughout the venture. The first identity that was evident was as a service designer. Sally would talk positively about improving the process of various services through design innovation. This identity was established through the art school and developed through experiences working for a public agency.

The entrepreneurial identity really started to form after winning a social innovation fund to develop a feedback platform for the police. This would lead on to setting up the venture where Sally needed to make sales, manage staff as well as designing and delivering projects. After the venture hired the first employees Sally had to take on the experience of managing, which was challenging - particularly during cash flow problems.

The biggest challenges to Sally's entrepreneurial identity came during a conflicted time with the other director of the venture which resulted in Sally buying the director out. This gave Sally sole control over the direction of the venture which would allowed Sally to establish a studio in London and grow the venture. Sally needed to take on a leadership role here, passing on responsibility to others in management roles.

Sally's key business support relationships are presented in *table 15* and a summary of her venture journey, social exposure and personal work roles is presented in *table 16*. A venture timeline is presented in *figure 11*.

Table 15: Sally, Key Business Support Relationships

<i>Relationship</i>	<i>Description of Relationship</i>
<i>Personal Relationships</i>	
Girlfriend	Provides emotional support. Frequent interaction.
Allan (close friend, colleague)	Close friend and work colleague. Frequent interaction and close proximity.
Frankie, Rebecca (close friends)	Friends from art school who work in the same industry. People to talk about the business and moan to. Frequent interaction and close proximity.
<i>Business Relationships</i>	
Lia (business partner)	Integral to the formation of the business. Constant interaction and collaboration. Since parting ways, support is no longer direct.
Allan and Vhari (project managers)	Support Sally in the running of the venture, help with decisions and bring in business.
Clair, Brian (advisors)	Provide advice to Sally, fairly in-frequent interaction
Informal advisory group	Informal group that provide advice to Sally on how to grow the venture and hold her accountable to growth plans and development
<i>Group Relationships</i>	
The venture team	Encourage an entrepreneurial and innovate mind-set within the venture. Forgiving of Sally running and managing her first venture.
Princess Trust, Young Scot and youth founders community	Interaction with similar, young and new entrepreneurs. Access to mentors and advisors and network connections.

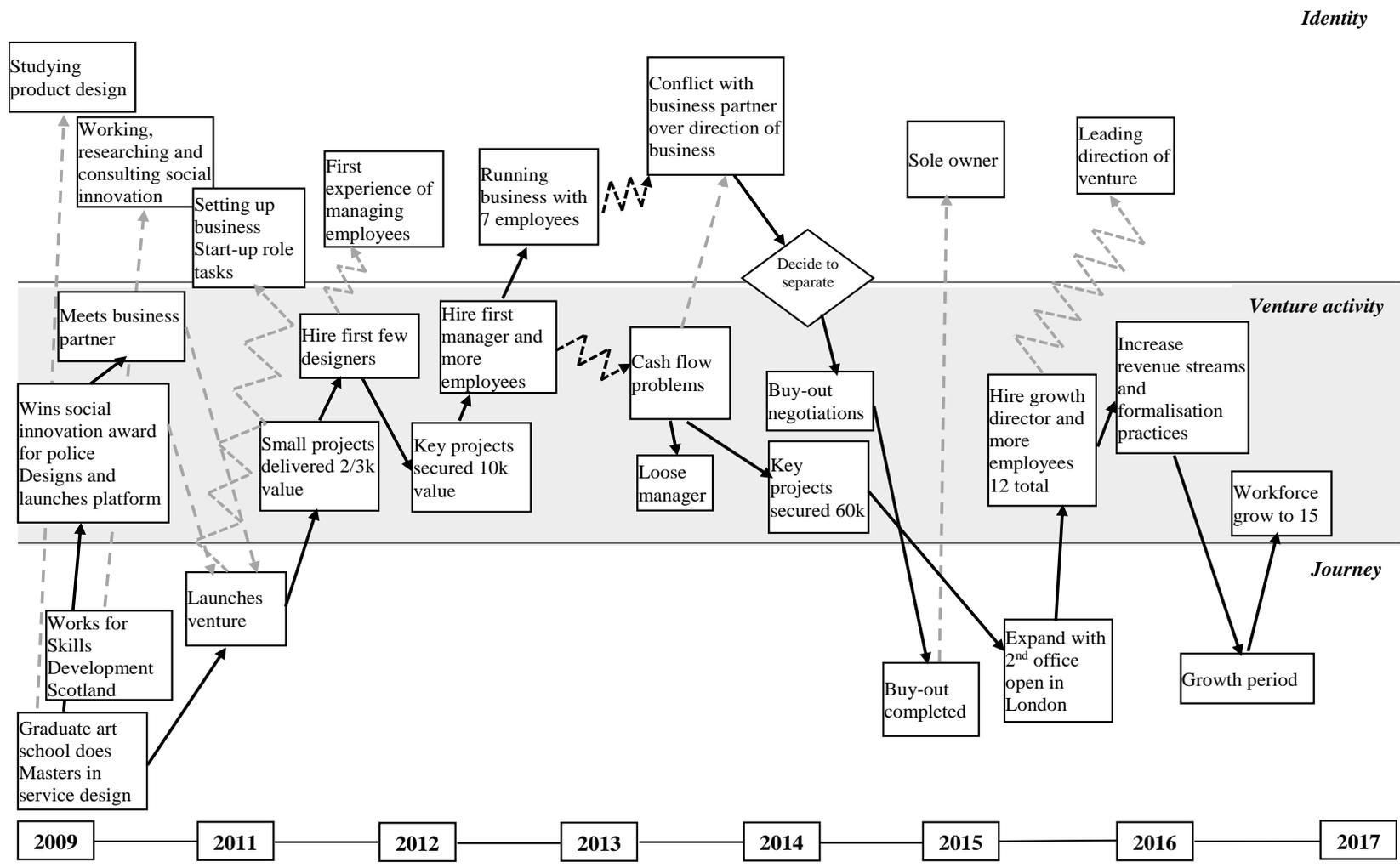
Table 16: Sally, Venture Journey

<i>Year</i>	<i>Venture Development</i>	<i>Social Exposure</i>	<i>Personal Work Roles</i>
2009	Sally studied Product Design at the Glasgow School of Art. In her final year, she won a social innovation award to design a feedback platform for the police. She met her business partner and together they designed the service.	Sally was a student at the Glasgow School of Art and was surrounded by other art students. She was also exposed to public sector and third sector organisations.	Sally was a fourth year art school student. She was also working as freelance designer and project manager to deliver on the police project.
2010	Sally worked for Skills Development Scotland, whilst studying a Master's degree in Service Design and Innovation. She launched the police platform whilst studying. Her thesis, which explored service design processes, was then taken to launch the venture.	Still at the Glasgow School of Art, Sally also worked for Skills Development Scotland – a public sector organisation and other public sector organisations like Scottish Government and the NHS, she also attended several service design conferences and interacted with other service designers.	Sally was a Master's design student and was working on her thesis at the same time as working for Skills Development Scotland in the public sector, She was also planning and preparing to launch her venture.
2011	The business slowly began to develop, with the company taking numerous small scale projects worth around £2/3,000. She hired her first couple of employees to deliver these projects.	Sally was working mainly with public sector organisations, but also some small and medium sized businesses. Sally continued to engage at service design conferences with other service designers.	Sally was very much in the early-stages of running a business. Sally took on much of the delivery and project management responsibilities whilst her business partner focused on sales and internal organisation
2012	The business developed and the size of the contracts they were winning increased to between £5/10,000. To meet these projects a few more employees were hired.	The venture continued to work mainly within public sector organisations – particularly within health services. The	Sally remained in charge of project management, and had to organise a growing team.

		venture continued to deliver on projects for small businesses.	
2013	Conflict began to emerge between the business partners which coincided with some cash-flow problems which meant they had to release a couple of their employees.	The venture continued to work with public sector organisations and small businesses.	Sally, unhappy with the direction the venture was going and took more of an active role in the vision of the business. She continued to lead on projects.
2014	To meet these cash-flow problems the venture bid for larger projects. They were successful and the average size of the projects went up to £50/100,000. Sally's business partner decided to step back from the venture leaving Sally to take over as Managing Director.	The venture continued to work with public sector organisations and small businesses. They also started to work with some larger private corporations, and large charitable organisations.	Now Sally was Managing Director of the company she had to take over the internal management of the company as well as being in-charge of sales.
2015	Sally completed the buy-out of her business partner and was now the sole owner of the venture. With this new-found control, Sally began to grow the business. She increased the number of revenue streams available by offering more products. She also began to formalise the business operations and putting in formal HR processes. This resulted in an increased number of high-value projects and the opening of a studio in London. This enabled the venture to compete for large public and private sector projects.	Sally continued to work with public sector organisation in Scotland but now bid for larger public sector contracts in London. The venture also took small contracts form small third sector and private organisation in London.	Sally continued as Managing Director and focused on developing the business.
2016	The move to London was a success, the venture secured several large projects and with this hired more staff to deliver. The number of employees increased to around 15. Sally began to formalise business	Sally continued to work with public sector organisation in Scotland and bigger organisation in London. The venture continued to work with large corporations and large charitable organisations.	Sally continued as Managing Director and focused on developing the business.

	procedures and service offerings to manage the growing business.		
Case Epilogue (Q1 2018)	<p>The venture continued to grow, and as of Q1 2018 have 24 employees, with at least another six in the process of being recruited. They have solidified their position in London and consistently bid and deliver on large public sector contracts. They have also started to enter international markets, working with United Nations and some fortune 500 companies.</p> <p>In August 2017, Sally was shortlisted for an Outstanding Contribution by a Young Business Leader for the Inspiring City Awards – recognition of her development and success as a business leader.</p>	The venture still predominately work in the public sector, but a large part of their revenue comes from commercial work for large organisations and fortune 500 companies.	Sally continues as Managing Director and focuses on developing the business.

Figure 11: Sally, Venture Timeline



4.3.3 Case 3: Adam

Venture Description

Adam's venture designs, manufacture and sells a range of adventure products. They source materials mainly from British suppliers, focusing on versatile, durable and high-quality products. They sell through their online platform and a few high-end retailers.

Start-up Motivation

Adam was originally motivated to start the venture by not wanting to sit at a computer all day working on other people's designs. Making bags was a hobby of his which he believed could turn into a business. By setting up the venture, Adam was able to design his own products and make them.

Venture Values

Adam is motivated to create products that are top-of-the range and high quality. Originally motivated by recycling old materials and hand-crafting various styles of bag, Adam wishes to source all materials from the British Isles and has rejected temptation to transfer production to China or a large industrial nation. This has allowed Adam to ensure quality by knowing suppliers and controlling production through highly-skilled workers. This forms much of the venture's marketing narrative. As a designer, Adam takes lots of inspiration from Scottish and British culture. This has resulted in collaborations with some famous brands.

Identity Progression

Adam performed multiple roles throughout the entrepreneurial journey. At the core was the designer identity, taking enjoyment in designing products and the graphics for the website. Adam also enjoyed running the venture, expressing passion for various business related roles, such as a marketer. Adam likened the process of marketing different products to design and related strongly with this role. Adam took a hands-on approach to running the business, performing multiple roles in the early stage – for

example, design, sales, production, supply change management, accounts and marketing.

To manage with the plethora of roles, Adam outsourced some. Marketing and social media management was delegated to a specialist business. As the venture started to grow, Adam had to adopt the role of a manager to oversee operations. Adam needed to manage four full-time employees at the end of the data collection period and oversee the strategic direction of the venture. He also had to make decisions about how to generate sales and expand the brand.

Adam's key business support relationships are presented in *table 17* and a summary of his venture journey, social exposure and personal work roles is presented in *table 18*. A venture timeline is presented in *figure 12*.

Table 17: Adam, Key Business Support Relationships

<i>Relationship</i>	<i>Description of Relationship</i>
<i>Personal Relationships</i>	
Raquel (girlfriend)	Emotional support. Also, handy with accounts. Frequent interaction and close proximity.
Gail (dad)	Early investment so keeps close eye on business. Creatively minded and an inspiration to Adam.
John (friend)	Brainstorming sessions. Frequent interaction and close proximity.
Mum	Tells Adam what could go wrong and a voice of reason.
<i>Business Relationships</i>	
UK MA (investors)	Investors and business mentors.
Matty (advisor)	A sustainability expert and fan of the business, provides advice to Adam on production and marketing. Provides contacts and networking.
Chaz & Matt (advisor)	Provide manufacturing industry advice.
Jimmy (role model)	Designer and writes on theory of design. Influences Adam's designs.
<i>Group Relationships</i>	
Customers	Provide direct feedback on the products to Adam. Provide self-esteem when they affirm that the products are good.
Outdoor business community	Provide advice and information, welcomed Adam into the business community, suggest collaborations and promote the venture.

Table 18: Adam, Venture Journey

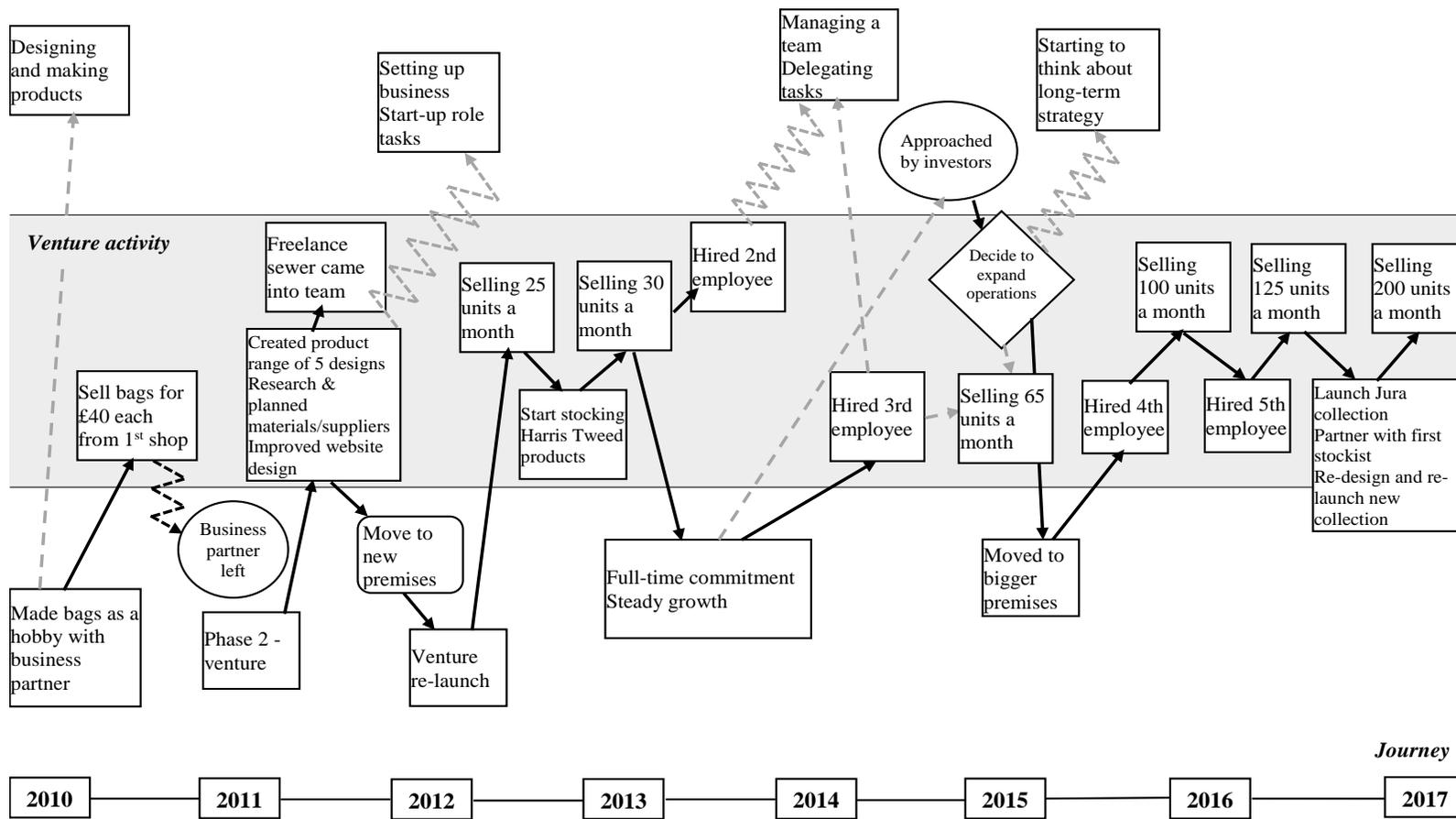
<i>Year</i>	<i>Venture Development</i>	<i>Social Exposure</i>	<i>Personal Work Roles</i>
2010	Adam graduated from Glasgow School of Art and worked full-time doing motion graphic design. Feeling frustrated that he couldn't create he started making bags out of recycled material with a friend. Adam sold these bags, for around £40, at a friend's retail space in a local Glasgow market.	Adam worked full-time as a motion graphic designer, a creative business with creative people. He also interacted with people from Glasgow School of Art, to create as a hobby. Towards the end of the year he was exposed to small retail businesses.	Adam was a recently graduated art school student working full-time as a design worker, bag making was a hobby.
2011	His business partner left the country, so Adam took six months to research, plan and design a range of four or five bags. He also designed and developed a website as his point of sale. He collaborated with a freelancer to take care of the manufacturing and got ready to re-start the business using the profits from selling the previous collection.	Adam was still working in the design consultancy and during planning for his venture interacted with small British material suppliers	Adam still worked in the creative industries and continued to make bags as a hobby. He was now planning and researching to re-launch the venture.
2012	The venture re-launched and was selling 20 bags a month. Later in the year they incorporated Harris Tweed products into their design and found a wider international audience.	Not yet full-time at the venture, Adam continued to work in the creative industries. The business products were popular with outdoor adventure groups who were involved in the design process. Adam engaged with an increasing number of British material suppliers	Adam was still a worker in the creative industries, but was spending a lot of his time at the venture.
2013	Adam made the jump to working on his venture full-time and spent the year developing the business from the shared retail space.	Adam was engaged with small manufacturing and retail businesses, small British material suppliers as well as the outdoor adventure community.	Adam was full-time running the venture.

2014	Sales steadily increased to 65 units a month and a third person was employed. The amount of volume that the venture was producing meant that, in the current workspace, they were reaching capacity. Adam met some investors who were interested in his venture.	Adam continued to interact with small manufacturing and retail businesses, small British material suppliers as well as the outdoor adventure community.	Adam was full-time running the venture and had a couple of staff members to manage.
2015	With investment secured, Adam moved to a bigger premise and hired another employee. The growth plan would see the venture front load on production capability and grow their sales to meet this. Sales increased to 100 units a month.	Adam continued to interact with small manufacturing and retail businesses, small British material suppliers as well as the outdoor adventure community. He also gained exposure into business investment world and some larger manufacturers and retailers.	Adam was full-time running the business.
2016	In early 2016, sales grew to 125 units a month, and a fourth person was hired to meet the production demand. At this time, Adam re-designed the venture's product range to reduce cost, increase production efficiency and increase profit-margin. This improved margin allowed the venture to find their first stockist, a high-end retailer in London. Sales grew to about 200 units a month.	Adam became more engaged with the wider design community by running and participating in various events. Adam continued to interact with small manufacturing and retail businesses, as well as the outdoor adventure community. Adam also began to interact with some high-end fashion retailers.	Adam was still full-time running the business and managing a growing team of staff and suppliers.
Case Epilogue (Q1 2018)	The venture appointed a board of experienced directors in 2017 to oversee the growth following the investment in 2016. As of Q1, 2018 the venture are up to seven full-time staff to meet their increasing sales figures. They are also up to five stockists in London and Glasgow. They continue to update their product range and add more products to their collections. In summer 2017, Adam curated a monthly Hypermarket event, which is at the same location as the	Adam continued to engage with the wider design community by running and participating in various events. Adam continued to interact with small manufacturing and retail businesses, as well as the outdoor adventure community. Adam continued to interact with some high-end fashion retailers.	Adam was still full-time running the business and managing a growing team of staff and suppliers.

	venture, which saw the launch of a drumstick case, a collaboration with drummers.		
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Figure 12: Adam, Venture Timeline

Identity



4.3.4 Case 4: Mark

Venture Description

Mark's venture provides retail space, promotion, publication and distribution for independent publishers. They stock hundreds of independently published books, zines, prints and comics from around the world. They also run talks, screenings, exhibitions, artist projects and other events on a monthly basis.

Start-up Motivation

Mark had existing experience running small scale publishing and distribution services before he moved to Glasgow so was well indoctrinated in the sector. When he relocated to Glasgow he spotted a gap in the market to stock and distribute small scale, independent published work. Additionally, Mark wanted to promote the publishing of small scale books and zines within Scotland.

Venture Values

Mark's venture is motivated to provide cultural value to the arts world. They reallocate all funds from the venture into publishing more work, promoting artists' works and publishing at international book festivals and running workshops and exhibitions for the benefit to wider society. Mark is very passionate about self-publishing and this is reflected in the way the venture is run. Anyone can stock their work there, as long as it is legal.

Identity Progression

Throughout the venture journey, Mark maintained a strong identity as a freelance designer and maintained that this was his core work role. In running the venture Mark took on several tasks for the venture. Not only did Mark do the graphic design, he would be a shop assistant, curator, promotor and administrator. Having to balance these roles with the design work. This was as complicated as Mark's role progression seemed to get. Throughout the journey, Mark did not reflect any identity conflict or

challenges. The venture was not presented with opportunity to develop beyond a small independent book publisher, distributor and retailer, which suited Mark.

Mark's key business support relationships are presented in *table 19* and a summary of his venture journey, social exposure and personal work roles is presented in *table 20*. A venture timeline is presented in *figure 13*.

Table 19: Mark, Key Business Support Relationships

<i>Relationship</i>	<i>Description of Relationship</i>
<i>Personal Relationships</i>	
Jen, Dan, Jimmy(co-workers)	Run and organise shop and allow each other to go to book fairs and do their other portfolio activities. Frequent interaction and close proximity.
<i>Business Relationships</i>	
Jen, Dan, Jimmy (co-workers)	Run and organise shop and allow each other to go to book fairs and do their other portfolio activities.
Timmy (commercial printer)	Pulls a lot of favours, provides discounts and speeds up print-runs. Constant supporter of the venture.
Denny (advisor)	Taught them everything they know about business, runs the previous business where they operated from.
Sinita (curator)	Helps in terms of projects, financially and with exposure.
Sian (press)	Runs worldwide newsletter and promotes the venture.
<i>Group Relationships</i>	
Makers, artists	Supportive of the shop by making books, buying books, talking about what the venture does, and asking for help and advice.
Self-publishing community	Work closely with other shops and publishing in terms of supplying, doing launches and book fairs. Sense of community exists and people help each other out.
Bigger shops	Some help you out, some do not. Not necessarily positive but important relationship.

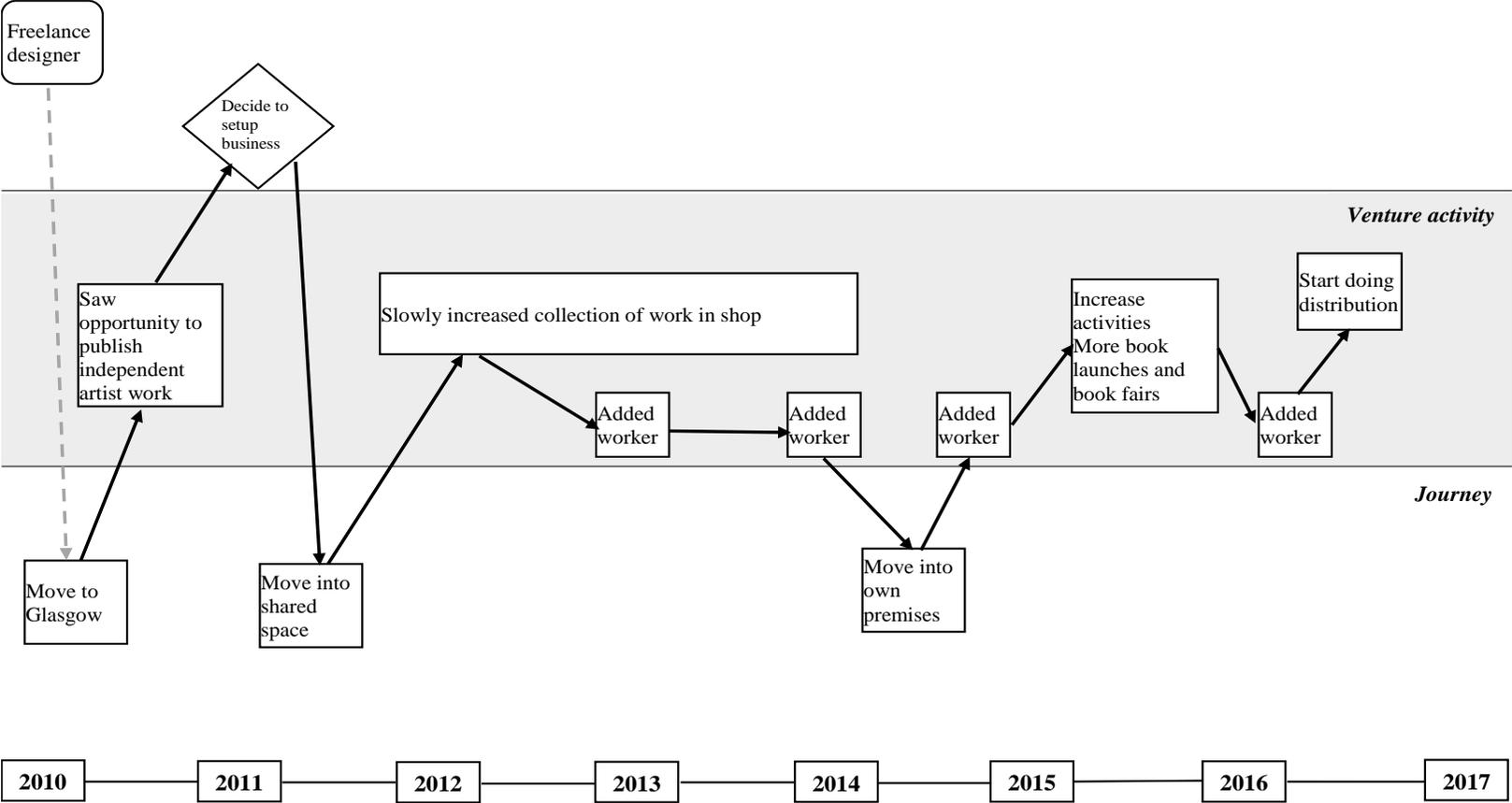
Table 20: Mark, Venture Journey

<i>Year</i>	<i>Venture Development</i>	<i>Social Exposure</i>	<i>Personal Work Roles</i>
2012	Mark moved to Glasgow in 2011 and recognising a need for a place to publish and sell his zines. He setup the venture as a social venture, with his business partner Jane, in a café/music venue. Mark also run another venture with Jane, a publisher, again focusing on small scale runs of independent and self-published work and had been run since 2009 and Marks time in Manchester.	The venture's location in the café/music venue exposed them to all types of the public, but mainly people from the creative industry. Mark was also exposed to small scale publishers and art venues who stocked their works.	The main source of income came from freelance graphic design work. Other work roles included a small book publishing venture and setting-up the venture.
2013	Another worker joined the company at the beginning of the year and worked on running events. Their sales grew steadily, to a point in which the venture become sustainable which they have maintained since. They stated to visit international book fairs to promote their works and publishing.	Mark continued to socialise with creative workers at the café/music venture, small scale book publishers and art venues. The venture also started to attend international book fairs and interact with a wider range of publishers.	Mark continued to do freelance graphic design, whilst running the small book publisher and the venture.
2014	Another person joined, focusing on web development and online sales. They also felt it was time to move to their own place, where they could run events without any restrictions. At the end of the year they also added another worker who focused on stocking titles. Mark and Jane decided to put their other publishing venture on hiatus and concentrate on the retail space.	Mark continued to socialise with creative workers at the café/music venture, small scale book publishers, art venues and also international book fairs.	Mark continued to do freelance graphic design and run the venture.
2015	Mark and the venture increased their activities with their new-found freedom. They ran numerous book launches and went to book fairs, spreading the distribution of their titles. They	Mark continued to socialise with creative workers at the café/music venture, small	Mark continued to do freelance graphic design and run the venture, but

	applied for funding to further their impact in the arts – focusing on creating publications and performances, distributing at book fairs.	scale book publishers, art venues and also international book fairs.	expanded this role by also running events.
2016	Another worker joined at the beginning of the year to take charge of the distribution. However, they left mid-way through the year. The team continued the distribution themselves, as well as attending numerous book fairs and running book launches. Towards the middle of 2016, Mark focused on delivering several publications as well as other projects and reduced the amount of time and commitment at the venture to lecture three days a week.	Mark continued to socialise with creative workers, small scale book publishers, art venues and also international book fairs. He also interacted with people from academia and students in his teaching post.	Mark continued to do freelance graphic design and took up a lecture post at a college part-time. Mark’s role at the venture cut-back as the numbers of workers increased.
Case Epilogue (Q1 2018)	The venture continues to be run by volunteer workers who all have a portfolio of economic activities. They continue to stock all the latest, zines and magazines in their gallery. But have also driven the distribution side of their activities on. They have released a subscription package to customers who receive a monthly delivery of various zines, magazines, comics and artists work. In 2017, Mark relaunched the small publisher which had laid dormant between 2014 and 2017. The re-launch saw the establishment of a subsidiary venture, to publish writings, and aims to produce two single-authored books a year. They also publish a journal, which is co-edited by collaborators. The venture continue to run workshops and other events. Their analogue printing workshop for the Graphic Design Festival Scotland 2017 was critically acclaimed and is going to be re-run in the 2018 festival on a larger scale.	Mark continued to socialise with creative workers, small scale book publishers, art venues and also international book fairs, as well as people from academia and students in his teaching post. Mark also interacted with the general public and third sector and private organisation for the Graphic Design Festival Scotland, and attend book fairs and wider events.	Mark continued to do freelance graphic design and took up a lecture post at a college part-time, with reduced role at the venture. Mark re-launched his book publishing venture and was working on this more.

Figure 13: Mark, Venture Timeline

Identity



4.3.5 Case 5: Mandy

Venture Description

Mandy runs a creative retail space for craft, design and illustration. The shop is situated in an arts centre in Glasgow and runs workshops, events and collaborations for various arts projects. The venture also has an online store.

Start-up Motivation

When Mandy moved to Glasgow, she identified a gap in the market for a place artists and designers could showcase and sell their work. This stemmed from the frustration she had for not being able to find anywhere to sell her work.

Venture Values

Mandy, and her venture, are strongly attached to the creative community within Glasgow and look to create value to this community with their work. This is reflective with Mandy's portfolio of activities, including pop-up shops, workshops and exhibitions. Mandy is also motivated to create and regularly designs textiles for a textile co-operative between multiple creative ventures in Scotland.

Identity Progression

Studying textile design at art school firmly imbedded the role of a designer into Mandy's sense of self. Mandy designed and produced various products, but when moving to Glasgow she found few places to sell them. This prompted the start of the venture. This was Mandy's first entrepreneurial experience and with this the identity of a business owner was adopted.

Setting up the venture required many roles to be adopted and performed on a regular basis. Mandy was a curator, consultant, administrator, shop assistant and stock manager. Running the business full-time meant that Mandy was unable to perform the designer role, which created conflict. To rectify this feeling of conflict, Mandy's reaction was three-fold. First, Mandy relocated the business to an arts centre, which is

a social hub for the Glasgow arts community, to align more with the arts world. Second, Mandy delegated some of the role-tasks that needed doing. Contacts within the arts community were hired to help run the shop. Third, Mandy started a creative collaboration with two partners collecting and designing various Scottish textiles.

These changes enabled Mandy to focus her future venture activities towards satisfying the arts identity. Mandy could think about the direction of the venture, focusing on creating arts collaborations and seeking arts funding to expand reach into the arts community.

Mandy's key business support relationships are presented in *table 21* and a summary of her venture journey, social exposure and personal work roles is presented in *table 22*. A venture timeline is presented in *figure 14*.

Table 21: Mandy, Key Business Support Relationships

<i>Relationship</i>	<i>Description of Relationship</i>
<i>Personal Relationships</i>	
Friends, family and boyfriend	Emotional support, someone to talk through things with. Frequent interaction and close proximity.
<i>Business Relationships</i>	
Miriam, Ali (business partners)	Run [textile venture] with these people and talk about issues they have with their own businesses.
Samantha and Grace (workers)	Important to have reliable people she respects, not involved in decision-making.
Princess Trust, Glasgow West Regeneration Agency (personal service)	Provided mentoring for Mandy at start-up.
<i>Group Relationships</i>	
Arts centre	Support and look after each other, socialise and has made a lot of good friends. It is a very open and friendly place.
Designers	Has personal relationships with them to make collaboration easier.
Galleries and artist run spaces	Have business relationships and personal relationships, collaborative and supportive community of organisations

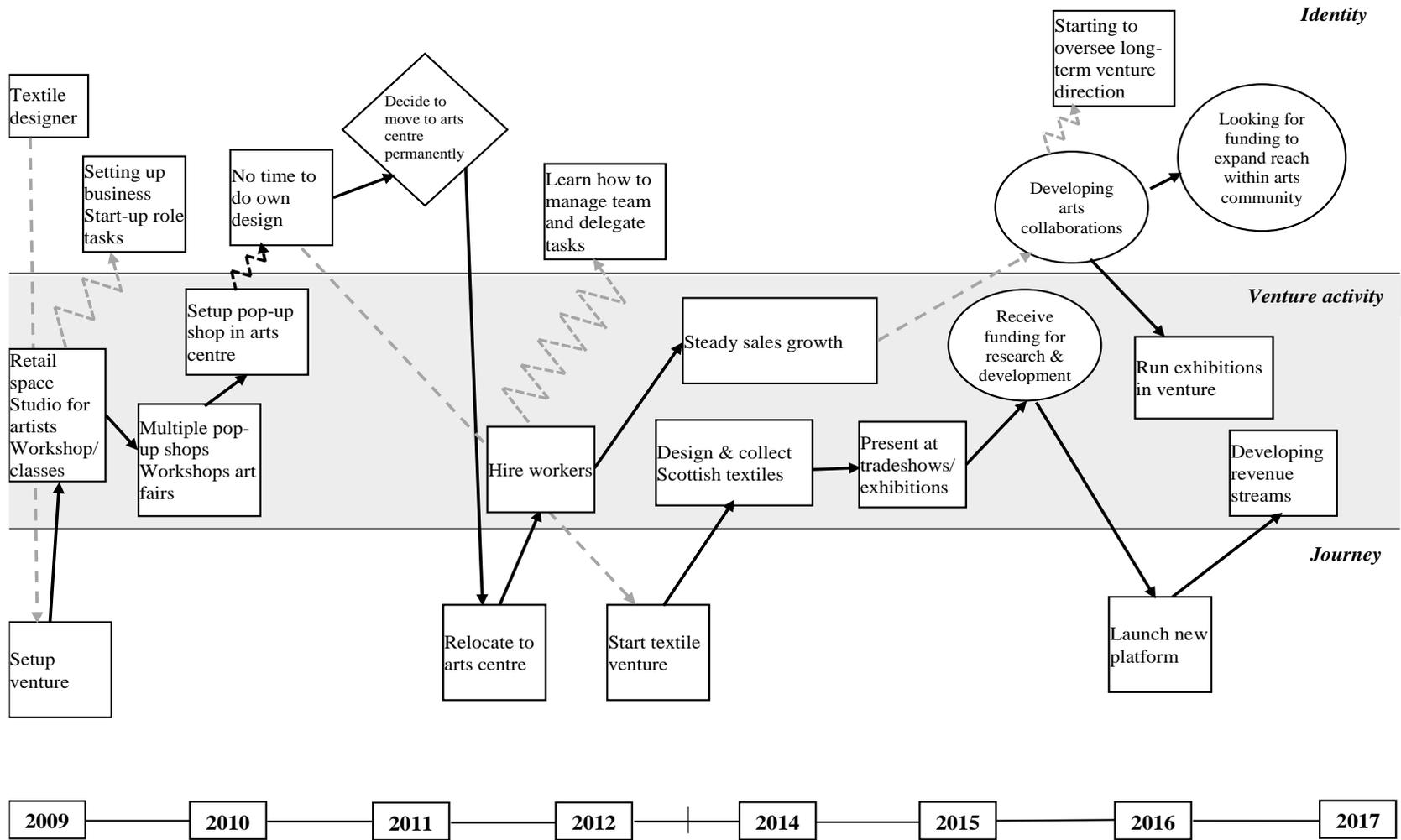
Table 22: Mandy, Venture Journey

<i>Year</i>	<i>Venture Development</i>	<i>Social Exposure</i>	<i>Mandy's Work Roles</i>
2009	Mandy moved to Glasgow and upon realising there was limited space to sell her own craft and designs she setup her venture. Her original store had space for workshops, retail and residencies. As well as stocking her own products and designs.	Mandy's main interaction came from other cultural workers who she worked with. Mandy also received support from Princess Trust, Glasgow West Regeneration Agency which gave exposure to some formal business structures	Mandy's income predominately came from self-employed design work. She also made and sold her own products and was setting up the venture.
2010	With the business developing steadily, Mandy started a pop-up shop in another location, an arts centre in Glasgow.	Mandy continued to interact mainly with cultural workers. She also interacted with some larger cultural organisations through her second premise. The arts centre is right at the heart of the creative community in Glasgow.	Mandy continued to do self-employed design whilst setting up the venture in a new location.
2011	Mandy, finding she was having increasingly little time to produce and sell her own products in her shop, relocated the business to an arts centre, so she could be right in the middle of the creative community in Glasgow.	Mandy continued to interact with creative people and organisations that operated through the arts centre.	Mandy gave her full-time attention to develop the venture at the arts centre. She did some self-employed work.
2012	Mandy made the decision to stop producing and selling her own work in the venture. She also started another venture. A collaboration with four other designers and business owners from Glasgow, called Collect Scotland, who aim to develop and promote the work of Scottish designers in the UK and abroad.	Mandy continued to interact with creative people and organisations that operated through the arts centre.	Mandy gave her full-time attention to develop the venture at the arts centre.

2013	Her venture experienced steady growth throughout this period. Mandy hired two self-employed workers to help running the shop part-time. This freed up some time to work on the other venture	Mandy continued to interact with creative people and organisations that operated through the arts centre.	Mandy continued full-time to develop the venture at the arts centre. She also found time to start to develop a second venture.
2014	With the shop sustainable, Mandy was able to focus attention on other areas she was passionate about and focused more attention on her other venture and design projects.	Mandy continued to interact with creative people and organisations that operated through the arts centre.	Mandy continued full-time to develop the venture at the arts centre. She also found more time to start to develop a second venture.
2015	Mandy focused on developing projects for the venture by forming creative collaborations, setting up temporary shops around Scotland and running workshops.	Mandy continued to interact with creative people and organisations that operated through the arts centre.	Mandy continued full-time to develop the venture at the arts centre whilst continuing to work on her other venture.
2016	Mandy focused on seeking arts grants and different funding options to expand the reach and range of activities that the venture did. She was also focused on the work of her textile venture, attending exhibitions and curating a portfolio of designs.	Mandy continued to interact with creative people and organisations that operated through the arts centre. She also interacted with some larger public sector organisation, Creative Scotland, who provide support to cultural workers.	Mandy found more time to do self-employed design work, whilst running the other two ventures.
Case Epilogue (Q1 2018)	<p>The venture remains a stable within the arts centre and continues to stock different artists and designers work from around the world.</p> <p>Mandy has being focusing on other areas of her portfolio in the meantime. She received funding and started doing 'Meet your Maker' workshops with artists and designers that are stocked in her shop.</p>	Mandy continued to interact with creative people and organisations that operated through the arts centre. She also interacted with some larger public sector and third sector organisations in the creative industries.	More of Mandy's time was able to spent on her other venture, as well as running workshops and other events.

	<p>Her textile venture ran a 3-month contemporary textile exhibition, at The Lighthouse in Glasgow. This featured workshops, presentations, and talks and showcased the work of 15 Scottish designers and was very well received in the community.</p>		
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Figure 14: Mandy, Venture Timeline



4.3.6 Case 6: Steve & Ava

Venture Description

Steve & Ava run a small artisan bakery and cafe in the South Side of Glasgow. They sell fresh bread, croissants and cakes four days a week. They also hosting various events for the local arts and crafts community as well as collaborating with various artists and organisations on projects around the UK.

Start-up Motivation

Steve & Ava have been passionate about baking as creative concept. Both artistically trained, they initially saw baking as a collaborative practice that they could do together. Working in various bakeries to gain experience and skills, it wasn't until Steve found himself unemployed and baking in their home kitchen that they began selling baked goods around their neighbourhood. From there, the business snowballed.

Venture Values

Steve & Ava are motivated to provide a community service and want their bakery to bring people together. They often let young businesses, makers and artists use their premise and are also looking to do collaborations that will attract people to join in with the making process. They are not motivated to grow and expand the business, and are 'proud to be a small business' that create social value. They value the artistic practice involved in baking and see the business as more of an arts projects than a commercial venture.

Identity Progression

Steve & Ava's identity was routed in their training at art school – in photography and fine art respectively. After graduation, they both got jobs in relation to their degrees as photographers and curators. However, in 2011 they both had a career change, taking jobs in various bakeries. Their first foray into entrepreneurship came in 2012 when they setup a hobby kitchen and started selling their produce through door-to-door sales, home delivery and wholesale. Steve & Ava did not engage with an entrepreneurial

identity at this point, rather seeing their home venture as means to perform their creative identities as bakers.

When their hobby kitchen outgrew their current premises, they transitioned to a larger venue, taking funding from the local council business support agency. Their wholesale activities also grew to supplying 12 venues and to meet this demand they hired 3 employees. At this point they needed to learn how to delegate responsibility to their staff as well as performing a plethora of role-tasks including: admin, HR, accounting, stock management, events planning, shift management, general maintenance, social media, and customer service.

These commercial changes challenged Steve & Ava's sense-of-self and pushed them to alter the direction of the venture journey and direct the venture in a manner that suited their creative identities. They stopped doing wholesale and realigned with the creative community by collaborating with various artists and arts projects.

Steve & Anna's key business support relationships are presented in *table 23* and a summary of their venture journey, social exposure and personal work roles is presented in *table 24*. A venture timeline is presented in *figure 15*.

Table 23: Steve & Ava, Key Business Support Relationships

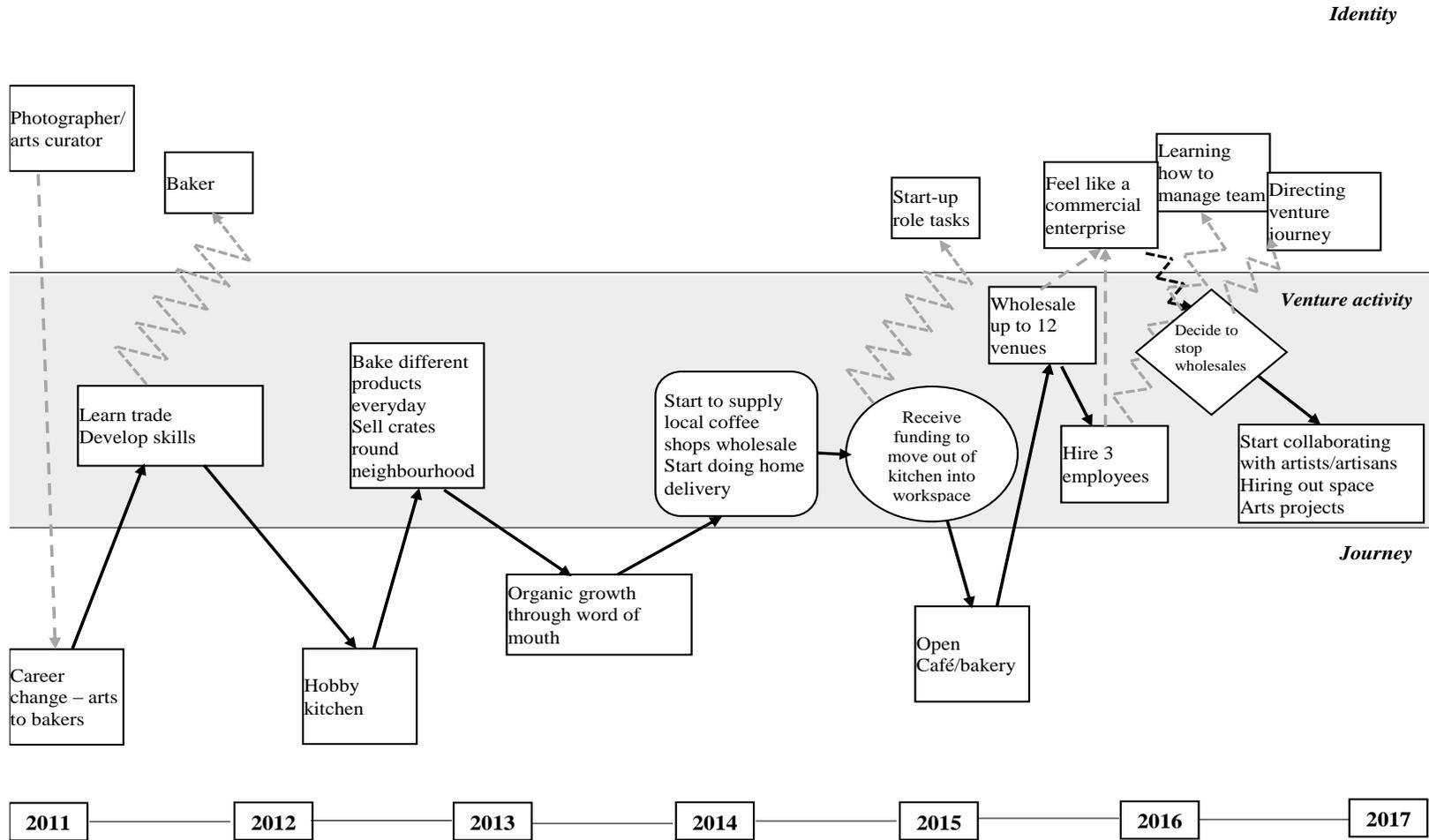
<i>Relationship</i>	<i>Description of Relationship</i>
<i>Personal Relationships</i>	
Steve/Ava	Co-directors, married. Frequent interaction and close proximity.
Parents	Lent some money and provide moral support, encouragement and enthusiasm.
<i>Business Relationships</i>	
Council business support	Start-up advice.
Suppliers	Good working relationship with them all.
Accountant	Negative relationship, not helpful.
Lawyer	Really helpful, provides advice and support
<i>Group Relationships</i>	
Instagram baking community	Support from people all over the world.
Customers	Accepted the venture as part of the community.

Table 24: Steve & Ava, Venture Journey

Year	Venture Development	Social Exposure	Personal Work Roles
2012	Steve & Ava gave up full-time positions in their arts jobs to retrain as bakers. They learned their trade in various bakeries in Glasgow and London. Whilst working full-time, Steve & Ava began to bake in their kitchen as a hobby, testing out various recipes and ideas.	Steve & Ava’s initial social exposure came from commercial bakers as they learned the trade. They had also come from full-time posts working in the creative industries so had interaction with many arts organisations.	At the beginning of the year Steve & Ava worked full-time in the creative industries, as curators in galleries. They gave up these jobs to work full-time as bakers.
2013	In a period of unemployment, Steve began to sell goods that had been baked in the home kitchen, taking trays around the local neighbourhood and not returning until they had gone. This service grew organically through word of mouth and through a big online following.	Steve & Ava continued working with commercial bakers. They also exposed themselves to the Glasgow south community by going door to door with baked goods.	Both worked full-time in various bakeries. Steve was also unemployed for a period of time. At this time, Steve would bake at home and sell to neighbours.
2014	They began supplying various bakes to cafes around Glasgow as well as offering a home delivery service, by emailing out a bake list to a growing number of people who would place their orders. They used the income generated through steady wholesale baking and funding from Glasgow City Council to finance the move out of their home and into an old restaurant.	They continued to interact with the Glasgow south community. But also had interaction with formal business support at the Glasgow council. They would interact with other small businesses that they supplied and were supplied by. They also engaged with the online baking community of Instagram.	Ava remained working full-time whilst Steve would bake at home and sell in evenings. When their ‘order book’ filled-up, they would both often work through the night to meet demand. At this time they were still planning and experimenting with the venture.
2015	After six months of fixing up the space it finally functioned as a bakery, which they opened. They had increased the number of places they supplied to 12. Upon opening the bakery, they realised they were at	They continued to engage with the Glasgow south community and numerous small businesses. They also	When they moved into their bakery they both moved full-time into running the business. They also hired

	capacity and were unable to provide home delivery, wholesale and open bakery services. They hired their first two employees. Towards the end of the year they started to host different events and workshops. Towards the end of the year they hired another two employees.	started hosting other small and artisan businesses at their bakery space.	two employees so were learning to be managers.
2016	Steve & Ava made the decision to stop selling wholesale, despite being a profitable service, in order to realign with their creative practices. They have focused on running collaborations with various artists and art organisations.	They continued to engage with the Glasgow south public, and continue working relationships with small business suppliers. They re-engaged with cultural workers and artists.	Steve & Ava continued to run the business full-time.
Case Epilogue (Q1 2018)	<p>In September 2017, Steve & Ava closed their bakery. They had plenty of options at exit, they could have grown the business, as it was very successful, or they could have gone for a trade sale. However, they decided just to close the business as they did not want to compromise the authenticity of what they had created.</p> <p>Using the success of the bakery as a catalyst, Steve & Ava are doing a tour of bakeries across Europe, developing their skills and collaborating with other bakers.</p> <p>The venture will be back in another form, as they are currently planning to open a cooking school. They are also exploring the concept of doing baking residencies, with the first one in Aviemore.</p>	Steve & Ava began interacting with European bakers and various arts organisations and cultural workers again.	Steve & Ava continued to run the business full-time until they closed the bakery. After this, they returned to be part-time leisure bakers. This was also another phase of planning their next venture and arts projects.

Figure 15: Steve & Ava, Venture Timeline



4.3.7 Case 7: Amy

Venture Description

Amy's venture provides laser and CNC cutting and engraving services to creatives. They offer specialist services, including consultancy on projects and fast, personalised services. They also produce a range of different products which they sell in numerous retail outlets.

Start-up Motivation

Amy recognised an opportunity when she was in the last year of art school, whilst working on final year projects, that there was a need within Glasgow for small scale laser cutting and CNC routing. The market opportunity came about through technology developments making laser cutting and CNC routing machines cheaper, which allowed them to be used for small-scale runs. Understanding that there was limited employment options for sculpture designers, upon graduation, she decided making her own form of employment in the creative industries was the best option.

Venture Values

Amy takes pride that her ventures service are quick, friendly and reliable. The venture provides a valuable service to the creative community in and around Glasgow, with the speedy turnaround of services not only a unique selling point, but a community service that small creative businesses value. Amy is happy to provide free project advice to creatives to make sure they match their project needs with the best technical advice. The venture also offer discount to students and their service is invaluable when it comes around to end of year art school projects, where Amy often works around the clock to help students out.

Identity Progression

Amy's identity started as a designer/sculpture at art school. Realising the low job demand for sculpture designers, Amy adopted an entrepreneurial identity in final year by planning and training to setup the venture. When Amy purchased the first machine

and moved into the workshop several role-tasks were adopted, including: administration, accounts, file prep, designer, marketing, manufacturing and HR.

Juggling these roles became too much to handle which resulted in Amy delegating some. An employee was hired to help with manufacturing duties. 2016 was a good year for Amy in terms of sales revenue which gave financial security to the venture. This allowed Amy to start thinking long-term strategy for the venture and the direction the venture should go. This impacted her identity as Amy had to think if the venture was going to scale and expand commercially or refocus to Amy's creative abilities.

Amy's key business support relationships are presented in *table 25* and a summary of her venture journey, social exposure and personal work roles is presented in *table 26*. A venture timeline is presented in *figure 16*.

Table 25: Amy, Key Business Support Relationships

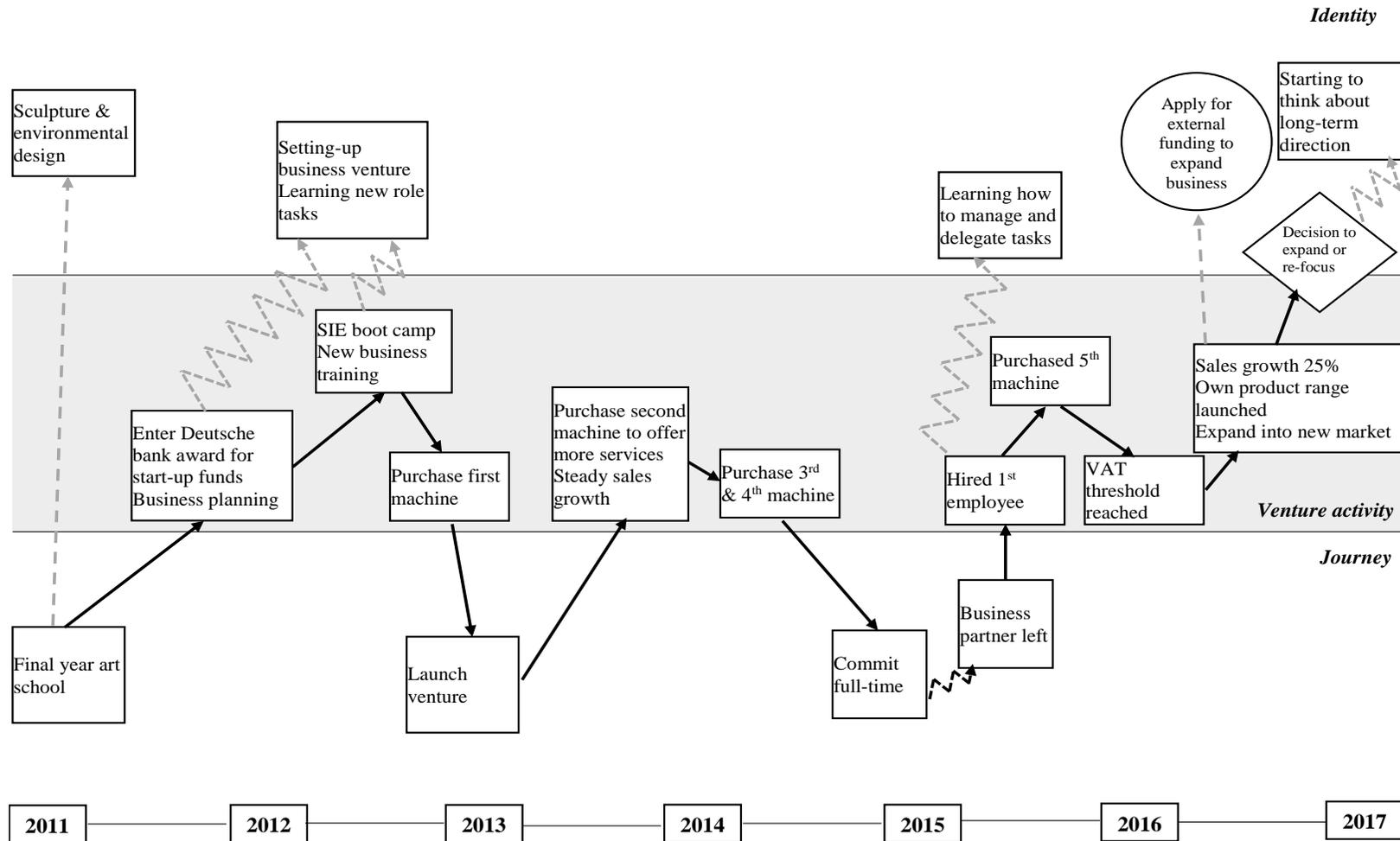
<i>Relationship</i>	<i>Description of Relationship</i>
<i>Personal Relationships</i>	
James (boyfriend)	Emotional support and technical support to the business, installed the computer network in the studio for free. Frequent interaction and close proximity.
Parents and family	Massive supporters of the business.
Flatmates	Emotional support and sounding board. Frequent interaction and close proximity.
Rose and Tia (friends)	Frequent interaction, like-minded people, constant socialisation in the same work space and help and support each other.
<i>Business Relationships</i>	
Glasgow Sculpture Studio (residency membership)	Provide services and facilities to the business. Other members help out in the business from time to time.
Workspace residents (building)	Repeat customers in immediate surrounding, formed social relationships with many.
Scottish Institute of Enterprise	On-going support at start-up, attended business boot camps.
Cultural Enterprise Office	Attended free workshops.
Accountant	Really helpful business support
Frankie (small business owner)	Like-minded – same art school and proximity in starting up. Talk about business and gives Amy confidence boosters.
Gail, Mary and Alisha (friends and small business owners)	Socialise and talk about business issues
<i>Group Relationships</i>	
Workspace	Social aspect, lots of creative and self-employed people to talk to.
Art school friends	Creative community of like-minded people.

Table 26: Amy, Venture Journey

<i>Year</i>	<i>Venture Development</i>	<i>Social Exposure</i>	<i>Personal Work Roles</i>
2012	Amy graduated from Glasgow School of Art with a degree in Sculpture and Environmental design and a business plan for the venture. She recognised that laser and CNC routers were falling in price due to technology advancements, but prices charged for cutting and engraving services were staying the same. She negotiated a hire-purchase agreement on her first machine, moved into her workspace and started trading.	Amy was a student at Glasgow School of Art and was engaging with art students. She entered a start-up competition by Deutsche bank which was an initial exposure to business support. When she moved into the workspace she was in a hub of creative businesses.	Amy was a fourth year art school student and at the same time was planning her business. She also worked part-time in retail at the Glasgow School of Art to save-up for the venture
2013	With the money she was making from the business she and her business partner invested in another machine and increased the amount of services she offered.	Amy continued to interact with members of the workspace and small creators and makers who were her main customer base.	Amy was setting-up the business and supplementing her work with small self-employed commissions.
2014	With the business growing steadily, the third and fourth machines were purchased and the amount of services that were offered increased.	Amy continued to interact with members of the workspace and small creators and makers who were her main customer base.	Amy was part-time working in the business and part-time doing self-employed commissions. A small amount of her time was focused on making her own designs.
2015	Amy made the jump to full-time employment in the company and shortly afterwards her business partner left the business. Sales were still steadily growing and a fifth machine was purchased. Amy hired their first employee.	Amy continued to interact with members of the workspace and small creators and makers who were her main customer base.	Amy continued to work full-time in the business and spend a small amount of time on her own products. She also had to learn to manage an employee.

2016	The venture experienced their most successful year, with sales growing by 25%, mainly due to expanding into the film and television industry. Amy is focusing on selling more of her own products, whilst applying for funding and looking for investment to expand the premises for her business.	Amy continued to interact with members of the workspace and small creators and makers who were her main customer base.	Amy continued to work full-time in the business and spend more time on exploring different avenues to develop her own products.
Case Epilogue (Q1 2018)	The venture continues to operate at capacity in the current location and Amy has setup another business in the studio next to her original venture. In 2017, Amy launched a product range that she designed and produced. After a failed crowd-funding attempt to raise the capital that was needed for production and manufacturing Amy setup an online shop. For this expansion, Amy has taken on two more employees.	Amy continued to interact with members of the [co-work space] and small creators and makers who were her main customer base.	Amy continued to run the venture full-time and set-up another venture which manufactures her own furniture design range.

Figure 16: Amy, Venture Timeline



4.4 Cross-Case Observations

The previous section explored each case and gave insight into the venture and identity of each participant. This has led to a number of differences and a number of commonalities appearing across case. This section looks at these similarities and differences in regards to start-up motivations and venture values, social interaction, work roles and venture journeys.

4.4.1 Start-up Motivations and Venture Values

A variety of start-up motivations were found across case. Three cases (Adam, Steve & Ava, Amy) begun business ventures to express their creativity or to allow them to pursue work that allowed for creative freedom. Adam didn't want to sit at a computer screen all day; Amy was unsure of her employability after her degree and wanted to ensure she was able to do something creative; whilst Steve & Ava were looking for an artistic project they could pursue together. Five cases (Frankie, Sally, Mark, Mandy, Amy) cited an opportunity in the market where they thought they could create a product or service to fill this gap. From these five, three cases (Frankie, Mark, Mandy) believed that the market opportunity was for the benefit of a cultural cause and their venture became a social mission. Frankie made it her mission to connect small manufacturers and makers in Scotland together, whilst Mark and Mandy did not believe that there were ample services in Scotland for artists to sell their work and believed their service was a benefit to the cultural community.

A range of venture values were found across cases. Whilst none of the ventures were solely driven by profit alone, three cases did wish to run profitable ventures (Sally, Adam, Amy). Sally and Adam were solely focused on developing the size and reach of their venture, and valued expansion. They also valued the quality of their product/service and how well that it was received. Amy also placed value on the community value her business provided to cultural workers in Glasgow. Four cases (Frankie, Mark, Mandy, Steve & Ava) were more content with having a sustainable venture that had community values. Five cases placed value in diversifying their activities and being engaged in multiple community and artistic projects. The other

two, Sally and Adam, did not seek to diversify their activities and stuck to the core business products/services.

4.4.2 Social Interaction

All cases had similar social relationships. All referred to close friends or family members as providing emotional support to them during their venture. All cases also expressed cultural workers or creative communities that they were a part of as being important to supporting their businesses. Two of these cases placed emphasis on the support given by the proximal creative community surrounding their business location. Mandy in the arts centre and Amy in a workspace. Mark also, until the venture moved location, was at a café/music venue was also an epi-centre for creative gatherings. Six cases had interaction with public sector or formal support in the business community with experiences varying. Frankie and Steve & Ava had fairly negative experiences with their public sector support, whilst Amy and Mandy had slightly more positive accounts of the support that they received. Two cases (Frankie, Steve & Ava) had interaction with international communities whilst Adam had international customers. Three cases (Frankie, Adam, Mark) expressed that their customers were really important in supporting and advising their business. Frankie engaged with the maker community, Adam with the cycling community of Glasgow and Mark with zine makers and contributors.

4.4.3 Work Roles

Each case performed multiple work roles. All cases had a planning/researching phase for their venture. Frankie, Sally and Amy all developed plans for their business whilst in the final year (Master's level for Sally) at the Glasgow School of Art. Therefore, they were juggling being a student and in the infancy of entrepreneurship. Six cases (all except Mark) experienced managing staff to varying degrees. Five cases (Frankie, Sally, Adam, Mandy, Amy) utilised self-employed workers to deliver work. Three cases (Sally, Adam, Steve & Ava) experienced managing full-time staff on payroll.

All cases had experience of freelance work, and relied on small contracts and commissions for additional source of income at some stage during the venture journey. Three cases (Adam, Steve & Ava, Amy) had experience of working full-time in the

creative industries. Adam in a design consultancy firm, Steve & Ava as arts curator's and Amy in retail. Three cases also worked in part-time jobs to support their financial income whilst setting-up and running the business. Two cases (Adam, Amy) worked reduced hours during start-up, whilst Mark started lecturing three days a week part-way through the venture journey. Two cases (Frankie, Steve) experienced a period of unemployment. For both cases this was important for starting the business.

Four cases (Sally, Mark, Mandy, Amy) ran multiple ventures. Sally, ran and setup a social venture shortly after setting-up the venture. Mark before and during the first couple of years of the venture, and then again towards the end of the data collection period. Mandy setup another venture with partners mid-way through data collection and Amy 'spun-out' another company towards the end of data collection. All cases had a portfolio of economic and creative work roles, including entrepreneurship, social entrepreneurship, freelance work, full-time and part-time employment, and unemployment.

4.4.4 Venture Journeys

There were a variety of different paths that each case took to develop their ventures. Five cases initially had business partners (Sally, Adam, Mark, Steve & Ava, Amy). Three of these partnerships (Sally, Adam, Amy) terminated, with their business partner leaving after start-up. Each case required different lengths of time for planning and research pre-launch. Three cases planned whilst at art school (Frankie, Sally, Amy) Sally and Amy launched almost immediately after finishing art school, turning final year projects into ventures. Frankie required an additional two years to turn her final year project into a venture. Two cases (Mark, Mandy) took the plunge fairly rapidly on seeing a business opportunity and had very short, if at all, planning periods for their ventures. Three cases (Adam, Steve & Ava, Amy) slowly transitioned into entrepreneurship through long periods of planning and research and stages of selling and development, mixed with other forms of employment in order to sustain their income.

Two cases (Mark, Mandy) were content when their venture reach a sustainable point to deliver a service or product to their local community. At this point, they pursued

other artistic activities and ventures. Four cases (Sally, Adam, Steve & Ava, Amy) looked to grow the size of their business after the venture became sustainable. Each of these four cases did this in different ways. Sally reached into a new geographic location, Adam took on external investment and moved into a larger manufacturing premises, whilst Amy spun-out a second company to produce a range of furniture that she had designed. Steve & Ava took a different path altogether, after reaching a sustainable state, they stopped the most lucrative element of their business, wholesale baking, in a bid to free-up more of their time for the creative practices of their business. In 2017, they stopped running the business altogether, not because of unprofitability, but because they wanted more free-time for artistic practices. Frankie's path was different altogether, choosing to run as a not-for-profit and expanding her services to other geographic locations when the initial project had been completed.

4.5 Identity Shifts, Triggers & Disruption

A cross-case examination of each participant's entrepreneurial journey led to three main observations about role progression being made by the researcher regarding how the entrepreneurial identity progressed throughout the entrepreneurial journey.

Observation 1: Several identity 'shifts' occurred in each case's journey. These shifts saw the tasks that were associated with certain role identities changing, meaning the entrepreneurial identity took on new meaning. The creative identity, for instance, provided a skillset which was utilised to form the venture. This shifted after start-up as many new tasks needed to be performed (e.g., marketing, buying stock, and bookkeeping).

Observation 2: These identity shifts were triggered by venture action. As the venture developed new activities were conducted (e.g., employing people), which pushed the entrepreneur to take on new roles.

Observation 3: The entrepreneurial journey was altered when participants experienced disruption to their identity. There was evidence that (in some cases) the venture journey would be going in a direction that participants would not be pleased with which would subsequently disrupt their identity, causing them to alter the direction of

the venture. This was triggered by performing venture activities that conflicted with their identity.

These observations are analysed in the next section, starting with a closer look at the identity shifts that occurred in the journey. Example quotes are presented in *table 27* to demonstrate how the researcher got from raw data to findings on identity shifts.

Table 27: Representative Data for Identity Shifts and Triggers

Identity Shifts		
From creative identity to start-up roles	Utilising creative skills to start venture	<p><i>“My ending thesis, was a circle, basically a design model with all the design tools you could use and at what stage of the process and how you can use it to enhance the business... I took that for the venture.”</i> Sally</p> <p><i>“I had always self-published zines, skate zines or like photography booklets, or booklets with drawings. It was like, I had made these for years. I think I know what I am doing. So, I just opened the shop in Mono, it was easy.”</i> Mark</p>
	Physical space to start venture	<p><i>“It started as a shop and gallery space. So that was in Partick when I first started, we had a mezzanine level. So there was a space for workshops and residencies as well.”</i> Mandy</p>
From performing all tasks to delegating tasks	Unable to perform all roles and need help	<p><i>“So, we were doing that, then we grew to seven or eight. That was a bit of jump, just too much work was coming in. So, we had a guy coming in to help us...He helped with getting shit done. I was at a breaking point of needing help, needing somebody to help move things for me.”</i> Sally</p>
	State of development where entrepreneurs can free up time	<p><i>“But we are at a point now, where I am beginning to say you know what I don't know how these things work so we have got an accountant, and a PR team and a digital marketing team. We work closely with them.”</i> Adam</p> <p><i>“We have got a meeting with our accountant tomorrow to see about handing over the bookkeeping. Just to try and free up our time, now that we have a bit more available money.”</i> Ava</p>
From delegating roles to overseeing	Overlook roles performed by others	<p><i>“It gets passed to me and I just get kept in the loop every week by X, who is the [Operations Manager].”</i> Sally</p>

venture direction	Overseeing the future of the business	<i>"I have been thinking more in terms of the development and the growth of the business. Researching more into external premise and whether to take the leap and move and have a bigger space and have more of an industrial setup."</i> Amy
<i>Identity Shift Triggers</i>		
Needing to learn how to run a venture	Lack of knowledge about how to run venture	<i>"I was always of the view that I know nothing about business, everything I know now I have learned as I have gone along and I haven't been in a rush to make shit loads of money or anything like that."</i> Adam
	Lack of exposure to business world	<i>"Neither of us are necessarily business-minded, but we are from creative backgrounds, we are creatively trained."</i> Steve <i>"No-one at art school will ever teach you about whether you need to be a limited company. Even [the] careers department at the art school, they wouldn't be able to offer you anything, or point you in the right direction."</i> Amy
Needing to learn how to manage people	Lack of understanding on how to manage people	<i>"There was quite a big team, lots of people coming in and out of the office. I had never really run a team, or even run a project of that size. The whole thing was a total learning curve. How did I do that? I had never had my own office before. I was like shit, what do I do with that?"</i> Frankie
	No infrastructure in place	<i>"There were no processes to the business, no formal job description, a very loose contract. It was all a bit rough."</i> Sally
Responding to growth	Responding to market opportunities	<i>"So that is the next tranche, getting proper investment in to scale more. To see if we can take products to market. We are going to build capacity to ship websites as well. We can have a lot more user interaction and development capabilities."</i> Sally <i>"The basic idea with the investment was I am not a business man in a traditional sense, and I could see that there was a market out there, and I could also see that we weren't tapping in to it; we were tapping into a minuscule percentage of it."</i> Adam

	Physically exhausted space	<i>"We can put another machine in the room we have already. So, there were no extra costs. There is no risk in that. Whereas now, there is no physical way we can fit any machines than what we have got now. That can't happen. It is going to have to be somewhere else. That is quite scary."</i> Amy
Disruption to identity	Inter-group conflicts	<i>"At the time, I was really confused. Basically, I was faced with this, you become a for-profit and it means you can have a thing that is successful and goes all over the world. Or you stay a not-for-profit and you stay small. You continue to be an arts organisation."</i> Frankie
	Venture identity taking over creative identity	<i>"At the moment, we are feeling particularly exhausted with the business, having become a business so much. When we baked at home, we definitely found that we were doing something very different and very particular. We found we were very empowered... bakeries conform to a certain form, but part of having a little b in our name was because we weren't a proper bakery, we were something else that functioned through baking. But, now, especially since we have our staff to keep and it is so busy that actually we have started to run a bakery with a capital B"</i> Ava

4.5.1 Identity 'Shifts'

All cases experienced identity shifts to some extent. Some entrepreneurial journeys were a struggle and really challenged the participant's identity, whilst others identity shifts were minimal. Mark, for instance, described the shift from designing and publishing zines to running a shop as 'easy.' Except for Mark, six out of seven cases experienced similar shifts to their identity. The first shift was from performing the creative role identity, almost exclusively, to needing to perform multiple new roles at start-up.

Adam described this shift as having two phases of the venture (*figure 17*). The first phase was the enactment of the creative role identity, which was 'fun' and involved making bags whilst at Art School, with a friend, from recycled material. They had no intention, at this point of starting a business. The second phase, as Adam describes, was a much more formal attempt at starting a business and followed a six month break.

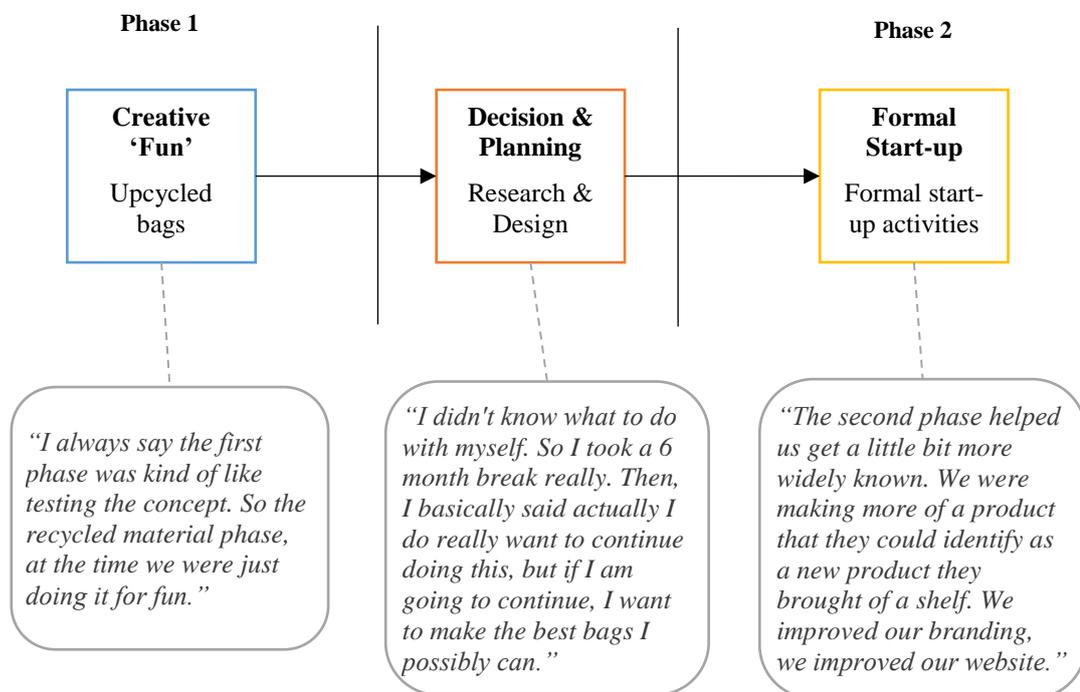
During this time, Adam was faced with identity affirming decisions about what to do. The second phase of the venture saw Adam adopt a number of start-up activities. This role progression was signified by a change in attitude, motivation and behaviour. The motivation shifted from being to make bags for artistic practice to commercial practice. The attitude shifted from having ‘fun’ by making bags with a friend, to being serious and having the bags they created being seen as legitimate products. The activities as well shifted, Adam no longer used recycled materials for free but sourced from established suppliers and invested money.

“At the very beginning it was very creative. I was not starting a business; I was just doing stuff that I enjoy doing.” Adam

“You are not worried about it, there is no budget, you just spend the evening after work and it is a bit of a laugh.” Adam

“Then as soon as you have customers you have responsibility, then as soon as you have got staff then you almost have a duty. Then that is when it becomes very serious” Adam

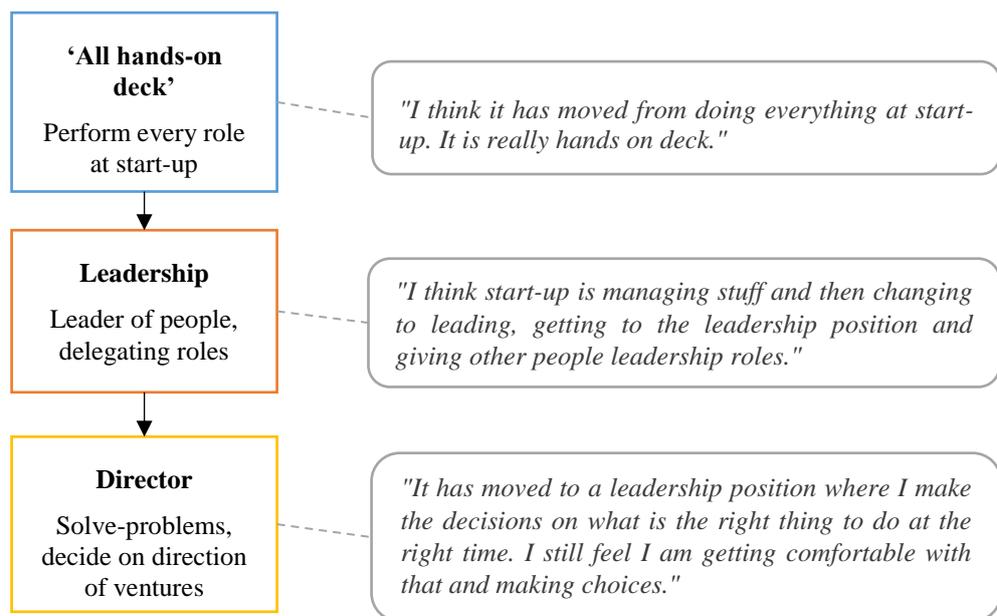
Figure 17: Participant Diagram, Adam



Two more identity shifts were found present in participants venture journeys. The second shift was from performing all the roles to ‘passing-off’ roles to others. The third shift was ‘passing-off’ roles to taking on a position of overseeing the ventures direction. When asked to describe the progression that the role of a business owner took, Sally described these three shifts eloquently and provided a diagram of this progression (*presented in figure 18*).

Sally describes the change as going from doing everything yourself when starting the venture, to leading people that she employed and delegating roles to that she had previously performed. The final change saw her oversee the operations and future directions of the business by making the decisions on what the venture needs to do and directed the journey. Each shift sees the entrepreneur taking on and performing new roles.

Figure 18: Participant Diagram, Sally the venture



From Creative Identity to Start-up Roles

Each case utilised a creative identity to begin the venturing process. Each case would state a creative role identity that would verify who they were as a person. This identity was strong, resilient and central to them.

“I am a designer, I design all the stuff.” Frankie

“I am a designer. At the end of the day you want people to like your designs.” Adam

“I am a product designer, I have a degree in product design and worked within product design for four or five years.” Mark

“I originally am a textile designer.” Mandy

It was clear that these identities were salient to each entrepreneur. The enactment of this role would elicit strong positive emotion and make the entrepreneur feel good about who they were.

“We just re-launched the website actually, so the last few weeks have been amazing, I’ve actually got to design stuff again. Which has been SO good.” Frankie

“I was design. That was really my core and passion.” Sally

“That gives me a lot of personal pride, knowing people are using it and liking it.” Adam

These role identities would be enduring and lasting and would make-up a strong part of the participant’s identity after they had transitioned to other roles to run the venture. The core values and principles that make-up the creative identity endure throughout the journey. Other roles are added to the overall self-identity, but the creative role remains. Sally, for example, expresses the excitement she felt when designing at Art School and compares the feeling to the design work her company delivers to clients, years later.

“All my products [at art school], I was designing a coat hanger but then designing it in a way it would get delivered through the post and you would order it online. I always had the excitement and that is what we were delivering now as an organisation. So I feel like I have the exact values, principles and methodology [as at art school].” Sally

These creative identities were formed within the physical boundaries of Art School. This space allowed the identity to form through interaction with other students at Art School and allowed participants to develop skills that were utilised to start the venture. Many cases utilised their creative surroundings (e.g., art school) to come up with the idea to start a venture.

"It definitely started at Art School that is definitely the grinding part. [The venture] was my final year project, I guess at that point that was even why I decided to setup as a business." **Frankie**

"I knew people, like Sally, for example, who when I was in fourth year had already started up a business. I guess from that perspective, me still at Uni, seeing someone that was a few years ahead of you, it was like... Oh they are doing it, I can totally do it." **Frankie**

"It started at Art School. That was where me and Lia, who was my business partner, met and that's when I was in fourth year." **Sally**

"I worked at Glasgow School of Art as a shop assistant. That was the job that I continued after graduation whilst we were starting-up. I carried on there." **Amy**

A change in physical location to start the business signified the shift to a new role. For some, the transition was away from the Art School and into a work space. For others, the transition was from a previous work space into a new work space.

*"It was here that the transition from idea to start-up venture began to take shape: 'everyone there was creative and into making stuff, that's where things really started to happen.'" **Frankie [Quote in press]***

"We took over this space at the Barrows and used it to really shift some stuff. We didn't really make any huge money. Bags at the top end I think were £40." **Adam**

"We started up in [Café/venue]. Asked if we could use the space for three months, just so we could establish ourselves." **Mark**

"So it seemed like a good idea to get out of the house. Then we got [council funding] and we got here and we took this place on, about a year ago." **Steve**

The change in physical location in which the start-up role was performed was often accompanied with changes in the people that participants interacted with. These new people were enlisted to help with the development of the venture, often business

partners, a key supplier or a first customer. This would create a new point of reference for the participant, affirming their new start-up role.

“By doing the [Police] thing, we got heaps of attention, press, people started noticing me and Lia. We got a project, our first project was actually really big, with the NHS.”

Sally

“The beginning of the turning point was when we launched the Harris Tweed range. What we found was we started to make Tweed products and all of a sudden we had an international audience.” **Adam**

“We spoke to the owner of the laser machine. They organized a hire-purchase agreement for us, so that it was something we could break down over a longer period of time and it was something that they were quite relaxed about. Knowing if the business did ever fold, they would take the machine back and things like that. It was very much the lean start-up model.” **Amy**

Large portions of participants time was dedicated to starting the venture. This commitment to pursuing a certain activity cemented their feelings towards the start-up role. For some participants this was taking the leap to full-time commitment.

“Me and Lia could never find the time. We were so stretched delivering the work. It was nine to nine and then some. During this time, it felt very much like a start-up. We didn’t feel like we had official stuff in place.” **Sally**

“In Mono, we were open six days a week. There was days where Jess was at school and I would be doing six days a week. So it became quite hard.” **Mark**

“So this year. This is the only time I have actually worked full-time in the business.”

Amy

After launch, the entrepreneur would adopt several business-related roles, including marketing, administration and bookkeeping. This would result in less time being spent performing the creative role. The transition period between creative and start-up could last for quite a long period of time as participants preferred to perform existing creative roles than new roles related to the creation of the business.

“More time management if anything else. I always want to design over doing admin.”

Frankie

“There is a lot of form filling and paper work. It is not all design.” **Adam**

“So when I came into it I had no idea and I learned as I went along and I am still learning. I mean I am not good with numbers; finance is not my strong point. So it had taken me a long time to get to grips with that.” Adam

*“I found I had less time to make my own work, obviously running the space full-time”
Mandy*

Many of the new roles that were being performed at start-up were attributed. These were inherent to the start-up process and had not yet to take on salient meaning to the entrepreneur. It took time for roles to become salient and for entrepreneurs to experience positive emotion towards their performance. Again, as these roles became more meaningful to the entrepreneur, this would help to cement the start-up role identity. Amy, for example, over time developed positive feelings towards doing the company accounts.

*“Starting a business from not knowing anything, not having run the business. You don’t realise a huge amount of work is admin, its emails, its providing people with quotes, it is negotiating with suppliers. I really enjoy it. I really enjoy doing accounts.”
Amy*

The reinforcing of the role would take time. Mandy describes how the shift of being a designer/maker to having to perform lots of roles as a business owner was a ‘gradual process.’ Mandy shifted from designing, making and selling in the shop as the business developed and became more commercial-based. Focusing on stocking and selling other artists work.

“It was a gradual process; I wouldn’t say stopped, I just don’t do them in the shop anymore. I have always still exhibited work, and my personal work is less commercial anyway. So, it is less product-based.” Mandy

As the venture progressed the work flow of the entrepreneur also increased. To match this time demand, cases would outsource various roles. With this came the second identity shift, from doing it all themselves to then handing responsibilities to others.

From Performing all Roles to Delegating Roles

Participants would start to pass-off roles to others when the venture scaled to a certain size and role demands became too heavy. This resulted in a shift from multiple role

performance to being able to delegate tasks. Being able to make this shift was important when leading a team of people. For some cases, this shift wasn't particularly difficult for them to make, but for others it was challenging. Steve & Ava struggled with handing over responsibility to the people they employed. As the quotes below show, they were reluctant to do this, unwilling to relinquish creative control of all aspects of the business. Thus, the shift took some time.

"I suppose we are slowly beginning to hand over more responsibility. There was a bit of a pay rise, they all have keys now so it is slowly passing over a few things." **Steve**

"I think that is why we were reluctant to do it for so long. Because it is essentially something we have created between ourselves and it started at home, it feels like a little baby that we have made." **Steve**

This shift would require interaction with new role set members, such as new staff or service companies that entrepreneurs outsourced. These new relationships would enable the participants to embody the different role of delegating tasks and managing people. The shift did not just involve employees, some cases would have to learn to outsource roles to vendors (e.g., bookkeeping, or marketing) to save time.

"I came to the conclusion that he was quite a difficult person to work with. So I just figured out ways to speak his language. I didn't need his acceptance, I just needed him to get on with the work." **Frankie**

"Because now with Layla, I hand over lots of control, just I don't mind what it looks like just run along and do it." **Frankie**

The transition could be quite difficult, going from independent performance of roles to interdependent performance. This was a challenge for Steve & Ava, who took time to be able to make that transition, particularly when it came to roles that they had positive feelings towards, such as engaging with customers.

"Steve started just at Easter, because we were making Easter cakes. Then Hannah, she started just after Katie in the last month. It still feels weird to us sometimes because we have been used to being on our own." **Ava**

"Even seeing the [new employees] having the chats with our customers at the counter. Sometimes it feels really stained and others it is we are here to! Hi Hi!" **Ava**

These new role-set members would influence the entrepreneur as they would have to work out what their role was in the relationship. Frankie, for example, when employing an operation manager had to reassess her position in charge of the venture. This new interaction took on new meaning for the entrepreneur, as a boss in charge of subordinates, as the quotes below express:

“I’m still the founder and designer... Owner, person in charge! Layla is, if we were doing it in pirate terms it would be Captain and Boatswain... First mate.” Frankie

“He offers an opinion and thinks what could work or what might not work. But he can't say for definite. Sometimes I think he will never completely appose what I am saying because I am the boss. I don't like to think about that.” Amy

“I think we have a, the relationship here in the workshop is very good, it's a friendship basis... Ultimately I am their boss. I pay their bills. But I don't treat it like that.” Adam

This new relation could cause disruption to the identity of the entrepreneur, as they had to re-evaluate their role. For Sally and her business partner, who were employing multiple people, this was particularly difficult. They struggled to understand their new positions and ensure balance remained in the business.

“Then we hired an operations manager... That period was immensely rocky at that point, because the team had grown, we needed the team in for capacity. But we weren't getting enough in because the budgets weren't big enough, or we were over delivering and we had no steady growth plan. Although I had ideas, getting me and [business partner] on the same page was really tough.” Sally

Some cases would minimise the time spent on a role by using technology (e.g., accounts packages, social media management). Although this change did not require new social interaction, the nature of the role performance took on a different meaning, in which participants would be better suited and organised in managed role performance. By passing-off roles, participants would be able to save time and allow them to start overseeing operations and directing the venture journey.

“We have only just started using accounting software. I don't know why we didn't use it before, it has changed everything. It is amazing. There is technology out there that helps a lot.” Adam

“I also realise that hootsuite exists. It is basically a programme where you can link up your Facebook your twitter your Vimeo, all these different things. So you can time manage your posts across all social media.” Amy

Shedding these roles could help entrepreneurs feel more in control and positive about their identity as a business owner and help to alleviate some of the novelty of the role. Amy, for example, when describing the change in her role when she employed someone as helping to organise herself, getting herself to be more methodical and starting to think about her role as the business owner, as the quote below illustrates.

“I am a lot more organised. It has made me a lot more organised because I need to be a lot more organised for someone else because I need to organise someone else. The way in which I run my business is a bit more methodical. I have tried to, because someone is asking you why you do things the way you do, you have to think about it.” Amy

From Delegating Roles to Overseeing Venture Direction

During the data collection period, only one business grew to a point where the entrepreneur had begun to formalise and make sense of this shift and separate herself from enacting that role. A further three cases declared a ‘strategic role’ in which they anticipated and planned the next steps and direction the business wished to take. Another case, Amy, showed signs that they were starting to take a holistic oversight of the business and the direction they wanted to take without formally declaring a ‘strategic role’ that they performed. Frankie had managed to split the roles with her employee to be able to incorporate the forward-thinking role:

“Layla makes sure everything gets done, and is out the door on time and that we have all the right relationships in place. And I spend the time figuring out what we do next and what are the next stages.” Frankie

Sally was starting to make sense of the transition to the strategic role and would try to work out her place within the company, trying to ‘oust’ herself from the managing role to become more of a leader. Sally’s ‘overseer’ role also deciding upon the creative direction of the venture, which entailed managing the workforce, making sure they were well-trained and maintained a creative philosophy. Sally described a ‘creative director’ role:

"I am trying to oust myself as Managing Director and find someone else... so [I will be free] and be able to work on projects again." Sally

"The role I was looking to move more towards was the creative direction. Supporting the Managing Director to come up with the creative strategies and how they will commercially make money. But more so the creative side and directing the team with that, working closely with the team and helping craft the pitches that we put together and then helping set the direction for the projects." Sally

"[The role is] inspiring our different teams to come together to develop leadership within their disciplines. Making sure we have a really creative team, making sure we have the right people." Sally

This was done whilst juggling numerous other roles, but was the first step to transitioning. Sally had a role dedicated to forward planning and venture strategy which she had to juggle with the role she described as 'management' which is akin to the 'delegator' role. Balancing these roles was challenging, and it took time for Sally to be able to do this.

"It is making sure there is a balance of looking ahead, my role is to look ahead always like three to six months." Sally

"Trying to lead and show where we are growing." Sally

"Creating new management processes, quality insurance and all that stuff. I am balancing two different roles, selling and growth and management, so that is really hard." Sally

Here the entrepreneurial identity had become salient and cognitively embedded, which guided the entrepreneur's behaviour. Amy also expressed signs of this by being in two minds, about her identity as an entrepreneur and as a creative. She considered separating these identities - her personal design work (creative) from the business services (entrepreneurial).

"I have been thinking more in terms of the development and the growth of the business... I am still in two minds about it. I think it is the first time that I have really doubting something." Amy

"When we first started up it was a very good way of getting the name out there. But now, that needs to be separate. Things need to be separate because of the business. I

don't want people to see [venture] clocks and I don't want them to put in their head that I only work with plywood or having said that only make clocks. So there is that. So is it that I need to sell it as Amy. Do I go back to being me? Or do I sell it as Amy as the designer for [venture]. How do you work that? That is something that Gail at [printing venture] has had a bit of duality with. She has gone back to do design work as herself and as a separate entity to [printing venture] being the service.” Amy

Whilst Amy was contemplating this transition to one that oversees the venture, Sally’s role identity was much more salient and cognitively embedded.

“I feel now more like an actual owner that we have done that stuff, as opposed to someone at the start who just does everything. It is a different frame of mind.” Sally

“I am trying to get myself to not be too involved [in day to day running]. If you can, then your head can get fucked. So that mentality feels really different this year. It has only really started happening in the last few months.” Sally

Her decisions had started to become driven by the needs of the ventures as opposed to her personal needs as a creative. Whilst Amy was still making sense of the transition to separate her identity from the venture, Sally was actively taking steps to make this happen.

“It depends where it fits. I am trying to separate myself from the business. That is fundamental now” Sally

“But I have started to think about the companies as the venture. What should the venture do and what should I do personally” Sally

“I am trying to separate some of them a little bit. To make it clearer as to what the venture is using for its services and what I want to do personally.” Sally

“Even going to the re-brand feels like a new thing, it feels like a new mask, or costume for the company.” Sally

4.5.2 Identity Shift Triggers

Identity shifts were triggered by action that was taken by the venture that shifted its state. The entrepreneur would need to respond to the needs of the venture and adapt the roles they performed. This subsequently influenced the entrepreneurial identity. This occurred with each identity shift that was experienced. The role demands of the

entrepreneur changed which triggered the identity shift. Three specific triggers were evident from the data collection that prompted the entrepreneurial identity to shift: needing to learn how to run a venture, needing to learn how to manage people and responding to growth.

Needing to Learn How to Run a Venture

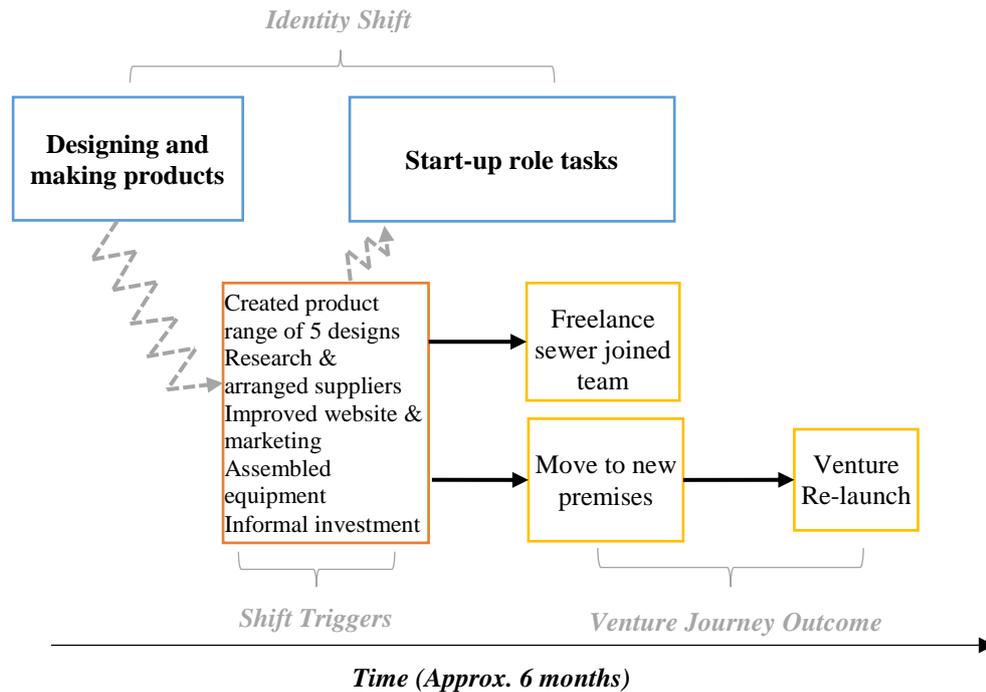
The first shift occurred in relation to the ventures launch. This was simply because the nature of the role demand changed. The entrepreneur was no longer able to fully perform a creative role, they would need to incorporate other roles to the overall entrepreneurial identity. For each case, this was their first experience of setting up a business, so they were inexperienced and unaware of what to expect. Participants would need to learn multiple new roles to meet the demands of the venture. Adam likened this to not being a ‘one trick pony:’

“When you start running a business you can’t afford to be a one trick pony, you have to do a lot of different things.” Adam

Adam had to learn various tasks when launching the venture. Therefore, Adam’s identity shifted from a designer role (where various products were designed and made) to a start-up role (where Adam planned how to sell these products). This shift was triggered by the venture activities that Adam needed to perform at start-up. *Figure 19* represents a snippet from Adam’s timeline which shows the identity shift and the activities that triggered this. The outcome of this shift was Adam hired someone to join the team, moved to a new premise and launched the venture.

“Essentially, what I did was I rented, the sail-maker, who had been making our bags before. I said to him look why don't you come in on this and work at the venture full-time instead of doing freelance for other people as well. He agreed, so he came in and we got a workshop together and he did all the manufacture. He was just one guy at first.” Adam

Figure 19: Shift in Identity Triggered by Start-up Tasks, Adam¹⁰



At start-up, the entrepreneurs had to learn to perform a lot of attributed roles that were inherited with starting a venture. Amy would go on training courses to learn the roles that were needed to run a business. This helped Amy become aware of how to perform the start-up role and helped generate positive feelings:

"I took evening classes in accounting because I quite enjoyed it. That helped, it has made me more aware of why I track the things I track and why I do the things I do. Because, my mum bought me an idiots guide to small business book keeping and I just looked through there and got the gist of things." Amy

Amy needed to learn how to keep company accounts when starting the venture, a new role and one that had not been performed before. It was common for cases to take on numerous new role-tasks that were required when starting-up their ventures. This enabled the entrepreneurial identity to shift from the creative role to a start-up role where multiple tasks needed to be performed. As the venture developed, entrepreneurs

¹⁰ The key is the same as the process timelines presented earlier in the chapter (table 25), with one alteration. The horizontal bands have been removed and replaced with colour coordination.

would have less time to perform these tasks, this prompted them to employ people and outsource roles to others, which triggered another identity shift.

Needing to Learn How to Manage People

The next trigger that was present in most cases was employing people or outsourcing roles to others. This was brought on by a lack of time to be able to perform all the roles necessary to run the venture which would cause disruption to the current conception of the role identity.

“Doing wholesale I think we realized that it is just a little bit too much of a stretch and we are looking to maybe take on staff to maybe take on the whole sale baking.”

Ava

“Basically, we need a little bit more time. So we are trying to get some time back by stopping wholesale.” Steve

“Pavel started coming in in April... I had no choice, I was working 7 days a week, I was working 14 hour days.” Amy

This triggered a shift from the entrepreneur performing all tasks and venture roles themselves, to managing and delegating these roles to others. Sally employed people when the projects that the venture delivered grew and when this happened she needed to learn how to manage this growing team. *Figure 20* presents a snippet from Sally’s timeline which shows the identity shift from performing all roles to needing to manage others performing these roles. This shift was triggered by the venture activities that occurred (employing people). The outcome of this shift, was initially the venture being able to secure some bigger projects, which meant further employees were hired. However, due to mismanagement of staff and cash-flow problems when these projects were delivered the manager had to be let go.

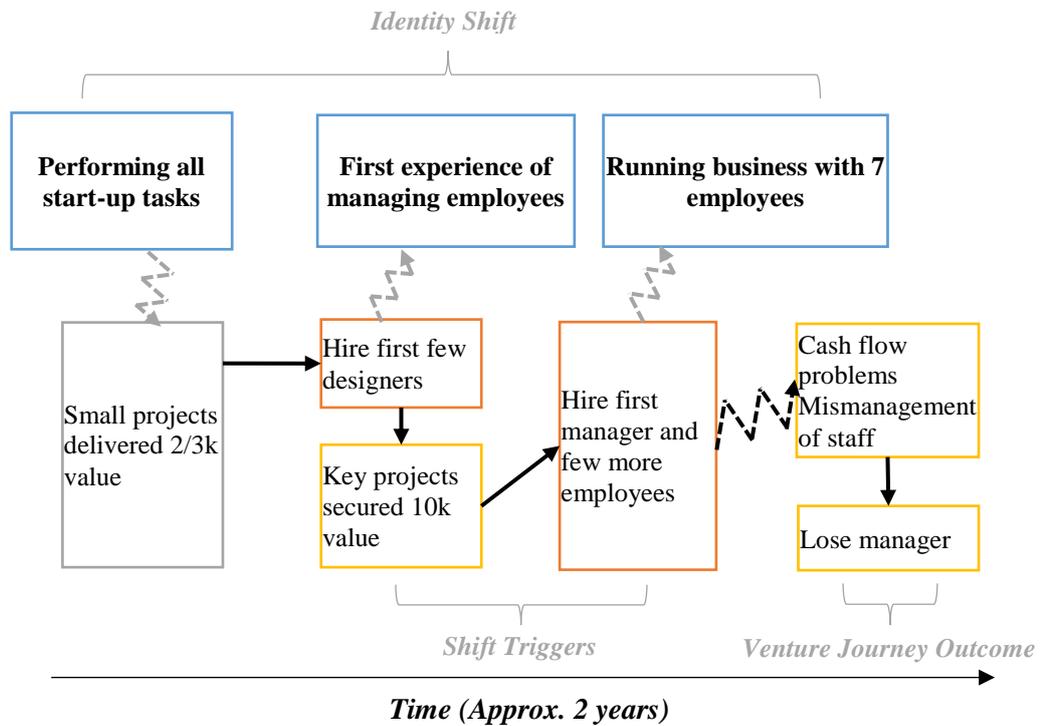
Sally had trouble in this shift to managing people, understanding that she did not have formal job descriptions in place which resulted in team mismanagement. Several cases in the sample had trouble in making this shift to managing other people, and delegating roles to others. Quotes from Frankie and Sally illustrate this:

“I guess from not just as the designer but also the person that is in charge of the whole project, effectively I would always win. Or, he wouldn’t, effectively it was quite tricky, he would get stubborn about it and that was really hard.” Frankie

“Literally the management side of the business I haven’t sorted out and it is constantly in my head to sort, because with the team growing there is more demands with them which is to be expected.” Sally

Despite this trouble, the entrepreneur would need to adopt this role to be able to meet the demands of the venture, particularly if the venture was scaling. Like Sally, where projects were getting bigger in size, others experienced periods of sales growth. This afforded the entrepreneur luxury and more control in determining the direction of the venture journey.

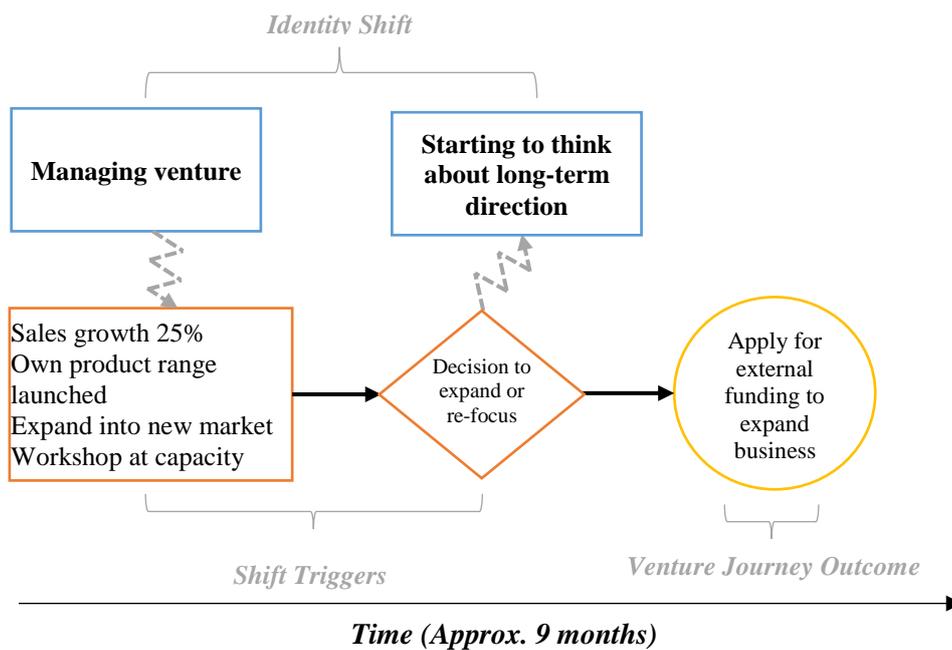
Figure 20: Shift in Identity Triggered by Employing People, Sally



Responding to Growth

The third identity shift was triggered by the entrepreneur experiencing growth that enabled them a bit of financial security. This allowed them to take stock of the venture and focus on where they wanted to go in the future. Towards the end of data collection, Amy was considering the decision whether to relocate and expand her production potential by offering services in new markets, or to re-focus the venture more towards Amy's creative abilities (designing and making her own product range). This resulted in a shift in the identity. Amy went from focusing and managing the day-to-day running of the venture to thinking long-term goals, motivation and strategy. This was triggered by experiencing strong sales growth and reaching the capacity in the current premises. The outcome of this shift was to seek external funding/investment to finance an expansion. This is presented in *figure 21* (a snippet of Amy's timeline).

Figure 21: Identity Shift Triggered by Responding to Revenue Growth



For Sally, Adam and Amy this shift in identity occurred after they experienced some form of growth. This was an increase in sales revenue and scaling the size of the venture, with both Adam and Amy outgrowing the size of their current premises. The

quote below illustrate how the venture reached a point in the journey which triggered Adam to start to think about long-term strategy.

“Over time we grew and grew. By the time, we left the Bike Station, which was in February this year (2015), we had... five of us in the end. And, we basically got to a point where we outgrew the space... I managed to secure an investor.” Adam

The outcome of this shift, for Adam, was that an investor was secured and a move into new space which would allow Adam to continue the venture’s current path – growing and expanding the brand. This identity shift trigger was embodied by physical change in location of the business. For Sally, Adam and Amy, the motivation was to grow the size of their business. In order to do this they needed to increase their facilities.

“We have an office there now... So our design studio is really cool, it is in a housing estate just off Euston, and we are getting a good rate. .. It is a 12 month, it is really low risk, we have to hire down there, because we have a project with the Department of Education for 12 months... We needed to make a hire, and we kind of know that up here there is not enough market for what we do, especially in private industry. The scale of the projects we now need to get, we should be in London.” Sally

“So, our basic strategy, was were going to front load on our workshop space, move into a bigger space where we could accommodate a lot more product. Get the machinery up to a point where we could make a lot more, so we are basically we are over staffed and then built the sales to meet that.” Adam

“So what we have now is the limit. We are at full capacity as to the size of machinery we have. We have got more machines since then, but they are the same size. I have often thought about moving out of this building” Amy

However, for Mark the change in physical location was not necessarily to expand and grow the business, but to capture the location in which his identity could be enacted. For Mark, that meant moving his business to their own premises so that they were not beholden to anyone. This was driven by the desire to be independent and self-sustaining which was at the core of his motivations for starting the business.

“It is funny because everyone always asks us since we have moved. How’s the move been and it is always the same. I mean there has been growth in certain things, like events. We have more freedom to do stuff. Events are super busy and we have more

coming up. It is the same but different. But now it is the same but we are more independent. So it is good. Definitely.” Mark

“The physical space can be seen as a studio, a place for my design and I have got that. It pays for itself just by taking commission from Sales. Then it leaves enough left over to run exhibitions and go to book fairs and do some trips and pay for a publication to be printed. It floats itself.” Mark

“It is mainly art publications because we are from an art background. That is really where the core comes from, super creative independent publishing.” Mark

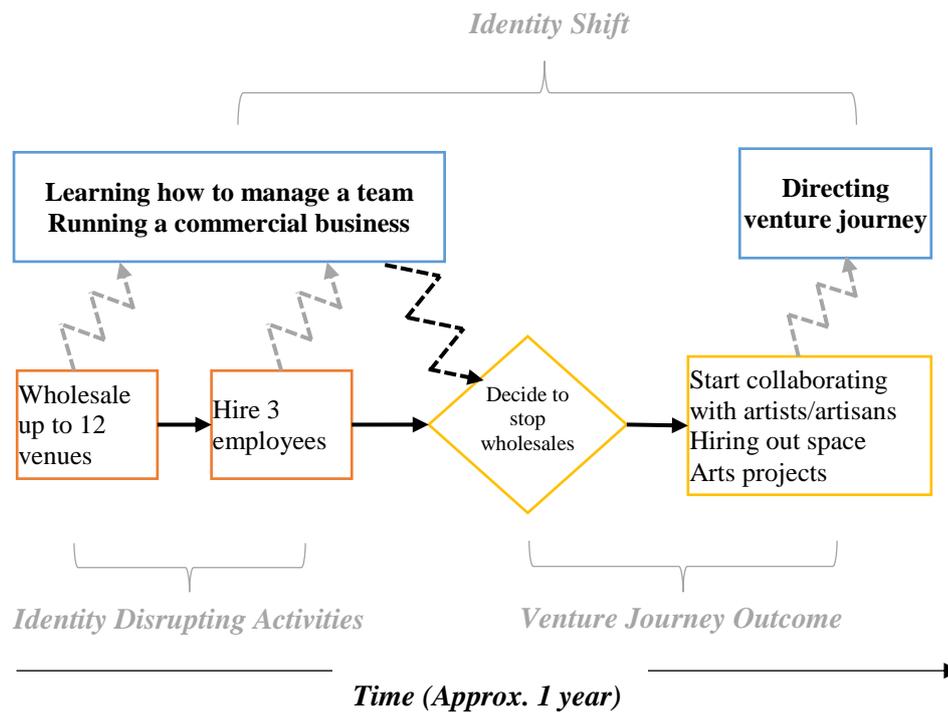
Responding to Identity Disruption

Other cases also altered the entrepreneurial journey when the current venture activities disrupted their identity. This triggering changes being made to the venture and occurred when they would be faced with doing venture tasks that would conflict with existing identity motivations. This would result in the entrepreneur taking actions and altering the course of the venture’s journey.

Steve & Ava, for instance, experienced conflict when the wholesale side of their business increased to supplying 12 vendors, pushing them to hire three employees. This coincided with opening their café. They had to learn how to manage staff and run a growing commercial enterprise. This conflicted with the original creative motivation for starting the venture, thus, disrupting their identity. This resulted in them dropping the wholesale arm of the venture and focusing on various arts collaborations and hosting arts projects. This also had the impact of shifting identity, as Steve & Ava were moving from the narrow focus of running the venture and managing staff to long-term plans and strategy for the venture. *Figure 22* represents a snippet of Steve & Ava’s timeline which presents this.

“We are about to do a full twist, from October we are stopping wholesale completely. Just because we have reached a point, where we are doing seven days a week, which is too much work basically.” Steve

Figure 22: Identity Shift Triggered by Identity Disruption



Frankie, Mandy and Steve & Ava experienced shifts when their identity became disrupted by the course the entrepreneurial journey had taken. This resulted in different action being taken. Frankie, for instance, left a business accelerator because of the aggressive demands to be profitable conflicted with the desire to produce social and cultural value:

"I initially set it up as a not for profit... So, the bit I couldn't go through with the accelerator I am on is because they just don't understand it, because their motivation is: what is your revenue stream? What is the profit you are going to make?" **Frankie**

Likewise, Mandy had to separate running a retail space from designing and producing different products because the two roles conflicted with each other:

"That is why I try and keep my own work out of [the venture]. At the beginning, there was a lot more conflict because I used to create a lot more myself for the shop."

Mandy

These disruptions to identity would result in more dramatic changes being made to the entrepreneurial journey and more definition given to the venture. Frankie, Mandy and

Steve & Ava, for example, re-directed to be much more arts-focused and took venture action to address this. *Part 3* of the research findings addresses this process in detail.

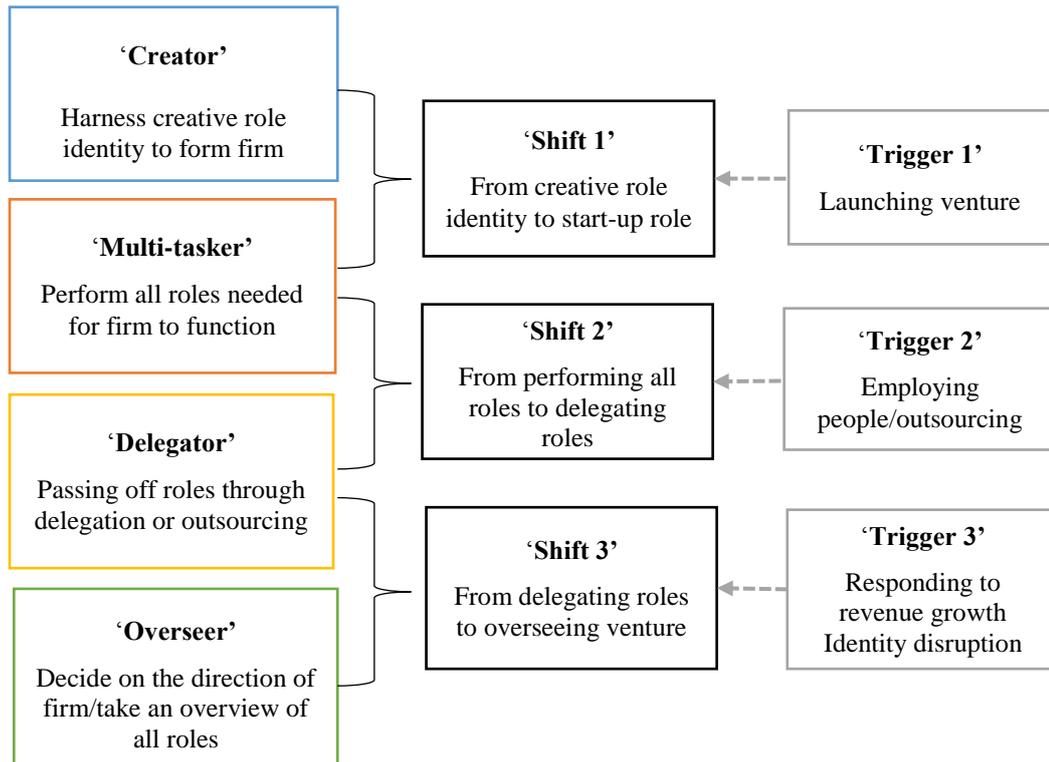
4.6 Section Summary and Conceptual Insights

From the data analysis three identity ‘shifts’ were discovered that changed the entrepreneurial identity throughout the journey. These shifts were triggered by essential venture activities that were conducted by the entrepreneur, which created four new roles. Each role represents a different overall identity ‘state’ that entrepreneurs encompass. At the first state, the entrepreneurs harnessed a singular ‘creator’ role identity to form the venture. The second state sees them adopt numerous roles as ‘multi-tasker’s’ for the venture to function. The third state sees them adopt the role of a ‘delegator,’ where the entrepreneur begins to ‘pass-off’ roles to others. The final state sees the entrepreneur ‘oversee’ all the different roles and the strategic direction of the venture. *Figure 23* represents these states, the shifts that occur and the triggers that cause them.

These four states represent the identity evolution that entrepreneurs in the sample experienced. Identity shifts are strongly linked to the venture’s journey, with entrepreneurs adopting role identities dependent on the needs of the venture. As the ventures in the sample developed at different rates and were formed at different times they were at different places in their venture journeys. As such, the owners of the ventures were in different entrepreneurial identity states.

All cases had a singular role identity which was dominant pre-start-up. Entrepreneurs adopted the overall role identity of a ‘creator’ as these skills and roles were utilised to create the venture. All cases had firmly adopted the role of a ‘multi-tasker’ which was triggered by the start-up of the venture. Three out of the seven had started to delegate or ‘pass-off’ roles from their workload whilst another three were more advanced at this stage. This was triggered when entrepreneurs had started to expand through outsourcing and hiring. Lastly, five out of seven cases were beginning to adopt the overall leadership position within their business which is the last identity state found in this study. Only Sally had truly adopted this overall role identity. This was triggered by the venture experiencing strong growth.

Figure 23: Entrepreneurial Role States: A Schematic Overview



CHAPTER 5: RESEARCH FINDINGS PART 2

5.1 Chapter Overview

This chapter address the second research question for this thesis: *how do entrepreneurs manage the performance of multiple role identities?* This section starts with detailing the specific data analysis process that was used to address this question. Next a within case analysis of each participant's role performance is given using visual mapping to make sense of the data. An analysis of data across all cases is then presented which gives a conceptual insight to the research question.

5.1.1 Data Analysis Process

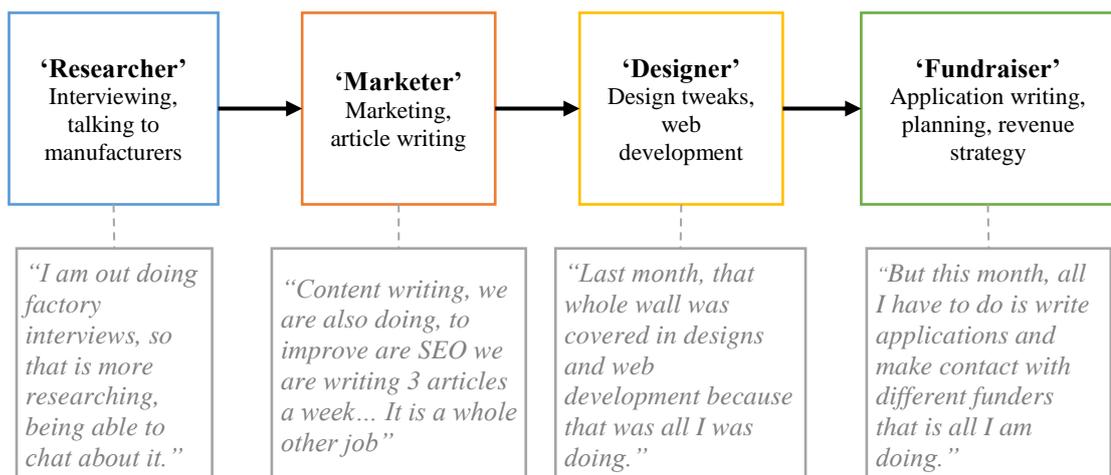
To get from the raw data to a broader level of theorising across the study sample, visual maps were created for each case. First the researcher coded all data from interview transcripts, looking specifically for information that related to role performance and identity management. This was done within case and allowed the researcher to plot the sequences in which each case performed the various roles required. This was done, when applicable, in relation to participant diagrams that aided understanding of how roles were performed. This allowed patterns and broader data categories to emerge which offered explanations as to how entrepreneurs manage the performance of role identities. A cross-case analysis was then conducted to allow common themes to emerge and offer insight into how entrepreneurs manage the performance of multiple identities.

5.1.2 Case 1: Frankie

Frankie had to juggle multiple roles, including: designer, researcher, fundraiser, marketing, strategist, administrator, accounting and human resources. Frankie explained that clear separation was needed between the performances of various roles. Strong boundaries were kept between each, with time splits in-between so that Frankie could focus on the tasks that certain roles required.

Frankie described a sequential flow to role performance with a typical working period starting with researching manufacturers, then focusing on marketing and writing articles to optimise search engine results. Frankie would then spend time designing and tweaking the website before then applying for various funding and grant opportunities and working on developing revenue streams. This typical role performance is presented in *figure 24*.

Figure 24: Role Performance, Frankie

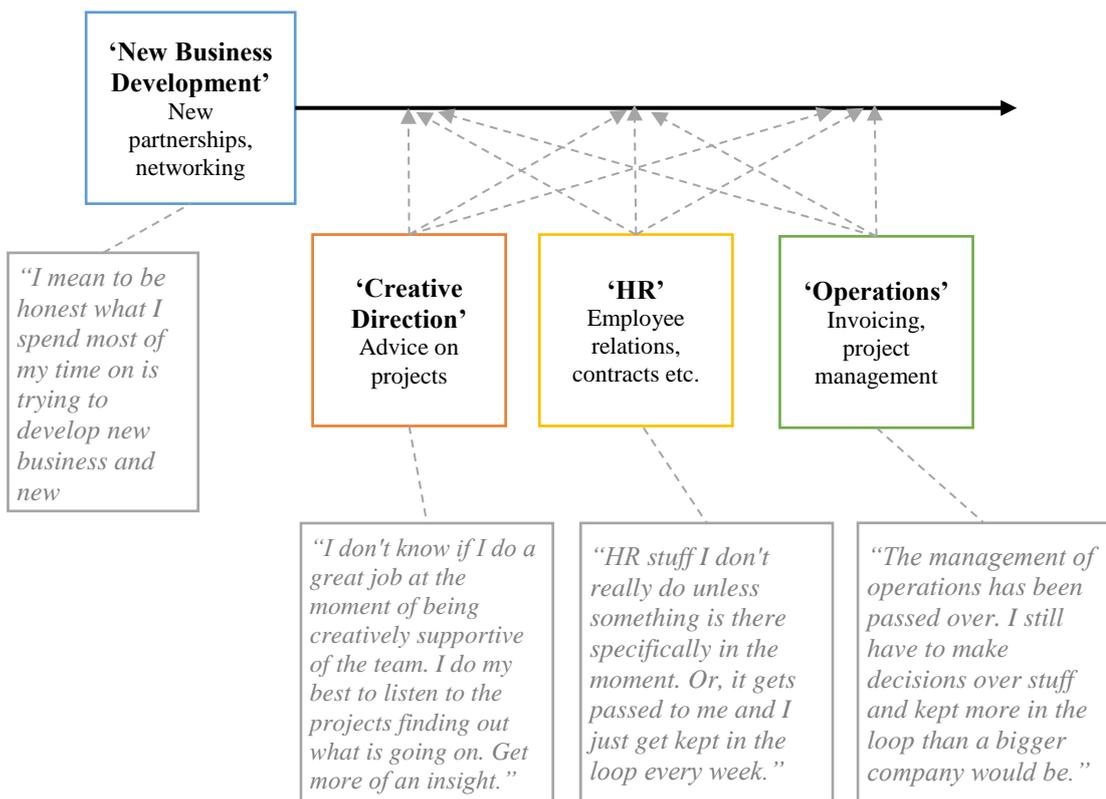


5.1.3: Case 2: Sally

Sally also performed multiple roles, including: managing director, creative vision role, operation role, new business development, payroll, human resources and administration. Sally explained that a large proportion of time was dedicated to developing new business with everything else being done as needed. These reactionary roles included creative direction, human resources and operations. These roles had weak boundaries and Sally could perform them as and when was needed, with each role complementing each other.

Sally's role performance was not sequential or routinized. The only consistent role that was performed was new business development, with other roles being performed as they occurred. *Figure 25*, shows a visual for Sally's role performance.

Figure 25: Role Performance, Sally

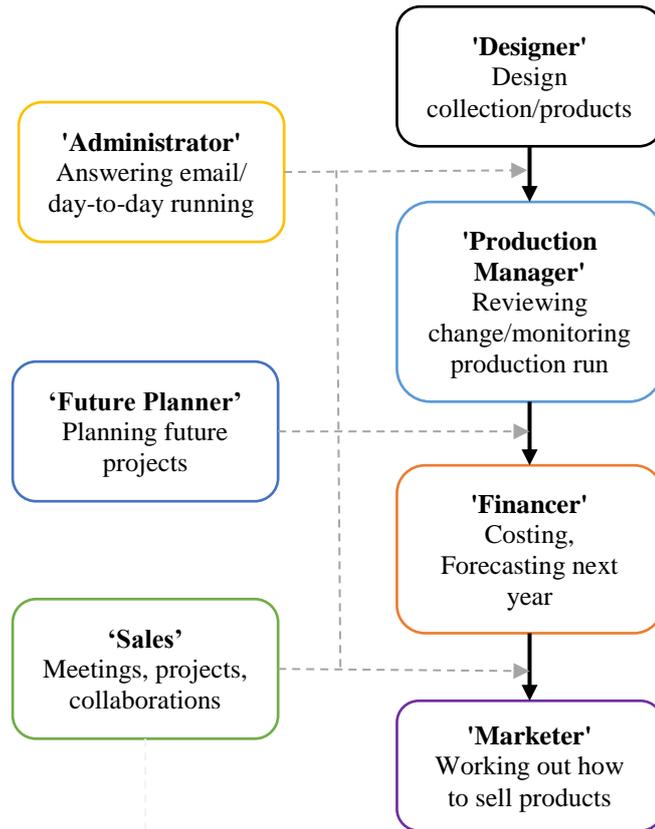


5.1.4 Case 3: Adam

Adam performed multiple roles, including: shipping, customer service, marketing, admin, sales, finance, machinist, designer, web designer and HR. Adam described a natural progression to role performance. First, a lot of design work would go into coming up with new products, this would then shift to producing products, before financing and budgeting, before marketing the product. This sequence would be gradual over several months, with clear role shifts to each stage of the production.

However, Adam also described several other roles that popped-up on a day-to-day basis, including admin and planning for future projects and making sales. There was no routine for the performance of these roles, Adam just performed them when necessary. As a result, although boundaries could be maintained between roles performed at various stages of production, for the day-to-day roles boundaries were weak. A visual representation for Adam's performance of roles is presented in *figure 26*.

Figure 26: Role Performance, Adam

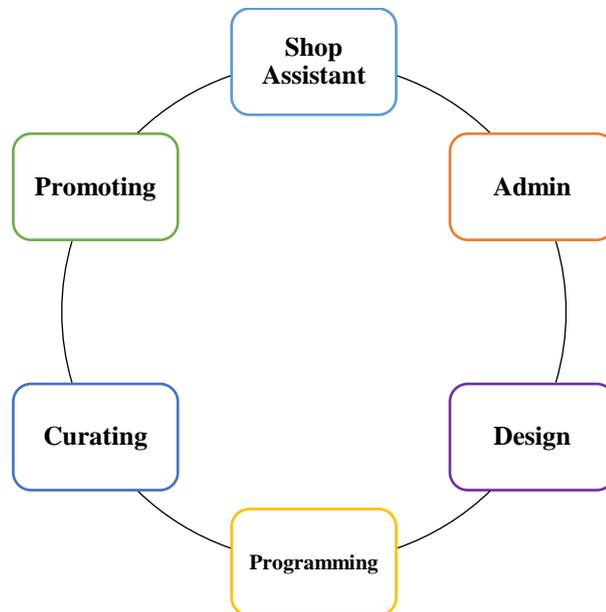


"I mean the last few months it has been very design heavy and I have been doing a lot of design. March/April in particular were very design heavy but as soon as that went into production phase it was more reviewing and more looking at it and thinking this needs to change this needs to change, so it was more managing production. Then obviously, you start doing the costing and things like that. Then when we have an idea of the costing I had to do all my forecasting for the next year so suddenly you enter a finance stage where you are panning out your budget throughout the year. So, there is a sort of natural progression in that sense. But at the same time, you are constantly replying to an email to do with this and this email to do with this. So, there is always a lot of things being juggled. Right now, even though the new collection hasn't launched, I am really starting to focus on the marketing side because I know as soon as the new collection goes live we are going to have to push it out there I think the way to do that is to change our strategy. So, although I am still planning the photoshoot and I am still managing the production of that and still preparing for the launch itself I am still looking ahead at the marketing of that. I am also thinking about a project in august at Edinburgh airport where we have some products on display there and I am planning for that. Talking to a few people about doing more cooperate work and planning for that. It is a constant, it is very hard, and it all depends on what ends up on our table."

5.1.5 Case 4: Mark

Mark performed multiple tasks for the venture, including: programmer, admin, designer, shop assistant, curator and promoter. Mark's performance of these roles was continuous and spontaneous, with emphasis placed on needing to be flexible. As a result, the adjustment time between each role was minimal as Mark could react to the needs of the business promptly. Each role could complement the next without much difficulty in switching between them. Mark also described each role as being important to perform without any natural sequencing or ordering to maintain flexibility. A visual representation for Mark's performance of roles is presented in *figure 27*.

Figure 27: Role Performance, Mark

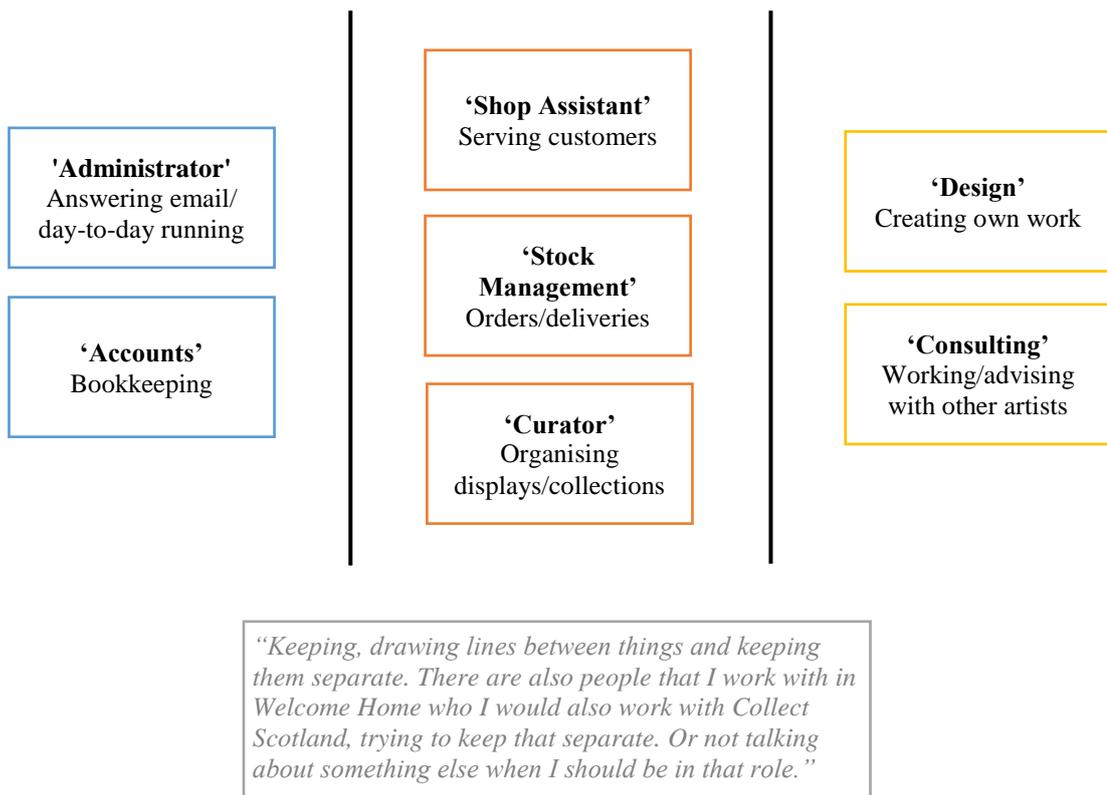


5.1.6 Case 5: Mandy

Mandy needed to perform multiple tasks at the venture, including: designer, curator, consultant, admin, accountant, shop assistant and stock management. Mandy liked to separate her roles with clear boundaries by not talking or engaging with other activities when performing certain roles. Mandy preferred strong boundaries between design roles and business roles.

As such, Mandy organised the performance of roles into groups that were synergistic and could be performed together with ease. Mandy would set time to do administration and accounts which was kept separate from running the shop (assisting customers, curating collections and managing stock). This was also separated from Mandy's design work and collaborations with other artists. *Figure 28* is a representation of Mandy's role performance, with clear boundaries kept between roles.

Figure 28: Role Performance, Mandy

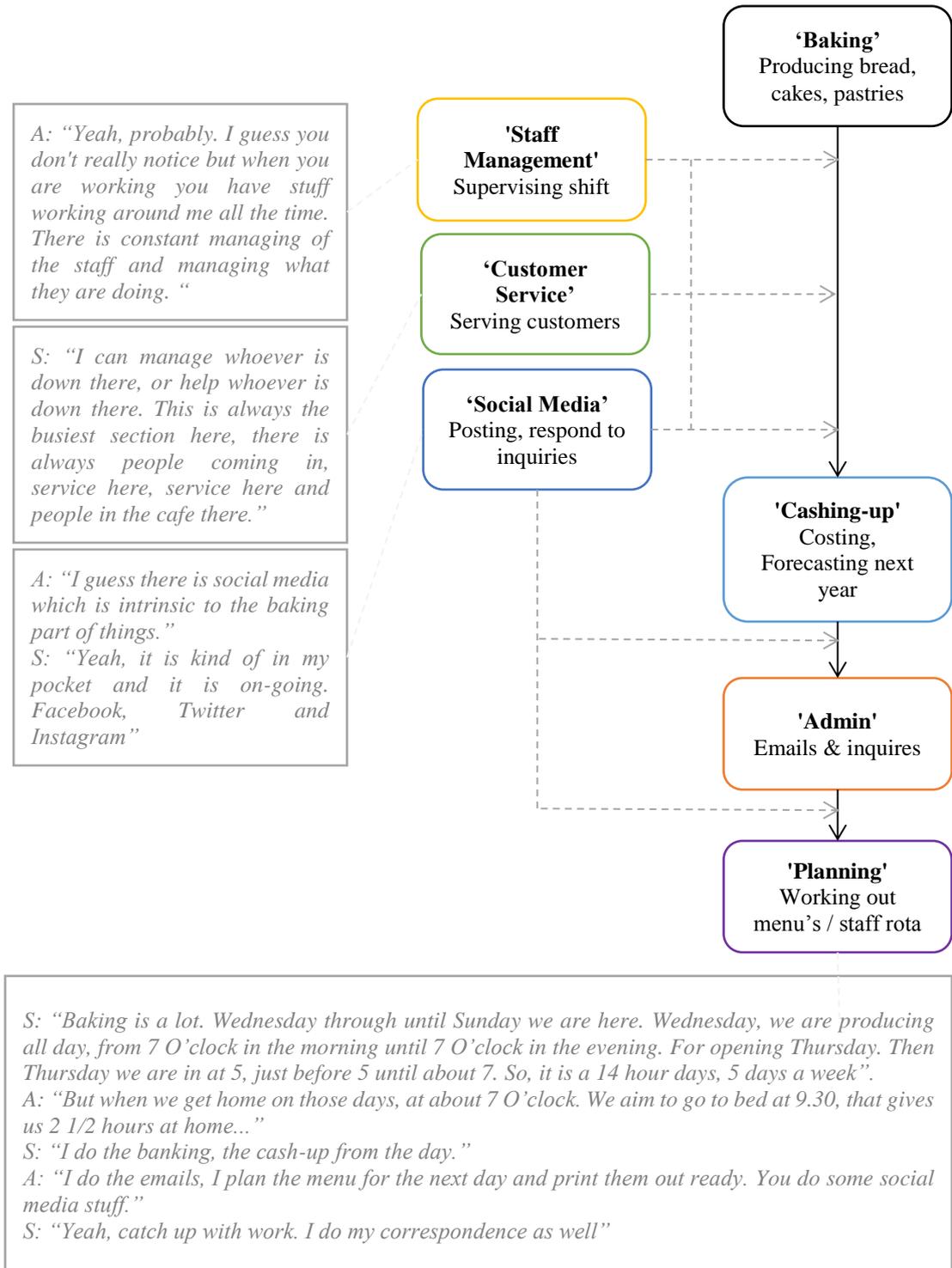


5.1.7 Case 6: Steve & Ava

Steve & Ava had numerous roles to perform, including: bakers, admin, HR, accounting, stock management, events planning, shift management, general maintenance, social media and a service role. Steve & Ava, divided these roles into ones that were performed spontaneously and those which were scheduled. As such, they had a consistent daily routine to their role performance.

First, they would bake before the shop opened, then during opening times they would have to juggle baking with managing their staff and serving customers. Steve would also make frequent posts to social media throughout the day to attract attention to the business. These roles were spontaneous and would not have strong boundaries to separate from their performance. After the shop closed, they would cash-up, spend time doing administration and then plan for future days (staff rota/work out menu's). This performance is presented in *figure 29*.

Figure 29: Role Performance, Steve & Ava

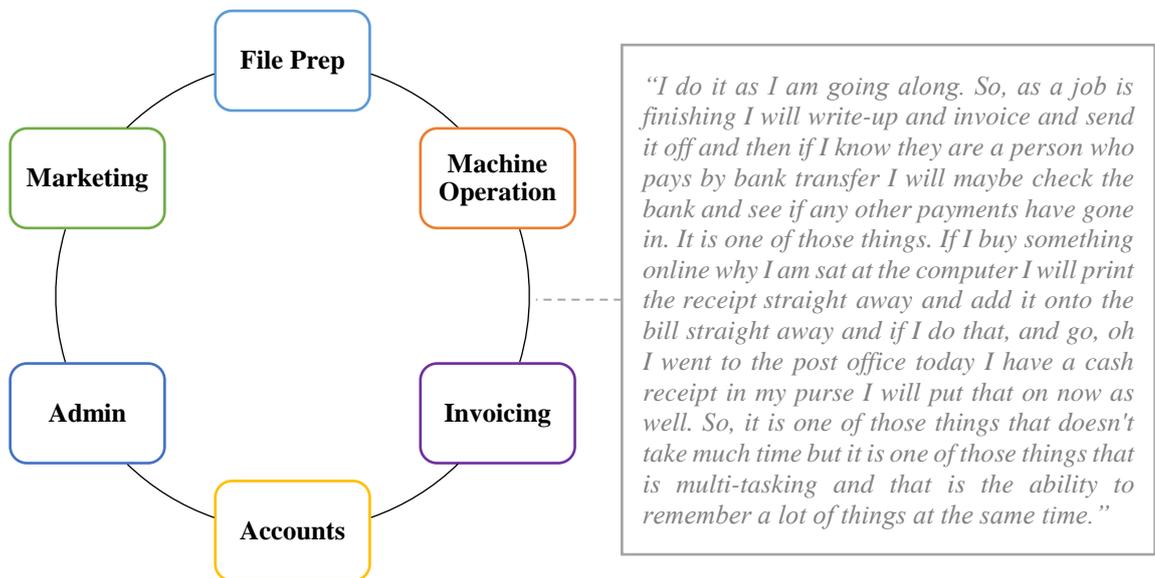


5.1.8 Case 7: Amy

Amy performed multiple roles, including: admin, accounts, file prep, designer, marketing, manufacturing and HR. There were weak boundaries between each role as each was performed simultaneously and spontaneously. Each role was synergistic and part of Amy's overall entrepreneurial identity.

Amy needed to be flexible, due to the nature of the venture. Amy managed to organise the performance of multiple roles by multi-tasking, for instance, responding to emails and managing accounts when machines were running. *Figure 30* illustrates this performance, with Amy having minimal control when roles needed to be performed.

Figure 30: Role Performance, Amy



5.2 The Performance of Multiple Roles

A cross-examination of each case's data and visual maps led the researcher to make three main observations regarding role performance and how entrepreneurs managed multiple roles.

Observation 1: Entrepreneurs had to perform many roles and role tasks when starting and developing their ventures. These roles varied in salience. Some are generic, which are attributed to running the business and had low individual personal meaning to the entrepreneur. Others were more meaningful and salient to the entrepreneur.

Observation 2: Entrepreneurial roles were either proactive or reactive in their nature. The performance of proactive roles could be planned and organised. The performance of reactive roles could not be planned or organised.

Observation 3: three different strategies could be employed by entrepreneurs to manage the performance of roles, depending on the nature and salience of the roles and the preferences of the participants. They could either be flexible in performing with high synergy amongst all entrepreneurial roles; form strong boundaries, separate each role or perform them sequentially; or, they could integrate the performance of proactive and reactive roles together to create a balance.

These observations are analysed in the next section, starting with a closer look at the nature of entrepreneurial roles. Example quotes are presented in *table 27* to demonstrate how the researcher got from raw data to findings on role performance.

Table 28: Representative Data for Role Nature & Performance Strategy

<i>Salience of Roles</i>		
Attributed	Generic to start-up	<p><i>"I have had to learn to be a machinist to make things some times. I have had to be an accountant and manage our figures. I have had to learn to be a web designer, a marketer. A whole range of different things." Adam</i></p> <p><i>"You know maybe it is not a good idea, but at the time I did everything myself, all of the marketing, all of the branding. The layout of the shop and gallery, all of the displays, the buying all of it. I don't know if that is the right way to do it or if I would recommend it but that is what happened." Mandy</i></p>

	Low salience	<p>“Telephone, email inquiries. In all honesty I am terrible at phone calls and I hate having phone conversations with people because it is really difficult to describe something over the phone when someone can send you a picture and it is also no point giving me measurements over the phone.”</p> <p>Amy</p>
Salient	Trigger positive emotion	<p>“I find the marketing side of things quite challenging. I enjoy it and I understand how to tell a story and that kind of thing. I do quite enjoy it. Quite a lot more than I thought I would enjoy it. I hate calling it marketing actually. I mean, that is what it is.” Adam</p> <p>“I enjoy so much the making process, because I get to do the finishing. I get to do the varnishing and the polishing and things like that. By the time I deliver to the shop.” Amy</p>
	Enacting personal identities	<p>“We are going to go up to stay in a boffy in the Highlands and bake bread in the oven, the little wood fire oven in the boffy and we will bake sour dough bread there. I think the week afterwards there is going to be someone there making pastry from bread crumb and then there is going to be a steel work to craft a pot to bake the bread in. It is kind of an artist project.” Ava</p>
Nature of Roles		
Reactive	React when prompted	<p>“It changes day to day, there are a few fixed things in the diary but that changes.” Adam</p> <p>“As I say we are always adapting. It is all subject to change.” Mark</p>
	Constantly reacting, on-going performance	<p>“Yeah, it is kind of in my pocket and it is on-going. Facebook, Twitter and Instagram.” Steve</p> <p>“Yeah, probably. I guess you don't really notice but when you are working you have stuff working around me all the time. There is constant managing of the staff and managing what they are doing.” Ava</p>
Proactive	Strong boundaries	<p>“I guess we even have to plan it. We know, that between me and Layla and the developers we know that I have real difficulty flipping my brain between them so I always need a day in-between to go from design stuff all day to doing applications all day. So, it has been a challenge to schedule it all in so I have time to get all my different hats on.”</p> <p>Frankie</p>
	Natural progression	<p>“The last few months it has been very design heavy and I have been doing a lot of design... but as soon as that went into production phase it was more reviewing and more looking at it and thinking this needs to change this needs to change, so it was more managing production... Then</p>

		<i>obviously, you start doing the costing and things like that. Then when we have an idea of the costing I had to do all my forecasting for the next year so suddenly you enter a finance stage... So, there is a sort of natural progression in that sense.” Adam</i>
Role Performance Strategy		
Flexible role performance	Juggling multiple tasks	<i>“Once you have done the file preparation and got the thing on their sometimes you have sheets that take an hour, so you spend f minutes preparing that job and there is an hour where the machine is doing its thing and you have to be in the same room as it and you have to make sure nothing goes on fire and things like that.” Amy</i>
	Naturally flexible	<i>“Be flexible where we can. But I wouldn't I don't know. We are really flexible to change.” Mark</i>
Sequential role performance	Separating and distinguishing between roles	<i>“I used to [think] I can do it all at the same time, but now I need to give my brain a little bit of space to be able to flip into different roles.” Frankie</i>
Integrative role performance	Scheduling salient roles whilst juggling attributed roles	<i>“I mean to be honest what I spend most of my time on is trying to develop new business and new partnerships and do everything else in-between.” Sally</i>

5.2.1 Salience of Roles

Each case described how they enacted roles that had varying degrees of salience. Some were attributed to starting a business, and were inherited when they began their entrepreneurial journey. Each case also expressed roles that were more salient to their identities, had more deep-rooted meaning and there was more motivation to perform them.

Attributed

Attributed roles were inherited with operating the business. Entrepreneurs had little choice in their performance if they wanted to run the venture. Amy, for example, when purchasing machines to be able to operate her business had to learn how to prepare files and maintain her machines. This took up a dedicated proportion of her time spent operating the business. This was a role that was inherited when starting the business.

“I would say that 25% of my job is spent on the machine operation including the preparing files on the machine...it was pretty much when you got the machine you learned to do it. So, it is kind of learned on the job...It is not that difficult. It is something I have got better with over time and I have got more confident at from the formation of the company.” Amy

Many of the roles that participants talked about performing were tasks that were specific to operating the business that were generic and wide-ranging, as the quote from Adam expresses:

“That all comes down to having to learn about leather, having to learn about a material. To learn a bit about chemistry to understand what coatings are on things. Having to learn a bit about digital things to understand how to use marketing software and things like that. It is very broad and you have to engage with every aspect of the business otherwise it will fail.” Adam

These tasks, collectively, made up an important part in the performance of an entrepreneurial role. Individually, they do not hold much weight in how the entrepreneurs self-define. But together they are able to attribute meaning to who the entrepreneur is and what they are doing. Adam, for example, is able to attribute creative thinking to all aspects of his business. Although he does not necessarily enjoy some roles, like accounting, and they do not hold individual worth to his identity, collectively they are important.

“I enjoy the multi-faceted approach, one minute you are looking at the numbers the next something else, I enjoy that. But it is difficult, it is kind of, you are constantly having to juggle them. It is easy to prioritize the things you enjoy the most and often they are not the things you should be prioritizing.” Adam

“I have had to be an accountant and manage our figures. I have had to learn to be a web designer, a marketer. A whole range of different things. Experience designer, service designer. I think the creative thought process can be applied to anything and that is the great thing.” Adam

“It is a whole breadth of things and you have to understand them and engage with those things. That, on the one hand makes it a difficult job, and on the other hand makes it a very rewarding job because you learn a lot.” Adam

The performance of these attributed roles is specific to the time and space dedicated to running the business and often comes at the expense of performing a role that is more salient to the entrepreneur. The performance of these roles can also impact on time that could be dedicated to other interests or role performance. Steve & Ava, for example, had to sacrifice personal time away from the business, which was a source of frustration to them.

“Now I am trying to find more time to commit to designing stuff. Actually, I was just doing some design stuff when you came in and I am trying to get some new stuff on the go... Yeah, basically the sooner I can get someone to deal with all the finance stuff the better. Because I spend way more of my time with spreadsheets.” Adam

“Tomorrow morning, Steve is collecting the flour. He has to drive through to North Berwick to collect the flour and meet with the other baker there. I have a meeting with our accountant. So actually, our days off because we are not open, are spent running the business” Ava

“The bakery is shut but we are running our business. We never get a day off unless we actually disappear.” Steve

Salient

Salient identities were deep-rooted in the entrepreneur’s self-definition and carried more weight as to why entrepreneurs acted in the ways they did. The role performance created more positive emotion to the entrepreneur than attributed roles and would guide decisions and behaviours more strongly. Amy, for example, enjoys the making role that she performs when running the business, this is regarded as ‘important’ to her and encapsulates why she runs the business. The time spent making was also really important to Steve & Ava and reflected the creative process which was the motivation to start a business.

“Doing my own stuff, I think it is quite important. I think it has become more important over the last year or so. Because of being in the studio on my own most of the time and also being in full-time. It has only been a year and bit that I have been in the studio full-time. Doing something that is more creative and that I have more decisions over.” Amy

“The making, the actual making. I think that is why I do it, every day I get to make stuff and make a mess and see what I can do.” Amy

“I really enjoy making bread and I enjoy the process as much as what I am making. I enjoy the work, working with my hands, the crafting, the time it takes to make.” Steve

Salient roles also had more meaning when enacted through social interaction. Collaboration on projects, and the role tasks involved in these projects, was central to each cases identity. This would create positive emotion for an entrepreneur. Adam, for example, really enjoyed the collaborative project he did with a whisky brand. This created a point of reference for the entrepreneur and allowed them to engage with community. Developing personal relationships was also important for salient roles as the quotes from Mandy and Ava below express:

“But we haven't done [before] like a product collaboration were we have designed a product with something in mind. We got a project from a whisky brand. Doing a product inspired by their whisky and distillery. So we have been working on that. So that was great and really good.” Adam

“Not really, I still work a lot with local designers and a lot with end designers and I found a lot of running the shop is a community as well. A lot of people needed advice on how to sell their products and how to pitch their products. I have sorted ending up doing that a lot. Especially with people who haven't stocked their work anywhere before. But that is nice, that is quite a personal relationship with the people whose work I sell.” Mandy

“I think we are also going to go back to doing the home delivery service because actually that is so nice, because the kind of we still have a lot of visiting customers, but the kind of conversations we have with them over the till isn't the same as when you are on their doorsteps and they are still in their pyjamas and their kids are like Steve! Ava! Hi! You have the cakes it's the cake lady. That is really nice and we kind of miss that thing out in the community rather than making people come here.” Ava

5.2.2 Nature of Roles

The nature of the roles varied from case to case. Some cases discussed pre-planned and defined roles, whilst others presented roles that were spontaneous. Some cases

showed how they needed to perform both types of roles. A clear distinction can be made into two types of roles that entrepreneurs perform that are different in nature.

Reactive Roles

Five out of seven cases presented reactive roles that could not have designated time scheduled and would emerge in an unplanned nature. These roles were typified by being changeable and ad-hoc in their performance. Often, these roles would occur during the performance of another role:

"It is a constant, it is very hard, and it all depends on what ends up on our table."

Adam

The role would be spontaneous in nature, but would occur frequently. Sally, for instance, illustrates this nature:

"HR stuff I don't really do unless something is there specifically in the moment. Or, it gets passed to me and I just get kept in the loop every week." **Sally**

Sally knows what the HR role entails and that she would have to perform it on an ad hoc basis, but doesn't know exactly when it will come up. These roles tended to be smaller than proactive roles (took less time and effort to perform) and typically included administration and marketing tasks. The participant would not know exactly when they would receive an email enquiry or when a customer would enter the shop, but they knew they would at some point, at which time they would need to perform the associated role.

Proactive Roles

On the other hand, there were roles that were proactive in nature. Four out of seven cases were able to plan or schedule the performance of a role in a strategic manner. That is, they could block periods of time in which they dedicated to a certain task associated with a role. Steve & Ava, for instance, had scheduled times in which they would perform the 'baker' roles:

"Well, baking is a lot. Wednesday through until Sunday we are here. Wednesday, we are producing all day, from 7 O'clock in the morning until 7 O'clock in the evening."

For opening Thursday. Then Thursday we are in at 5, just before 5 until about 7.”

Steve

Here, Steve & Ava knew that they needed to perform these roles at these times, regardless of anything that occurred. Frankie also demonstrated proactive roles. Frankie was able dedicate large periods of time to the ‘designer’ role and a role in which she pursued funding:

“Last month, that whole wall was covered in designs and web development because that was all I was doing. Solely fixing design tweaks and things like that. But this month, all I have to do is write applications and make contact with different funders that is all I am doing at the moment.” Frankie

Proactive roles tended to be larger (in the time and effort needed to perform them) than reactive roles, hence why they needed to be planned. Within this sample, they typically included design roles, production roles and forecasting roles. They also tended to be predictable, with participants knowing what tasks to do when performing the role.

5.2.3 Role Performance Strategy

The nature of the roles would also influence how participants would find balance and manage the performance of multiple roles.

Flexible Role Performance

For participants who had multiple reactive roles to perform they employed a flexible strategy to manage this. Being flexible and quick to react to the changing demands of roles allowed them to find balance. This balance was largely influenced by the nature of the business and how reactive attributed role demands were for the entrepreneur. Amy, for instance, prided the venture on having a quick turnaround time for customers. As such, Amy would have to change between roles, often dramatically, to meet this demand. Salient roles were able to be fitted flexibly into her schedule. Amy, for example, would create her own products when she had the time. But, this was dictated by the performance of the attributed roles.

“[A customer] came in to get some stuff cut... he said no man could ever do your job. I said, sorry what do you mean? He said, ‘you multi-task!’” Amy

“It doesn't get done when we are busy because I just don't have time, it is something that takes a back seat. Yes, I do that when I am in the studio. Like I do design stuff.”

Amy

Amy had no process in which roles could be performed sequentially (neither did Mark). This was not viewed negatively by the entrepreneurs. Mark was able to enjoy the spontaneity of the role enactment and the flexibility to do other jobs that this allowed him, as the quote below illustrates:

“Yeah, the flexibility of being behind the counter is that I can do other jobs as well. That happens all the time. Yesterday was a good example of it. It was just relentless, people coming in and that is great.” **Mark**

Flexibility in the approach to organizing the performance of work roles became embedded in the entrepreneur's cognition and would affect their behaviors. Adam, for example, realized that having flexibility in his role performance allowed him to improve business operations.

“I never really considered before doing it, then you suddenly find yourself doing it and you realize you have to be quite dynamic. You have to willing to put your mind to it. I should think there is a lot of people who fail because they don't put their mind to every aspect.” **Adam**

“Every time we design new products every time we do a new photo shoot, every time we write new content it gets better. Your thought process changes and one minute you have this idea about how you should approach a subject and what your design value should be and the next minute that changes. It is a constant learning curve. Sometimes it is very hard and you get stuck in a rut where you have a belief and you stick to it and I think what I am beginning to realize is you have to be really flexible.” **Adam**

Having a flexible approach to work roles was important to entrepreneurs and stemmed from their creative identities. Steve & Ava, for example, likened the need to keep their business practices fluid and changing to their roots as artists.

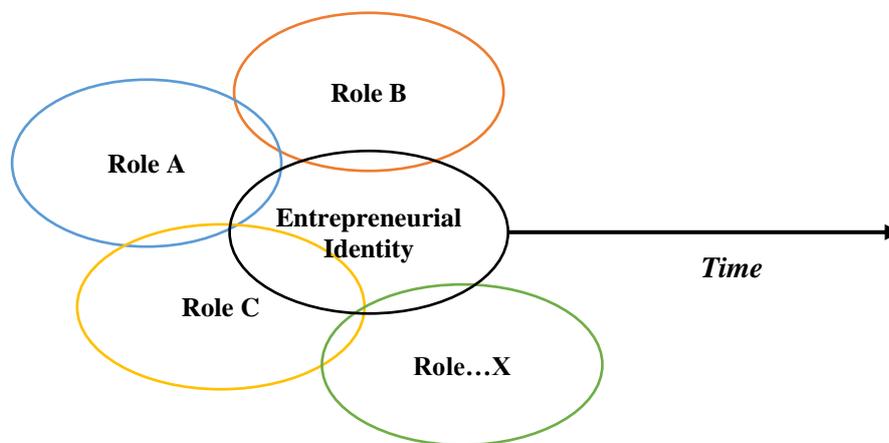
“My practice was like immaterial, do everything. If I had an idea I would explore that idea in as many different mediums and forms as possible. I would get very frustrated with baking the same things.” **Ava**

“Whilst we keep it varied it needs to change and I do enjoy changing it up.” **Steve**

The relationship between roles was continuous as each task that the role demanded occurred regularly. As such, roles needed to be synergistic with each other so entrepreneurs could flick between them regularly and easily. As many of their roles were reactive in nature, adopting an integrated and continuous approach to managing roles was natural and composed.

Figure 31 represents this strategy for managing performance, with each role that made up the entrepreneurial identity performed simultaneously and continuously, with high synergy existing between them.

Figure 31: Flexible Role Performance



Sequential Role Performance

For those that had multiple proactive roles to perform, they were managed separately and sequentially. By focusing on one role at a time, the entrepreneur could balance all the roles they had to perform in a systematic way. The key was finding separation and drawing lines between the roles. Segregation between roles allowed Frankie and Mandy to keep salient role identities separate from attributed roles that elicited less positive emotion to the entrepreneur. This was somewhat of an identity sacrifice to the entrepreneur as it meant restricting the time spent performing salient roles. Frankie, for example, knew that she would have to prioritise performing attributed roles (administration) over more salient (creative) roles in order to succeed overall. This would be frustrating to entrepreneurs.

“I think I don't mind doing things if I don't think about it. But I get frustrated if I am not making stuff... If I get frustrated about it, I just think about how frustrated I would be if I didn't see this through. If anything is worthwhile doing it is going to have moments where you are just like [exasperated] why I am spending my life. Nobody finds writing applications interesting, I don't think there is anyone that finds that interesting. But, I would be more pissed off if I didn't see the whole organisation through. I want to get to the point where I am self-sustaining I can do something else. If I get to the point where it is self-sustaining then I can go forward from that.” **Frankie**

“Just trying to balance the, just more knowing the organisation to be sustainable long term, the stuff I personally want to do becomes not important and the stuff that needs to happen for the organisation is the most important. So, I have to, anything that is a side project or are things that are still relevant or interesting just go to the bottom of the list. The strategy and revenue streams go to the top. Just so that we have longevity. Which is fine, it is not that exciting for me. It is and it isn't - it is a long-term thing.”
Frankie

“I think everyone has days where it is frustrating and difficult, or even boring.”
Mandy

Frankie and Mandy placed thick identity boundaries around their role enactment. Mandy, for example, placed relational boundaries around various role performances, attempting not to talk to role set members from her other venturing activities.

“Keeping, drawing lines between things and keeping them separate. There are also people that I work with in the venture who I would also work with [textile co-operative], trying to keep that separate. Or not talking about something else when I should be in that role.” **Mandy**

Frankie placed cognitive and temporal boundaries around her role performance, needing time to ‘swap’ hats and make the transition to perform a specific role. This allowed her to segregate role performance.

“I used to [think] I can do it all at the same time, but now I need to give my brain a little bit of space to be able to flip into different roles.” **Frankie**

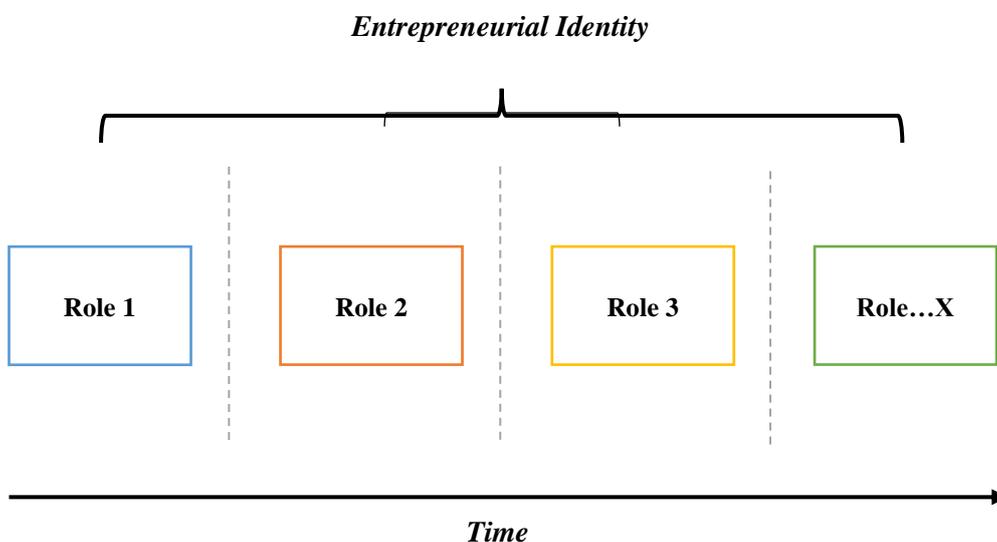
This formed a linear process through which roles were performed, allowing these entrepreneurs to progress as and when the venture demanded. Due to these strong

boundaries, sequential role performance was natural. However, these boundaries could be permeated by reactive attributed roles, as this quote from Mandy illustrates:

“If something come up that is unexpected that definitely takes time away from other things. So, you have to be able to catch-up quickly, or balance it. There are definitely times when I will be doing not work that I should be doing.” Mandy

Figure 32 represents this strategy for managing performance, with each role that made-up the entrepreneurial identity performed sequentially, with strong boundaries existing between them.

Figure 32: Sequential Role Performance



Integrative Role Performance

Interesting insight emerged from a few cases who were balancing both proactive and reactive role identities. Salient roles would have to be scheduled and were likely to be disrupted by attributed roles. With insight from Sally, roles were balanced by organising their performance in a matrix structure. The proactive roles are able to be schedule at set points, with reactive attributed roles being performed simultaneously.

Adam could focus attention on set role identities over longer periods of time. Adam was designing a new collection which demanded a large chunk of time. Then, a production phase was entered when these new products were developed. This was followed by a need to cost the new products and forecast sales, before finally focusing

on marketing the new products. This progression was slow, often each role performance taking weeks of attention. Simultaneously, Adam was performing roles that were required during the day-to-day activities, such as administrative demands, planning future events and making sales. These were all ‘juggled’ around the performance of the proactive role:

Similarly, this balance of proactive and reactive roles was strongly evident from Steve & Ava. They could structure the performance of proactive roles in an organised fashion whilst also performing reactive roles simultaneously. Steve & Ava’s daily routine involved a large proportion of baking, this was then followed by cashing-up, administrative tasks and planning for the next day. This occurred in a linear process. However, they would also have to perform reactive roles throughout the day, such as supervising staff and customer service. Adam would also reactively engage with social media throughout the day whenever the opportunity to post presented itself. These reactive roles were interwoven within the structure of the day.

Sally experienced difficulty in managing the integrations of her role performance. Whilst scheduling set times to perform a salient role (creative direction) she felt that she was too heavily disrupted by the more reactionary attributed roles.

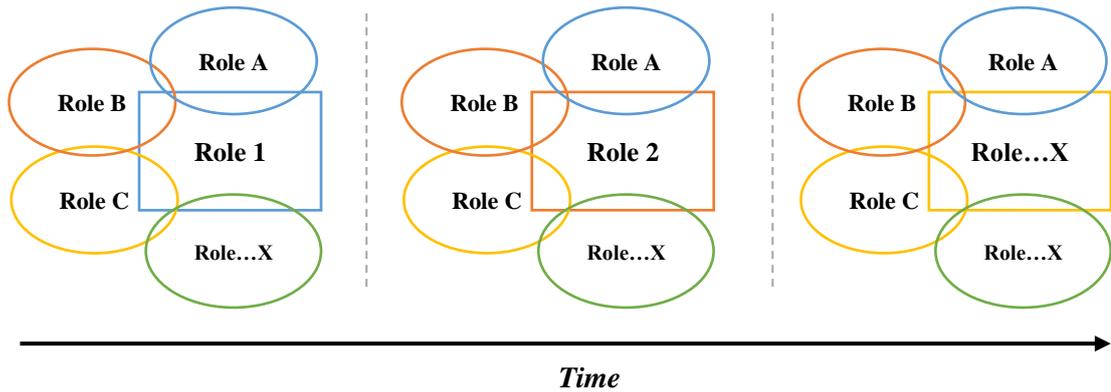
“So, I don't know I do a great job at the moment of being creatively supportive of the team. I definitely do my best to listen to the projects finding out what is going on. Get more of an insight. I make sure I block in time to sort of check-in. So I am not doing a particularly good job of managing all of it. But, I have got people filling gaps to help me keep up to speed on what should be going on. Oh we need to sort this; I think it is still more reactionary than it is preventive.” Sally

Despite the difficulty, integrated role performance together allowed participants to find a balance of a proactive and reactive roles. This would allow entrepreneurs to be able to perform multiple-roles at the same time. In the case of Steve & Ava, for example, baking whilst performing customer service:

“[Masters of multi-tasking] “We have to be yes. We had a super busy day yesterday and we had a couple come in who are really nice but don't understand how busy you are when you have a full cafe. Just hanging out on the end chatting to us when we are running the place.” Steve

This integrated approach to managing multiple-roles allowed the entrepreneurs to transition between proactive and reactive roles smoothly (*figure 33*). This contradicted the more proactive method of role management (e.g., Frankie) where space was needed in-between roles to ‘switch hats’. Likewise, it was different from the more reactive approaches to role management (e.g., Mark) where the performance of role identities was more fluid.

Figure 33: Integrative Role Performance



5.3 Section Summary

This section has explored how entrepreneurs manage the performance of multiple roles. From this sample, it was found that role identities were either proactive or reactive in nature. This effected the way in which roles were performed. Entrepreneurs with a high number of proactive roles performed flexibly, with high synergy existing between each role and being able to change between roles easily and frequently. Entrepreneurs with mainly proactive roles would maintain strong boundaries between each and perform each separately. Lastly, entrepreneurs with both reactive and proactive roles would integrate the performance together. Separating proactive roles and performing them sequentially, whilst juggling the performance of reactive roles.

CHAPTER 6: RESEARCH FINDINGS PART 3

6.1 Chapter Overview

This section explores the third research question for the thesis: *what are the temporal and processual changes to entrepreneurial identity and what relationship does this have with the venture?* To begin with the data analysis process is detailed, before a cross-case analysis on identity transition is presented.

6.1.1 Data Analysis Process

Data was analysed systematically, using a data structure to provide in-depth insights. The data structure is presented in *figure 34* and follows the approach highlighted by Gioia et al., (2012). First, each case was analysed with data placed into three broad categories (insights into identity, venture activities, journey key points), notes were also placed next to the data to describe what was happening and what these concepts represented. By disregarding and distilling the data, 26 first order concepts emerged (*table 29* shows data extracts that represent these first order concepts). These were categorised further into 10 second-order themes: (a) a creative community identity; (b) a business community identity; (c) role naivety; (d) identity conflict; (e) role defiance; (f) role balance; (g) arts-focused action; (h) commercial-focused action; (i) re-alignment with previous identity; and (j) passion for new roles. These themes were then grouped into overarching theoretical dimensions that explains the nature of entrepreneurial identity change. These refined categories are: (1) community identity forces; (2) identity disruption; (3) identity reconciliation; (4) affirming venture action; and (5) identity affirmation.

Figure 34: Data Structure

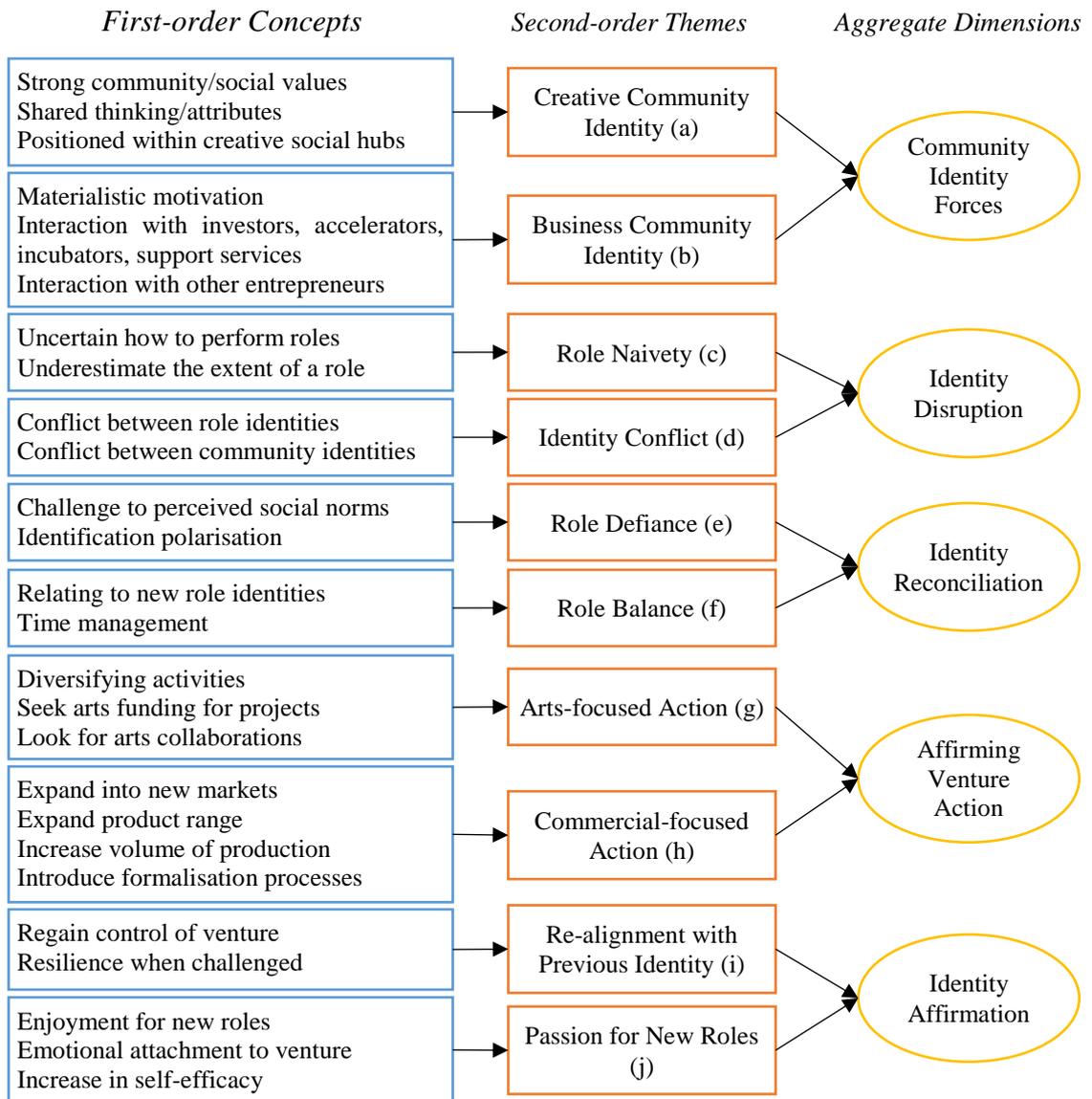


Table 29: Representative Data for 1st Order Concepts

<i>Creative Community Identity (a)</i>	
Strong community/ social values	<p>“[The venture] always has to be open because there needs to be something for the community that they can rely on. We have to be a centre for this people coming in to sell these books, to buy these books.” Mark</p> <p>“I still work a lot with local designers and a lot with end designers and I found a lot of running the shop is a community as well. A lot of people needed advice on how to sell their products and how to pitch their products. I have sorted ending up doing that a lot.” Mandy</p>
Shared thinking/ attributes	<p>“We have grounding in art practice in which we've been taught to think through the process and as a result we are not fazed by people coming in and requesting some strange things.” Amy</p>
Positioned within creative hubs	<p>“I had been surrounded by makers and a brilliant network of designers being able to access workshops and ways to get work made.” Frankie</p> <p>“I go to a lot of openings; I talk to a lot of people. The fact that we are in the [co-work space], that we are surrounded by creative people, I think that is really important. I want to be accessible, by people knowing me, by knowing [venture], them being common, things that are openly known, it makes things a lot easier for people to come in contact.” Amy</p>
<i>Business Community Identity (b)</i>	
Materialistic motivation	<p>“A lot of people were starting this because they saw a market opportunity, or they saw an opportunity to make money so everything they were building was born out of this vision or opportunity to make money.” Frankie</p>
Interaction with investors, accelerators, incubators and support services	<p>We need to figure out how to become a good Tec business so I need to be in a business accelerator.” Frankie</p> <p>“I got a loan from Glasgow City Council. I think they were doing small business loans at the time. I don't know if that is still a thing, and I got support workshops from Cultural Enterprise Offices and the regeneration agency.” Mandy</p>
Interaction with other entrepreneurs	<p>“Then there are some collaborators... we are both individual founders and owners, so we talk to each other quite a lot.” Sally</p> <p>“He has taught us everything we might know about business. What we do is, we learn from [him]... He runs [music/café venue]. He is running quite a similar business to us. We have stolen quite a few things from [music/café venue].” Mark</p>
<i>Role Naivety (c)</i>	
Uncertain how to perform roles	<p>“The team was growing; we didn't really know how to handle our operations manager if that makes sense.” Sally</p>

	<i>"None! Business credentials as in like what have I done? I am, I don't really know, I am graphic designer who also co-runs a bookshop!"</i> Mark
Underestimate the extent of a role	<i>"The business was very different to how he had envisioned it to start with. Starting a business from not knowing anything, not having run the business. You don't realise a huge amount of work is admin, its emails, it's providing people with quotes, it is negotiating with suppliers."</i> Amy
Identity Conflict (d)	
Conflict between roles	<i>"It got to a point where I can't play both these roles anymore. I cannot be two people anymore. It just felt so wrong; it also meant the communications that would come out through the company just felt really conflicted."</i> Frankie
Conflict between community identities	<i>"I had to keep that part of it really hidden so I could get into those worlds, but at the same time disagreeing with a lot of the stuff that was going on in those worlds. So that's been quite a battle."</i> Frankie <i>"You have customers who expect stuff four days a week. But we like to try it creative and interesting for us... But at the same time, the production list you need to have Gluten free and the boxes need to be ticked because as much as we want to run a creative thing we do really on people coming in through the door."</i> Steve
Role Defiance (e)	
Challenge to perceived social norms	<i>"It is the whole thing of just doing it and seeing what happens. It is kind of the same with the business side of things, exactly the same with all of that. I am absolutely certain we are doing things outside of the norm. If an accountant came in and said you can do that in a much easier way."</i> Mark <i>"Part of keeping that a bit illusive which actually annoys a lot of people is that we don't really have regular opening hours and when we do open we put everything there, and when it is gone we shut."</i> Ava
Identification polarisation	<i>"We come from, the zine library, and publishing our own books and Jess running a publisher. We knew how hard it is to deal with book shops. So, we wanted to create a space that was anti-that almost."</i> Mark <i>"We thought that staffing to be able to wholesale was a bit too business minded, it became detached from what we were doing if someone else was doing that."</i> Ava
Role Balance (f)	
Relating to new role identities	<i>"I think you create your own routine and you definitely think that works better than this... I just mean you create it yourself design your own methods of operation."</i> Mandy
Time management	<i>"The sort of being role and the creative direction as well. I am still trying to balance that but I am getting to the point where I need to make some decisions and definitely get another [person] in."</i> Sally

	<i>"This week, we have a full week that can't be late. So that can't get pushed back. In the 3rd week there is a couple of things that we could shuffle. But still it is not ideal. It is constantly maintaining a balance."</i> Adam
Arts-focused Action (g)	
Diversifying activities	<i>"We have had quite a lot of workshop people working with us as well. We had Glasgow mobile print studio, they have a really nice little printing press and came and did a workshop for people who wanted to do pop-up prints. We have a regular customer who came and did a natural skin care and make-up making sort of workshop. So, new things."</i> Ava
Look for arts collaborations and funding	<i>"I am going to be working with the India Street Project, we have an exhibition in Tramway. That is in July and they will have the window space at the same time as the exhibition is on. So, there is kind of a partnership between the arts centre and Tramway and the two institutions. The Boffy Project, a thing called the Boffy Stalls. A thing with them, they are going to have an exhibition in the venture."</i> Mandy
Commercial-focused Action (g)	
Expand into new markets	<i>"I have been doing a huge amount of work for the film and TV industry so what I didn't realize for the film and TV industry is that it is quite... there is only a few art directors and project managers and they move around projects even whilst the projects are still continuing they jump from one project to another."</i> Amy
Expand product range	<i>"We have a couple of new products. We are building lots of training courses in different design thinking stuff and for different sectors. For health and education, mental health."</i> Sally <i>"At the moment, we are spending most of our time working on sales really. So, we do a huge amount of marketing. That is really what this year is about, marketing. We have just launched a new range that has broadened our market more."</i> Adam
Increase volume of productions	<i>"But at the moment we are trying to build up sales, at the moment we are going from 100 to 400 bags the sales will have taken care of themselves a bit more. We will be looking at broadening out our products. Because you can't sell 400 bags a month to the quite tight market we have got, again it will be broadening the market, broadening the types of products we sell."</i> Adam
Introduce formalisation processes	<i>"We are getting to the stage; we have a spreadsheet trying to productise each of these core services well. If we do a round of research for you on a certain customer segment we will do X, Y & Z. It will cost this much for this much and everything else is project costing. So, we are just trying to get to that stage, we are not there yet. But we are on a path and it feels good."</i> Sally

<i>Re-alignment with Previous Identity (i)</i>	
Regain control of venture	<i>“That's why I don't want investors and shareholders and being independent. I never want to be in that situation where I have to wait on a funder to live or die, I don't ever want to be in that situation ever again.”</i> Frankie
Resilience when challenged	<i>“One of the reasons we have gathered so much notoriety is because we have these staunch things like pay people, and people see us as more as like a community than like a boutique. Of course, that defines me, we see bad practice and we see good practice.... That's what I want to standby.”</i> Mark
<i>Passion for New Roles (j)</i>	
Enjoyment for new roles and emotional attachment to venture	<i>“Something about running your own business makes VAT really interesting. It could actually be lucrative!”</i> Amy <i>“This business is my life and I love it.”</i> Amy
Increase in self-efficacy	<i>“Whether it be good shares for another MD. Whether it was another company buying us out even though that is not my intention. It is good to be in that position, to have an investor. So, everything we are doing, is based on that. I feel confident and capable to make that happen.”</i> Sally <i>But it is a part of me that I find easier to... It is something more to talk about. The business doing really well makes me feel more confident.”</i> Amy

6.2 Community Identity Forces

There were two strong community identity forces that emerged from the data. These community identities acted as external forces that influenced the values, motivations and decisions of the entrepreneur. As such, they made up a part of the overall self-identity and acted as forces which shaped the entrepreneurial identity and subsequent behaviour. The first was a strong affiliation with the creative community and the other was a business community identity. For some, the two identities were complimentary whereas for others they were not.

6.2.1 Creative Community Identity (a)

All seven cases identified strongly with a creative community identity. There was common values, characteristics and behaviours for each case which affirmed they were members of the creative community identity. Each case had strong community or social motivation for running their business. They wanted to be a community service,

with the venture being an asset to the creative community. This was important for the entrepreneur's external perception of identity, as the quotes for Frankie and Sally from media articles show:

"[The venture] is a non-profit start-up, and Frankie is keen to point out the reasoning: 'I'm really passionate about making sure that the information remains free, and also that listing for factories remains free. A lot of these companies see the value in doing it, but things like having a film - they wouldn't normally pay for that sort of thing. It's really important to continue the service being free, and then developing our other revenue streams around it.' Frankie (Quote in Press)

"To make a dent in the world, to make things a little better." Sally (Quote in Press)

Frankie, Adam and Amy wanted to improve the perception of manufacturing in the UK. Frankie and Amy did this by providing a service that encourages makers and small businesses to manufacture locally; whilst Adam sourced from UK suppliers. Similarly, Mark, Mandy, and Steve & Ava all wanted to contribute to their local community by using their venture as a means for community service:

"I don't really want to have to compromise on cost anymore. I just want to make something that is really worth buying. So I started looking for British materials, materials that were manufactured in the UK." Adam

"So even if we do the home delivery again, and potentially got in touch with those people and said, actually we are in a position where we could bring you five croissants on a Sunday again. Is that something you would be interested in? We always felt that that was a bit of a community service." Steve

"Our idea really was to bring fabrication/manufacturing back to Scotland. To stop people going away to China. Because then you are reducing the leeway on things, you are reducing the travel." Amy

Sally and Frankie, through the services and products that their ventures offered, wanted to make improvements to society. They wanted to design and create products and services that would have an impact on people's lives, as the quotes below emphasise:

"Which brings together software developers and designers with social innovators to build web-based solutions to social problems." Sally (Quote in Press)

“I just want to make this thing because I get to have my product in the world and that is the motivation and that will have a change and that is the bit that is exciting to me.”

Frankie

The community motivation allowed the participants to feel a sense of belonging and an association within the community. Each case was also active in bringing community together for various events at their venture. Mandy aimed to attract and interact with people through her space, whilst Steve & Ava utilised their space for other cultural workers to host workshops, they also ran different pop-up shops for artisan and craft food and drink ventures and individuals.

“As a designer myself I wanted somewhere that was more than a shop or gallery. I wanted a creative, supportive platform that wasn't like anywhere else. It sounds silly but somewhere people would feel at home, get involved and shop for inspiration as well as great products.” **Mandy**

“They use their shop - formerly a Chinese takeaway - in an open-ended way, often hosting workshops: We wanted it to be almost like our artist studio, so other people can come and be creative here as well.” **Steve & Ava (Quote in Press)**

With each participant graduating from Art School, this was regarded as a centre for the creative community. Cases would feel they were like minded to other members of the creative community and share a similarity in the way they thought. Sally, Adam and Amy who all went to Glasgow School of Art, referenced a shared way of ‘art school thinking:’

“Service design, it is not a new field at all, it has existed for hundreds of years. Designing services in the way we consider it more, visual prototyping base Art School thinking.” **Sally**

“I think graphic design at Uni, particularly on the course that I was on as opposed to other universities, was quite conceptual. It was all about design thinking, abstract ways of getting to an end goal.” **Adam**

This shared way of thinking allowed participants to identify with the community identity, find like-minded-people to identify with and strengthening their affiliation with the community identity. As well as Art School, there were other institutes and

organisations that were central to their community which they would wish to be associated with. Mandy, for example, re-located her business to be a resident at an arts centre in Glasgow, citing that being part of a larger creative organisation was beneficial to the business. Amy was a part of a co-work space that was full of creative ventures, manufacturers and arts studios. She referenced how important it was to be surrounded by creative people:

“It is nice being an independent business but being a part of a larger organisation. There is still, you don't feel special when you start-up, you can be isolated and this is a nice varied mix, a creative environment to be in with a lot of other businesses.”

Mandy

“More people moved into the [co-work space], there was more businesses moving in, there was more artists moving in. So, the number of people on our door-step grew. The [co-work space] community was very good, in the fact they got us all together, they introduced everyone. It was a hub they wanted to create. The people on our door-step grew.” ***Amy***

The quote above highlights how important it was for Amy to be accessible within the community, she was also active in interacting with role-set members which also affirmed her identity within this community.

6.2.2 Business Community Identity (b)

By starting and developing a venture, the entrepreneurs in this sample exposed themselves to the business community. There was a perception about this community identity that differed from the creative community identity. The business community was perceived as a commercialised world, with materialistic values and motivations to generate high amounts of revenue and profit. Frankie, for example, expressed how her time in a business accelerator exposed her to the materialistic values of role-members. Likewise, Amy found that ‘business people’ would be focused on their cash-flow, placing orders before they had the cash to pay for-it. She found this slightly unnerving and unethical and was not able to relate to this attitude:

“Whenever I am in that environment, at one of these pitches the room is full of like men in suits basically. But all these other start-ups are bro's. Just these bro

programmers and like people that talk loads of shit about business models and just pitch you all the time." Frankie

"You speak to some business people and that is not the way they work. Even companies that we deal with. They will put orders in for stuff, they will get stuff done and then they won't have the money to pay us until two months down the line. Then it is like why? Why did you order that? I understand why they do it, cash flow and everything." Amy

This commercial motivation was perceived by numerous cases as a 'business-minded' approach to make money at the expense of quality, personalisation, societal good or community spirit. However, because the participants had made the decision to run and develop ventures, they needed to interact with institutions and organisations that specialised in supporting, developing and growing ventures. Multiple organisations used various government support agencies for funding. Sally, for example, utilised a Scottish Enterprise fund to bring projects into the business and other formal enterprise support organisation networks, whilst Mandy and Steve & Ava utilised local council business funding:

"Recently we just sought Scottish Enterprise fund to bring in design to businesses so if you are VAT registered and an SME under 250 employees' you can get 75% or 80% of your costs covered by hiring a design business." Sally

"[Business advisor] who has just called... he came via the Princess Trust, just a network connection, he had been helping me and [ex business partner] out, but actually really just liked me and wanted to see me grow." Sally

"It was new business funding from the council, it assists you with your rent of a premises." Ava

Likewise, Frankie, utilised business accelerators and incubators to develop her business. She would often feel like she had entered a different world when she interacted and networked with other entrepreneurs. Likewise, Amy applied for an accelerator programme:

"After we went back on the road, the Seed Camp came up, which is an accelerator... I pitched for that in August and then it meant by September I was in London and at this accelerator. Which was a full other world." Frankie

“I have applied for funding today. Accelerate her, female Scottish businesses, £5000 one-minute pitch.” Amy

Numerous cases were exposed to this business community as they needed to affiliate and network with institutes and organisations, such as Scottish Enterprise, which are central to the community. Cases identified with the business community identity to varying degrees. However, all cases were influenced by the business community identity.

6.3 Identity Disruption

The entrepreneur, when transitioning to a new role, faces many challenges. Entrepreneurs can pursue opportunities that require learning new skills and tasks that are associated with a certain role. Adopting new roles, challenges who they are as people and can unbalance the overall self-identity. This manifests in different ways, numerous entrepreneurs from this sample expressed their naivety towards the new roles that are required when running a venture. This was highlighted in two ways – through uncertainty and underestimating roles.

6.3.1 Role Naivety (c)

Five out of seven cases found themselves facing uncertainty when challenged with a new role. Frankie and Amy, for example, found the prospect of managing people completely daunting as they had never done this before. As the quotes below illustrate, they were uncertain on how to perform the role of a manager:

“There was quite a big team, lots of people coming in and out of the office. I had never really run a team, or even run a project of that size. The whole thing was a total learning curve. How did I do that? I had never had my own office before. I was like shit, what do I do with that?” Frankie

“I have no knowledge of how to be a manager! I was a supervisor in a restaurant to waitresses and I was crap at that. I didn't know how to.” Amy

This uncertainty stems from not having any prior experience or knowledge performing a role. Sally, for example, struggled with an accounts role where she found difficulty in

managing profit margins. Likewise, Adam initially struggled with the subtleties of a marketing role, as the quotes below illustrate:

“We were covering [but] we didn't really understand profit. I think a lot of designers [don't]. You think of business as money come in, money come out but you don't really consider the profit on consultancy for growth.” Sally

“I knew nothing about how that works. And also, how to communicate on those platforms, without coming across as selling something. Because that is not how people like to be sold to anymore.” Adam

This uncertainty could also stem from not feeling accepted from the business community. As evidenced by Frankie, rejection from business grant funds was a personal hit to her entrepreneurial role identity and created feelings of doubt and uncertainty:

“I guess the biggest frustration was I wasn't ticking a lot of the boxes so a lot of them would come back to me saying, the best, I guess I didn't really know what I was doing.” Frankie

The naivety it creates is also a hurdle which must be overcome. Thus, entrepreneurs make mistakes and suffer because of this. Sally expresses below how she lost an employer due to her naivety in performing a manager role:

“When I came back, shit hit the fan. She was not happy, quit basically. We all left on good terms, but it just didn't work out. At that point, I realised we needed to get ourselves together.” Sally

Entrepreneurs would find the transition from design or art based work to running a business challenging. In fact, Adam and Mark expressed numerous times during interviews ‘I am not a businessman’ showing a lack of confidence in their ability to run a venture and how to adopt the roles required to do this. Amy puts this uncertainty eloquently as she could ‘muddle along’ in running and managing her venture. As the quotes below emphasise, participants when facing role naivety struggled to adopt entrepreneurial identities:

“Because of the way we've grown and my background - I'm not in any way a businessman really - I've made tons of mistakes.” Adam (Quote in press)

"I think there are also people who start without any knowledge of business and muddle along." Amy

Six out of seven cases expressed how they underestimated the nature of different role identities. First, a general naivety was evident when first experiencing running a venture – the transition from harnessing their singular creative or arts identity to stepping into the business world. Frankie expresses below how she was alarmed at the demands of the business environment and felt ‘out-of-depth.’ Similarly, Adam re-evaluated the values underpinning his entrepreneurial identity (localised manufacturing) when he realised he had underestimated its difficulty.

"That moment, where I was just like, oh shit I am so out of my depth! Like this is a world I should not be existing in." Frankie

"When I went into this I was like... brands should just man-up and make the stuff themselves and control production then they know where it is coming from, they know the sources and they don't have problems with the factory they are using in China... The more I can do it, the more I think I can totally see why brands do it." Adam

This was also evident with regards to adopting specific role identities. Often entrepreneurs would underestimate the nature or extent of a role they needed to perform. This was strongly linked to the uncertainty of how to perform role identities, with the entrepreneurs often underestimating the nature of the role when they were uncertain about it. Adam (who was uncertain about how to perform a marketing role) also underestimated the importance of marketing – ‘getting the product out there’ thinking that if you design a good product it would naturally sell. As the quote emphasises below, Adam found out this was a naïve attitude and one that he endeavoured to correct. Likewise, Sally, who was uncertain about how to manage profit margins also underestimated the importance of this role, underselling the value of her services:

"You can design products and sell it all over the world, as if by having a good product it is going to sell really well. That is how I thought it would be, and that is just not how it works. You can have the best product in the world, but [is useless] unless you get it out there." Adam

“Up to that we were just delivering left right and centre - too much work. We should have turned back to the client and said that will be another £3,000.” Sally

Several entrepreneurs experienced a general naivety towards how they envisioned the entrepreneurial role. Frankie expressed this naivety as an on-going performance, expressing her idealistic views as important to her conception of the entrepreneurial identity. Others had expectations of what running a venture would be like and were almost surprised that this did not turn out the way they imagined.

“I guess slightly idealistic or naive and Utopian. That definitely comes across in the way I want to run the business.” Frankie

“I really learned on the go, just by doing it. Which if I knew what I know now [I wouldn't]. I think it is good to sometimes just jump in because I wouldn't have necessarily of done it.” Mandy

Several explanations are tentatively offered as to why this role naivety existed without enough evidence across cases to explain fully. Explanations included not receiving enough business training in art school; not experiencing the skills or tasks of different roles in another job; and creatively minded people running and designing their own methods of business. This naivety stemmed from the novelty of the new business role identities they needed to adopt. From this study, the extent to which a business-related role is perceived as novel could cause the entrepreneur to be naïve as they do not understand the nature of its performance.

6.3.2 Identity Conflict (d)

Five out of seven cases expressed how they experienced conflict between role identities. This was evident in numerous cases, with the values of old role identities (e.g., artist, designer) conflicting with new role identities that were adopted during new business development. Frankie experienced this with competing values of different identities:

“I guess because we were funded by Creative Scotland, as an arts project... they love that we are a not-for-profit. So I play the card of being an artist and being an arts organisation to get off the ground as a project and not a business... Then there's this

role of being this super entrepreneurial business person to get into this tech program."

Frankie

Cases would also experience conflict between the two, often competing, community identities – creative community and business community. The values associated with creative identities – community spirit, high-quality production and creative freedom conflicted with the values expected in the business community – e.g., profit maximisation. This created a divide as Frankie was drawn between these two identities. Thus, the identity of the venture was influenced – arts organisation or high-tech business – not-for profit or for-profit. The conflicted meanings associated with these identities challenged Frankie. This led to feelings of not being accepted by the business community that she was trying to break into with her venture. Entrepreneurs would find this conflict a very challenging one to face, often referring to the conflict as a battle they faced. Frankie and Ava emphasise this with the quotes below:

"I actually went to a talk in Berlin about coming out as a social entrepreneur. It's one of those things that in the Tec start-up world, it's looked down on so much. The second that you say you are a not-for-profit, they just instantly think that you are going to be a tiny scale; you are never going to grow you are not going to have an impact and they don't take you seriously." **Frankie**

"So, our first break is in October next year and we intend to break and stop having a bakery with a big B and fighting the battle." **Ava**

This stress that was caused forced a response to the challenge. For example, Amy experienced conflict between her 'maker' identity and identity as a business owner. This resulted in her thinking she needed to separate her 'maker' identity from the business and just focusing on the services she offered. Various responses to this conflict and the challenges of role transition are looked at further in the next section. More examples for role conflict are presented in *table 30* below, with example quotes shown to support this:

"It is also one of those things when now I need to separate myself from the business. Because before I have always sold the jewellery and stuff I sell in shops as [venture]."

Amy

Effectively, the entrepreneurs responded to these challenges to their role identities in different ways. Some would experience defiance, whilst others would seek to balance

roles that were being challenged. These responses are detailed further in the next section.

Table 30: Role conflict between participant's role identities

<i>Case</i>	<i>Conflict</i>	<i>Example Quote</i>
Frankie	Artist & Founder Growth Role & Small Business Owner	<i>"Our problem was that we were partly art-based, and as such we didn't fit into any one box or associated criteria. Eventually I got so frustrated"</i> <i>"That stuff is purely a way to sustain. We only did that because it is a lucrative revenue stream.... It is one of those things that does feel quite conflicting."</i>
Sally	Designer & Finance Manager	<i>"So to make profit I need to make sure we deliver on time so I sometimes have to tell staff, and myself to not deliver as much as we want to. Actually, just cut the graphics, or cut the extra bit of work that would make it work because we have to get paid for that. That has been a conflict."</i>
Steve	Creative Role & Customer Service Baker Role & Bakery Owner	<i>"Absolutely, there is obviously you have customers who expect stuff four days a week. But we like to try it creative and interesting for us."</i> <i>"We run a bakery a bakery business at the minute. Like you said, it has to be a bakery business because it has to make money. But it did used to be far more creative."</i>
Amy	Creator & Growth Role	<i>"Maybe it is OK that I am the way it is. Bigger doesn't necessarily mean better. It means bigger overheads, then bigger losses when things go wrong. I don't know. I have given myself until the end of August until I make my mind up about it."</i>

6.4 Identity Reconciliation

The disruption that entrepreneurs faced with their identity would need to be reconciled to affirm who they were as people. This was done through two responses: role defiance, when an individual would challenge typical role performance and polarise the role identity they enact; or reconstruct the identity through balancing competing role identities.

6.4.1 Role Defiance (e)

Three out of seven cases reconciled their identity by being defiant. This role defiance occurred through the entrepreneur challenging the perceived standard of what it meant to be a business owner. The entrepreneur would identify strongly with an identity in stark contrast to the perceived social standard entrepreneur role identity (identification polarisation). Mark expressed this defiant attitude by basing principles for his business that opposed traditional book shop practices:

“We have some core things we stick to. We answer every email that is sent to us. Because we found that when we wanted to get our books stocked, they would just ignore us. Then when we do finally hear from them, you send them your books. The next step is I need to send them an email to get paid for the books. Then you don't hear from them. So, our things were always reply to every email, even if you say no. You always pay people. We have a different system for payment.” Mark

These three entrepreneurs would often identify more as creative or arts practices as opposed to businesses. As such, they would often operate their ventures using ‘untraditional’ methods. Steve & Ava typified this with their constant challenge of social norms. They dispensed selling goods for money, stopping wholesale baking despite being a lucrative revenue stream and having unorthodox opening hours. They pride themselves on challenging what it meant to run a bakery and staying creative. By refusing to run a commercial bakery, they could maintain a creative and independent practice.

The decision to stop doing wholesale baking and resisting the transition to a commercial bakery stemmed from their identity as artists. This is captured in the mantra for their venture pursuit, which highlights how they wish to defy ‘conventions, expectation, associations and norms’ and challenge what it means to run a bakery.

“our philosophy: the freedom of the lower case. we are the venture, little b not big B. the little letter has always appealed to us and offered us something the big letters don't... when you name something with a big letter you it a label; box it in with conventions, expectation, associations and norms. capital B Bakery has a sole purpose - the provision of baked good - regular, daily and unchanging. big letters give word authority, they define a thing, offer comfort and security, know ability, resists limitations, retains interest and creative possibility. it can break down boundaries, to

be a fluid thing, and function organically and intuitively.” Steve & Ava (Quote in Press)

By challenging social norms these businesses would often have to face challenges from role-set members who would not understand the nature of their defiance. This was evident with Frankie who faced conflict from role-set members over her identity as a ‘for-profit’ or ‘not-for-profit’ venture. She felt pressured to accept conditions as a ‘for-profit’ business, but disagreed with the principles this entailed. Thus, she defied the role identity as a ‘for-profit owner.’ This is evident with the quotes below:

“They are saying I would never be able to scale it as a not-for-profit so I thought I had to be a for-profit, so I tried to make that transition in my head, but I just couldn't do it. I got into that program last summer, and I still haven't been able to make the transition, I just accept that I can't do it.” Frankie

“But it is tricky. If I am clear, I am clear to me, I am never going to be what these people want me to be.” Frankie

Frankie, Mark and Steve & Ava all responded to identity challenges by expressing defiance towards different role identities. It was important for them to remain independent and true to their core creative role identity. For these entrepreneurs they were more resistant to social influences and standards on how to run a business.

“I guess quite strong-willed. Maybe verging upon stubborn at times... That definitely comes across in the way I want to run the business. In that sense of, people say well you can't do that and well why not?” Frankie

“We don't want a manager, ideally we don't want a landlord. [The venture] does exist in the way it does exist in a way of rebellion. Soft rebellion. Independence.... There is no one watching over us. We have always avoided government funding because they you always have to answer to someone.” Mark

6.4.2 Role Balance (f)

The other entrepreneurs in this sample were able to find balance between role identities. Four out of seven cases were able to manage their creative needs with the more functional aspects involved with business role identities. The entrepreneurs found that some creative roles and business roles were complimentary. These were

often synergistic and allowed the entrepreneur to view business roles as part of the overall creative practice. For example, Adam could centralise a marketing role as he enjoyed the creative process it entailed – creating a story and presenting solutions to his audience.

“I think even marketing, coming up with marketing concepts is almost a design process as well. Because you are looking at what you achieve, and what a good solution would be. I actually find that I enjoy that a lot.” Adam

This synergy between creativity and function was also evident for Sally at a wider level and not just balancing one role identity with another. She likened the whole concept of running a business as a creative exercise, stating she had to both ‘run’ and ‘design’ the business:

“I feel my role now that I am not working on the delivery is definitely like I have to run and design a business.” Sally

Another key insight into the way entrepreneurs found balance was through the finding time for creative activities. Mandy and Amy found time to design their own collections whilst running the venture:

“I run the venture single-handedly six days a week... I've only recently had time to focus on my work again - I've started a new label called Black Arches. It's so nice to be doing both.” Mandy

“Doing something that is more creative and that I have more decisions over. I don't think I could do a job that is just doing other people stuff all the time.” Amy

Mandy expressed ‘*it is nice*’ at being able to perform dual-roles – the role of an owner and the role of a creator. Dedicating a percentage of time to enacting this role. This allows her to balance the responsibilities she had to perform different roles. Amy expressed how she would find it hard to solely produce other people’s work and could find a balance between this and producing her own designs.

These four cases experienced a different response to identity challenge than Frankie, Mark and Steve & Ava. Their response was to find balance when challenged. They allowed new role identities to become centralised by utilising their creative identities and finding enjoyment in performing different roles. This differed to the three case who responded by realigning with their creative identity in an act of defiance to the set

standards of role performance. Inevitably, these responses influenced the role progression for entrepreneurs. For those that responded with role defiance they progressed by actively re-aligning with their creative identities; whilst those that sought to balance roles when challenged found passion for new role identities.

6.5 Identity Affirming Action

Entrepreneurs would look to affirm their identities and did this through different types of behaviour. In the research sample, two types of affirmative action were taken: action with an arts-focus; and action with a commercial-focus. These activities took place at the organisation level and reinforced and affirmed the identity of the individual.

6.5.1 Arts-focused Action (g)

The first categorisation of entrepreneurial action was arts-focused. Entrepreneurs would act in ways that reinforced their arts identity. Here entrepreneurs would perform behaviour that was perceived as typical by the creative community, such as collaboration with other artists. This was done to realign with the community identity. Steve & Ava used their space at the venture to host pop-up restaurants, mobile print studios, and natural skin care workshops for their local community. Likewise, Mark was planning a collaboration between a performance group and four authors and present this collaboration through a symposium and a book fair. Mandy, also actively look to engage with various arts projects to affirm her identity:

“A performance group called 'Asparagus Piss Range Up' they do performances here and they have a large group of performers that are ever changing. Then there are three books... [X], [Y] and [Z]. Then there is like a theory-ish book to do with art publishing and how that has changed by a lady called [author's name]. And then at the end we are going to tie it all together with a symposium or a conference and book fair.” Mark

“We want to use the space a bit more like that and do collaborations with people. We had a really nice girl from the Netherlands come and take over and she did a menu for the weekend. She is going to do another one.” Ava

Entrepreneurs would diversify their venture activities to feel they remain creative. To do this, they would pursue funding from creative and arts bodies. By applying for an

arts grant, or Creative Scotland funding, the entrepreneur would affirm their identity as aligning more towards the arts with the venture being an arts organisation:

"We have just applied for a lot of funding from Creative Scotland. For the venture, it will get a lot warmer and sunnier through commissions." **Mark**

"I am applying for funding for that so that there is a budget for each individual project." **Mandy**

Frankie, Mark, Mandy, and Steve & Ava, all undertook venture activities that had an arts-focus and affirmed their creative identities.

6.5.2 Commercial-focused Action (h)

The second categorisation for venture action has a commercial focus. Entrepreneurs looked to scale the business and increase the level of their turnover. Thus, they were investing in infrastructure to expand the size and reach of the business. This action was important to affirm their identities as business owners. Sally, for example, setup an office in London to increase the size of her market and her access to key networks within her industry:

"We took on a small studio space. It is good that we are here now, so we are just making connections. Since then, we have some of the work through companies. Do you know Capita? They are a massive public sector agency. We have been doing work with those guys and forming quite good relationship with them. We have a project with the cabinet." **Sally**

Other action that entrepreneurs took included formalisation processes. Sally, for example, formalised her HR practices, creating set job descriptions, contracts and career progressions that her employees could take. This benefited her by giving her team focus and clarity. Similarly, she formalised the range of services she offered, instead of tailoring her activities to meet the requests of clients, she determined key areas and core activities in which the company would focus and enabled her to bid for customer contracts with more rigour. This also enabled Sally to understand which elements of her venture needed developing and to offer products to meet this:

"I have re-salaried and re-staffed the agency. Not re-staffed, but re-defined people's roles and stuff. Not an in-depth business plan at the moment. So that people know

what capabilities we are trying to develop. I am not sure when the last time I saw you was, but we have six defined services now." Sally

Adam also looked to expand his product range and consolidate his supply chain. By reducing his number of suppliers, he was more cost-efficient in his manufacturing. This was because he could negotiate better deals and reduce wastage:

"What we are trying to do is streamline our production. We are trying to limit the [number] of different places we buy materials from. So that we have stronger relationships with our suppliers really." Adam

Sally, Adam and Amy all acted in ways that affirmed their identity as business owners by undertaking activities that led to the expansion or increase in commercial activities. This had varying influence on the balance of their self-identity which is presented in the next section.

6.6 Identity Affirmation

6.6.1 Re-alignment with Previous Conceptualisation of Identity (i)

Entrepreneurs that were defiant towards conflicting roles re-aligned with their creative identities. This was the case for Frankie, Mark and Steve & Ava who were resilient throughout challenging periods and would look to ‘take control’ of their venture by staying true to their creative identity. Frankie expressed how she would defy role-set members within a business accelerator who pressured her to become a for-profit tech company. The outcome of this was she realigned with her identity as an arts organisation. This is emphasised with the quote below, where she is defiant towards a ‘growth’ role and realigns with her arts role:

"I want to run this economical company and I want to be a successful start-up that is international company that grows, but the profits are going to go back into the company, we are going to invest in the arts. That is what we want to do. No-one gets it!" Frankie

"I explain it as coming out to him as like James, he has seen me struggle with which side of the coin is this for-profit/not-for-profit thing do I sit on for ages and I had to just be really straight with him, I said I know you don't want to hear but this is what I am and this is what has to happen." Frankie

Frankie was defiant towards members that challenged her values as a creative community venture. As such she was determined to stay in control of the venture. Re-gaining control was a strong theme from these three cases who were looking to re-align with their creative identities. The following quotes summarise this regain of control from all three entrepreneurs:

"We did have a much bigger space before, and yeah we have downsized but we don't compromise with anyone anymore. This is our space we can open and close it when we want. We can hold events when we want. There were a lot of compromises being based in Mono. Now we do not have these compromises" **Mark**

"Doing things like that just to get back to relate to our artistic practices as opposed to being so business driven." **Ava**

By regaining control, the entrepreneurs would realign with their original creative identity that they used to start the venture. Frankie was a small, not-for-profit arts organisation. Mark, was a graphic designer with a small shop for people to sell independently published books. Steve & Ava were artists who expressed their talents through baking. It was important for these entrepreneurs to preserve that identity and resist change, Mark expressed numerous times during interview that he 'was a designer.' It was also important for Steve & Ava to be seen to engage with the creative community and stay true to their artistic practices.

"I am still just a graphic designer, but I run the venture." **Mark**

"People are like, oh Bakery 47 are working with the [Centre for Contemporary Arts] and they are working with the Boffy project and it put us back in line with the creative industries a bit more." **Ava**

"People nowadays expect to be able to get anything they want whenever they want. We're trying to resist this. We want to make people appreciate their food and to think about where it comes from, to think about the care and passion and time that went into making it." **Ava (Quote in Press)**

These entrepreneurs maintained their core identity and the original motivations for starting the venture; the roles they adopted to do this were peripheral roles that did not become a central part of who they were. When faced with identity challenges, these

entrepreneurs would stay true to their core identities and align their identities with the creative community.

"I am totally confident in saying yes we are small and that is a good thing a lot of the time. I think a lot of people are, why are you not obsessed with growth? And it is like it is not important, it is not important really to me. Achieving the vision and achieving the work is important. The size of the company isn't important." Frankie

"Just to go back to the parts that we were a part of. We used to be a part of, in the arts there is a really tight community. Everyone knows each other. They all inspire and bounce of each other." Sam

6.6.2 Passion for New Conceptualisation of Identity (j)

Three cases found passion for the new business roles that they adopted. The entrepreneur would find enjoyment in performing new role identities. Adam and Amy express an enjoyment in performing a 'marketing' and an 'accounting' role:

"I think what I have learned is actually that I am not bad at marketing. I kind of understand what I need to do and what I need to say. So actually, the press side of things I find quite easy and that is a straight forward thing to do. I really enjoy the marketing and PR side of things." Adam

"I understand that I am a highly numerate person. I took evening classes in accounting because I quite enjoyed it. That helped, it has made me more aware of why I track the things I track and why I do the things I do." Amy

These entrepreneurs would be able to centralise these new role identities and experience passion for the performance. They did this by finding similarities between old and new identities. In fact, Amy experienced a strong emotional attachment to the venture she was running, claiming that she and the venture were one and the same:

"I think we are one and the same. Personally, the business is me. I am a business. I am a little bit more than a business. There are one or two other aspects that make me. I would say that a good 50% of me is the business. But it is a part of me that I find easier to. It is something more to talk about. The business doing really well makes me feel more confident." Amy

Because of this passion for a new role, the entrepreneur would experience an increase in self-confidence to run a business. When faced with the need to perform a potentially conflicting role identity, the entrepreneur would be able to find a role balance between new and old identities. This would enable them to have overall confidence that they were in control of the direction of the venture.

This was evident with Adam who expressed his enjoyment in having to learn lots of new roles during the 'multi-tasker' phase of role progression. Similarly, Mandy would be able to define herself based on identifying multiple roles that she performed. Some of these roles were attributed to the venture when she had first started but had become salient to her identity. Similarly, Amy expressed strong positive emotion towards running the business and experienced self-fulfilment.

"I am not just a designer I do a lot more with this. I think as an individual you can still do a lot of individual projects. You can be a curator a consultant, a designer, all of those things at the same time." **Mandy**

"I just really enjoy doing it. It is the making; it is the doing. It is the kind of being able to organize myself and find out better ways of doing things and more efficient ways of doing things. It is just kind of just feels like every day I get to play around with stuff and make stuff." **Amy**

6.7 Chapter Summary

To summarise, this section has systematically unpacked the process through which entrepreneurial identity changes during venture development. Two contextual influences were found to impact identity transition as each case belonged to both a creative community identity and a business community identity. This created conflict for entrepreneurs due to the competing values and meanings that are attributed to these identities. Identity was further disrupted by entrepreneurs being naïve in their performance of a role. To reconcile these identity challenges, three out of seven cases defied role performance whilst four out of seven were able to balance the performance of competing roles. This was affirmed via venture activity. For those that defied role performance they enacted art-focused behaviour and thus re-aligned with the original creator role identity. For those that balanced role performance with

creative and business identities they enacted commercial-focused behaviour and experienced passion for new role identities. In the next section, this systematic analysis is conceptualised into a process model that explains entrepreneurial identity change.

6.8 Research Findings Summary

The research findings chapters have presented the findings from the data analysis. In *part 1*, a general role-progression has been presented which shows a causal relationship between venture development and entrepreneurial role identity. Three shifts in the entrepreneur's identities were also highlighted, triggered by the development of the venture. These findings go a long way to addressing how the entrepreneurial identity evolves.

In *part 2*, the various insights into managing the performance of entrepreneurial roles were presented. Salient and attributed role identities were classified into two categories, reactive and proactive. From this, insight into how these roles are performed are presented with flexible, sequential and integrative approaches. This has started to address how entrepreneurs manage multiple role performance.

In *part 3*, the process of identity change was explored in more detail. A data structure was presented which reflects how entrepreneurial identity is disrupted, reconciled and affirmed during the venture process. This conceptually presents how entrepreneurial identity and venture development intertwine and gives indication to how identity changes during the venture process.

The next chapter presents the conceptual model of identity change for arts entrepreneurs. This draws on the three data analysis chapters and represents the main theoretical contribution for this thesis.

CHAPTER 7: DISCUSSION

7.1 Chapter Overview

This chapter presents a discussion of the research findings which were detailed in the previous chapters. It starts by developing a process model of entrepreneurial identity change in dialogue with the data analysis chapters. Then, a discussion of each research question is presented which connects the findings of this thesis with the wider entrepreneurial identity literature.

7.2 Towards a Process-Model of Entrepreneurial Identity Change

7.2.1 Process Models of Cases Identity Change

Building from the identity states that were presented in *chapter 4* and the dynamics in which change occurs presented in *chapter 6*, each participant's identity process was mapped out. From this, three different types of process emerged from the data analysis. Using the visual mapping strategy highlighted by Langley (1999), data was placed in a data-process map for each case study. The process model of identity change contained general states of the overall self-identity, venture activities or actions and social/contextual influences. By placing each case into a data-process model the researcher could see patterns in the process emerge. This acted as an intermediary level of theorising between the data structure and the conceptual model presented in *figure 37*.

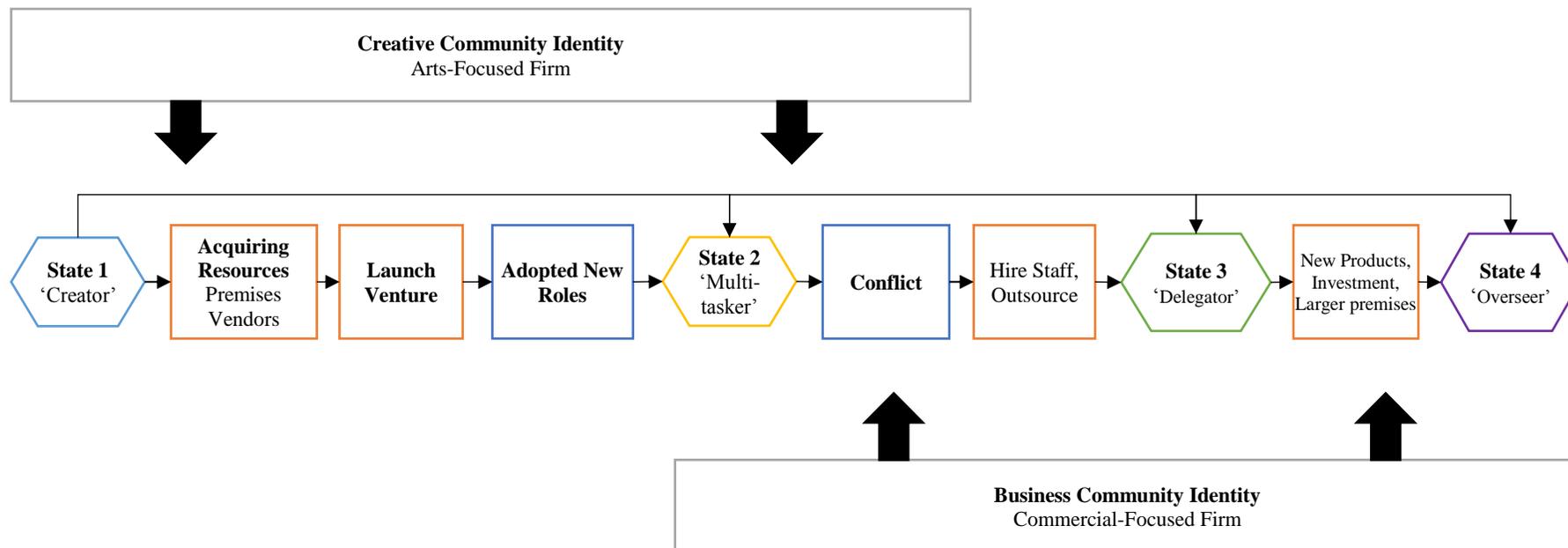
Progressive-Model of Entrepreneurial Identity Change

The first process to emerge was from Sally, Adam and Amy. These entrepreneurs progressed through identity states in a linear fashion that was paired with venture development. *Figure 35* represents the process that Adam went through in the development of his venture.

This process saw the entrepreneur's progress in accordance with the development of the venture. The main actions that were taken when conflict was experienced allowed Adam, Sally and Amy to compromise and balance the role identities that they felt were conflicting. They did this through taking steps to detach from roles – hiring staff, technology and outsourcing. This facilitated a change in their overall self-identity to that of a 'delegator.' Then, when they pursued expansion activities, such as developing new products, taking on investment and moving to bigger premises as was the case with Adam, this facilitated a change to the 'overseer.'

This model is evolutionary in nature as the entrepreneur, when met with challenges to their identity, would progress via a process of selection and retention. Elements of previous identity state would be retained as identity progressed with the venture. In the case of Adam, for example, he experienced variation in his identity when he took on the many roles associated with running a venture – this created conflict. To combat this conflict, he selected certain role identities and passed-off others through outsourcing and hiring practices. This allowed the overall identity state to shift to a 'delegator,' where Adam assumed the role of managing the role-tasks that were previously central to his identity. This differed from the other four entrepreneurs in the sample who would rebel against this evolutionary process, choosing to realign with previous identities (*see the routed-model of identity change – figure 36*) or remaining static in terms of venture development (*see the static-model of entrepreneurial identity change – figure 37*).

Figure 35: Progressive Model of Identity Change, Adam



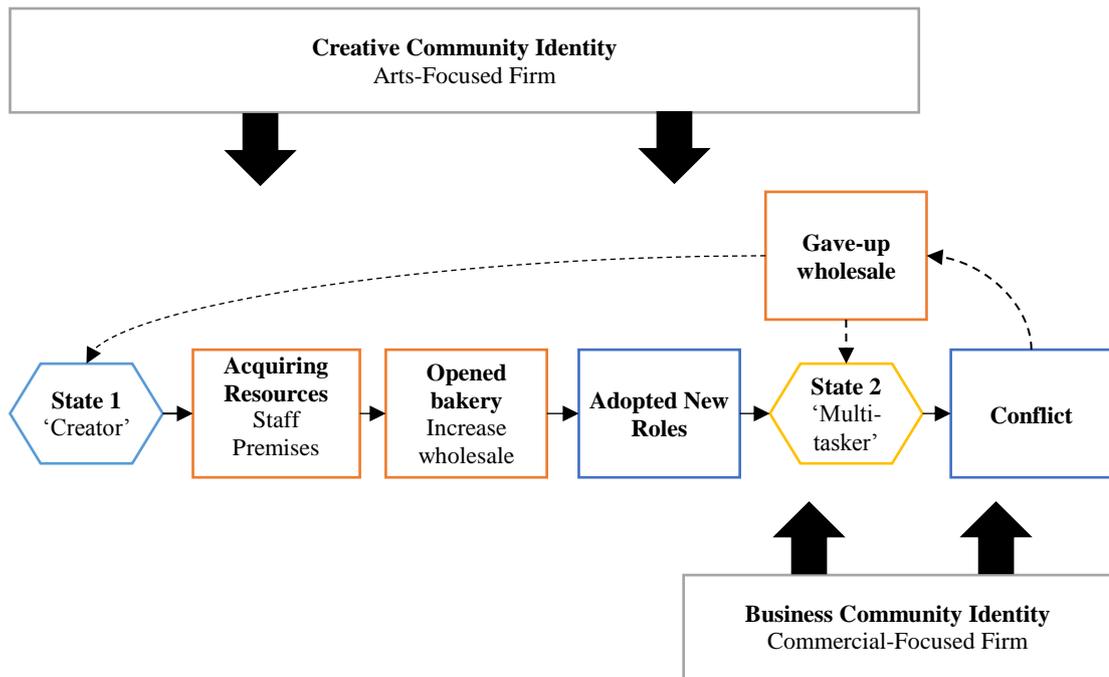
Routed-Model of Entrepreneurial Identity Change

The second model to emerge was from Frankie, Mandy and Steve & Ava. This model of identity change was routed in the original identity state. The nature of the venture developed to a certain level before the entrepreneurs re-assessed and re-aligned towards the original 'creator' identity. *Figure 36* shows the process of identity change that Steve & Ava went through.

The actions that Steve & Ava took, which occurred at the organisation-level, allowed the venture to develop and the overall self-identity to go through transition. They also had two community identity forces that influenced them. These social forces acted as push/pull mechanisms that were a source of conflict and directed the venture towards either identifying as an arts-focused venture or a commercial-focused venture. As such, this conflict re-routed the process, with Steve & Ava choosing to re-align with their existing identity as 'creators' – giving up wholesale baking in favour of creative practices.

The model is dialectical in nature because the perceived conflict between creative identity and business identity was not resolved which created an identity change. If these entrepreneurs followed an evolutionary progression, the role identities would be balanced and a new identity state synthesised ('delegator' role). However, as the case with Steve & Ava, the anti-thesis is followed, the new role identity synthesis is defied and the entrepreneur re-aligns with the previous role identity ('creator' role) which remains very much at the core of these entrepreneurs.

Figure 36: Routed-Model of Identity Change, Steve & Ava

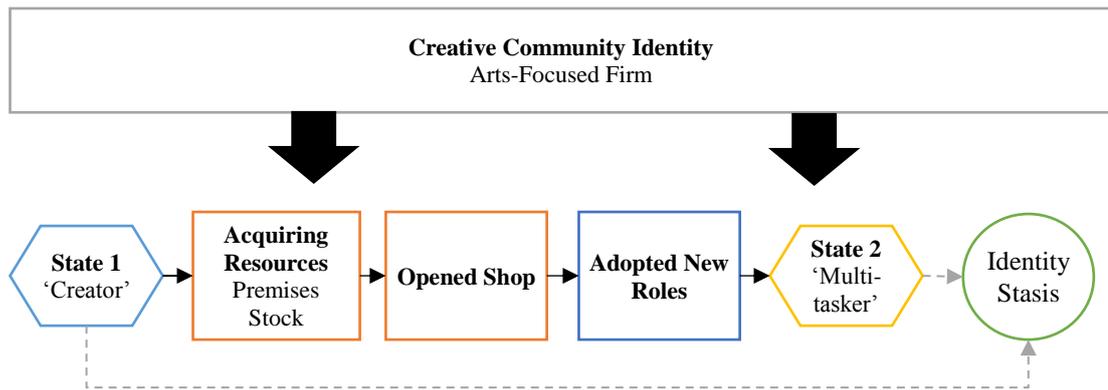


Static-Model of Entrepreneurial Identity Change

A third model emerged from Mark, of the venture. Mark differed from the other cases as his identity remained static after he setup his venture. He related strongly with the creative community identity and maintained the ‘creator’ role as a strong part of his self-identity throughout the development of the venture. *Figure 36* represents the process that Mark followed.

Mark harnessed his ‘creator’ identity to open his shop. Once he formed the venture, he learned several roles that were required to run the venture and adopted the ‘multi-tasker’ identity. This is where the static-model differs from the other identity changes that were witnessed in the cases. Mark did not follow a progressive-model, where he balanced conflicted role identities and progressed to a ‘delegator’ role identity. Nor did he take active measures to re-align with the ‘creator’ identity and follow the routed-model of identity change. Mark was content to maintain the current development of the venture, at which point his entrepreneurial identity became static.

Figure 37: Static Model of Identity Change, Mark the venture



7.2.2 Entrepreneurial Identity Change: A Conceptual Model for Arts Entrepreneurs

The conceptual model of identity change for arts entrepreneurs fundamentally sees an iterative process of identity disruption, reconciliation and affirmation which is mediated by venture activity and moderated by community identity forces. This is presented in *figure 38*. The conceptual model is a multi-level process which arts entrepreneurs undertake as they develop their ventures. The individual-level (entrepreneur’s identity construction) is influenced at both the organisation-level (venture behaviour) and at a social-level (community identities).

This process is triggered by venture activities (milestones that are important to the venture, e.g., start-up, employing people, re-location) which disrupts the identity state of the entrepreneur and stimulates the entrepreneur to enact a new role¹¹. Identity conflict is moderated by two community identities, the creative community (a) and a business community identity (b). These social forces push and pull the entrepreneur to align their identity with the set identity standard. Identity disruption occurs via two mechanisms, role naivety (c) – where the entrepreneur underestimates and is uncertain about the role requirements; and identity conflict (d) – where two or more identities have competing values and characteristics.

¹¹ The conceptual elements for the model in *figure 38* are represented by a (letter) which relates to the data structure in chapter 7.

The entrepreneur proceeds to reconcile this identity disruption through balancing the performance of competing role identities (e) or defying the performance of business related roles (f). This is mediated by venture action, where the entrepreneur either pursues an arts focus (g) or a commercial focus (h) as an expression of their identity. This is a mediating relationship as the behaviour that the entrepreneur enacts affirms their identity as they either re-align with the previous ‘creator’ role identity or experience passion for new roles (‘multi-tasker’ ‘delegator’ ‘overseer’). This is also moderated by the community identities that influence both the venture action that takes place and the reconciliation of identity.

The outcome of this process is that the entrepreneur’s identity becomes salient. This is either as a new role state which they experience passion for or the re-alignment and salience of the old ‘creator’ identity that was initially harboured to start the venture. Effectively, the model reinforces a new conceptualisation of entrepreneurial identity or reinforces an old conceptualisation. An alternative process that entrepreneurs could follow is also presented in the model. This process, described with grey dotted lines, shows it is possible for identities not to be disrupted, reconciled and affirmed but for the entrepreneur to maintain a salient identity throughout the venture. This was the case with Mark who’s ‘creator’ identity was salient to the point of stasis. The motivation to scale the venture on a commercial-level was never entertained – displaying a permanent state of defiance towards the perceived entrepreneurial identity and, therefore, identifying as an arts-focused venture.

This model also governs venture action. To reinforce identity construction, affirmative venture action is taken. In the case of an arts entrepreneur, this either takes an arts-focus or commercial-focus, which has a significant impact on the venture’s development. From the data analysis, entrepreneurs that affirmed their behaviour with arts-focused venture action differed from those that took commercial-focused action. They differed on three dimensions: motivation, venture attributes and growth strategy. This is presented in *table 31*. Example quotes that support the four cases that are arts-focused are presented in *appendix 5* and example quotes that support the three cases that were more commercial-focused are presented in *appendix 6*.

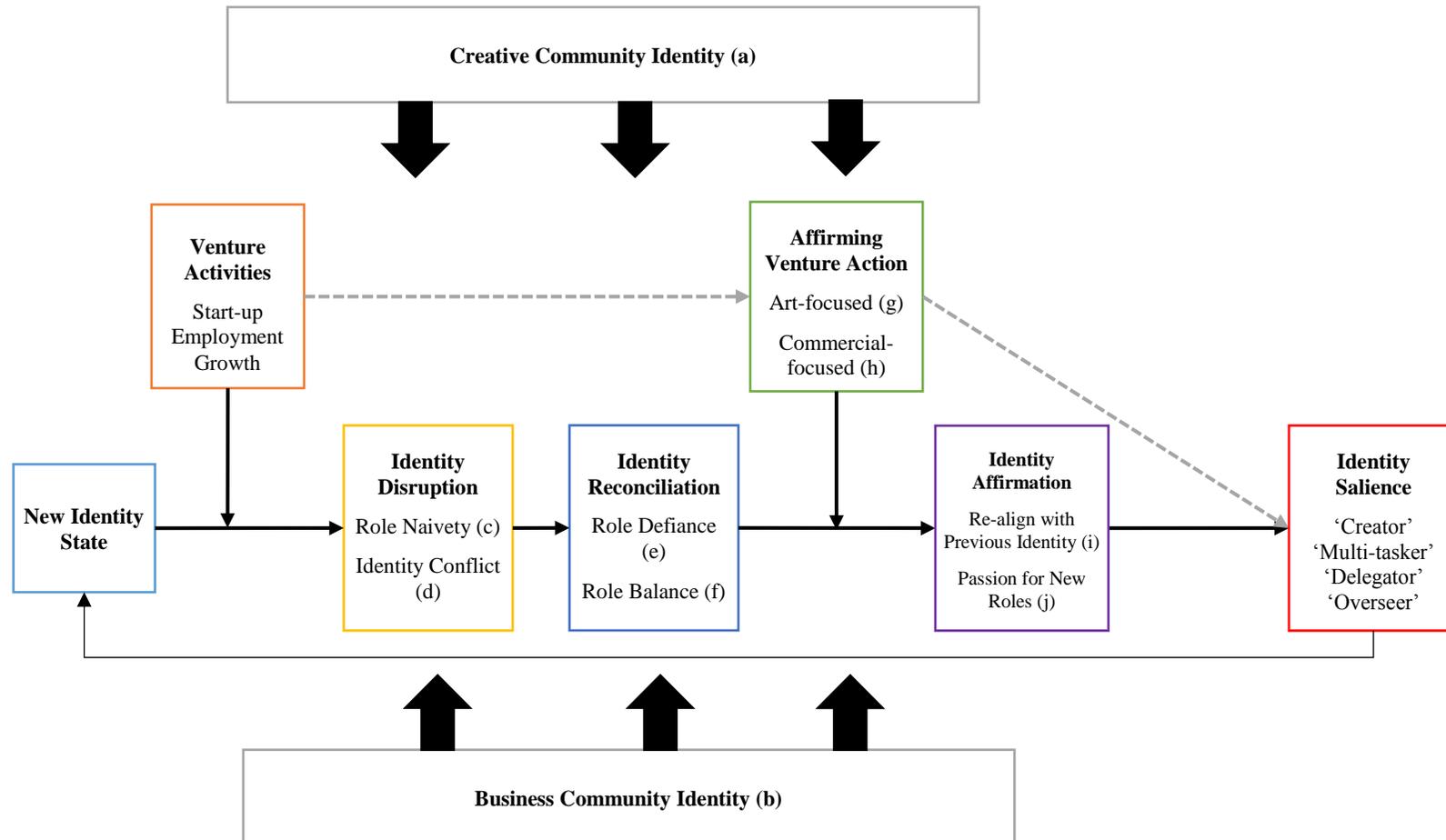
Commercially-focused ventures were motivated to scale the business. They would look to increase revenue and re-invest profits in the business by increasing production and salesforce. Adam, for example, took external investment to increase the volume of production by re-locating to a new premise and increasing his product range. This had the desired effect and resulted in an increase in the number of monthly units sold from 65 to 200 during the period of data collection. Likewise, Sally increased her workforce from six to twenty-four because she expanded into new regional markets. Amy experienced an annual sales increase of 25% by targeting a new market.

This varied from the arts-focused ventures who were interested in increasing their reach in the local community and progressing the arts discipline. Their venture was a resource which could be utilised by the arts community. This was the case for Mark, Mandy and Steve & Ava who allowed their premises to be used for workshops, book-launches and other community-based events. The venture development activities focused on collaborations with other artists and producing new arts projects – either internally financed or by applying for arts funding.

Table 31: Differences between Arts-Focus & Commercial-Focus

	Arts-Focus	Commercial-Focus
<i>Cases</i>	Frankie, Mark, Mandy, Steve & Ava	Sally, Adam, Amy
<i>Motivation</i>	Increase reach within local community, progress arts discipline	Increase turnover, generate profit to re-invest in business
<i>Defining Attributes</i>	Venture seen as a resource that can be utilised by arts community	Introduce formalisation processes, increasing workforce, increasing sales
<i>Growth Strategy</i>	Diversifying activities, external arts funding, collaborations with other artists	Expand into new markets, expand product range, increase volume of production

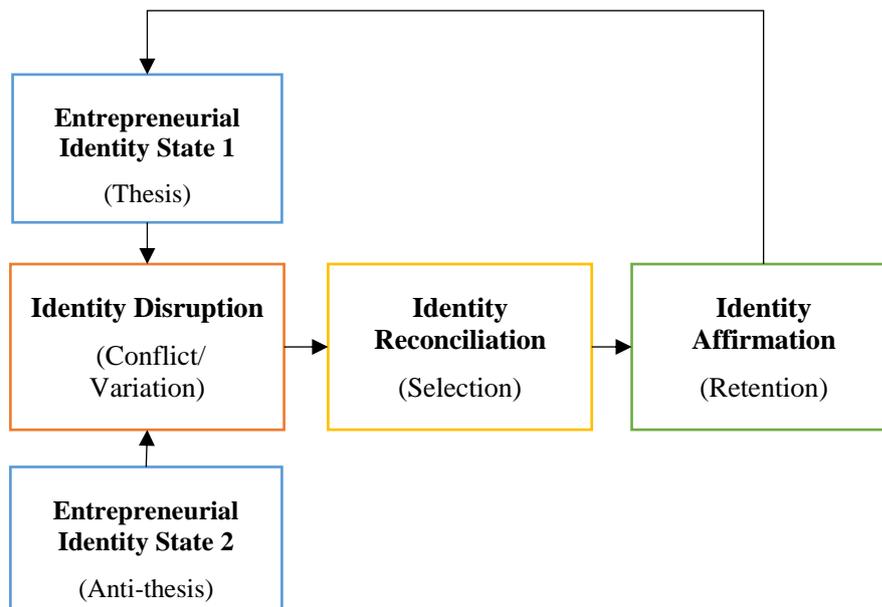
Figure 38: Conceptual Model for Arts Entrepreneurial Identity Change



7.3 Summary of Findings

The aim of this thesis was to understand how entrepreneurial identity changes during the venture process. It was seen that entrepreneurial identity evolves with venture development. As a result, four salient identity states (creator, multi-tasker, delegator, and overseer) were found, which were caused by three identity ‘shifts’. These shifts were triggered by venture activities, with the entrepreneur responding to the needs of the venture. Insight was gained as to how entrepreneurs manage the performance of identities. Entrepreneurial roles were either reactive or proactive in nature, which resulted in flexible performance with high synergy between each role or sequential performance with strong identity boundaries created between each role. Some entrepreneurs integrated the performance of both reactive and proactive roles. A conceptual model also emerged that explained entrepreneurial identity change. This model shows that for identity to shift state, a process of disruption, reconciliation and affirmation occurs. This change is ignited by competing role identities (old conception of entrepreneurial identity versus new conception of entrepreneurial identity). *Figure 38* represents a schematic overview of the change process.

Figure 39: Entrepreneurial Identity Change - Schematic Overview



For each of the research questions that this thesis sets out to explore, interesting insights have emerged that have shed light on the entrepreneur. As such, numerous contributions have been made which can generate some interesting propositions for future research.

7.3.1 How does the entrepreneurial identity evolve throughout the entrepreneurial journey?

Insights from *part 1* of the research findings show entrepreneurial identity as evolutionary and not static in nature, with multiple identity ‘shifts’ occurring throughout the entrepreneurial journey. Previous literature theorises that individuals have one encompassing entrepreneurial identity (Chen et al., 1998; Murnieks & Mosakowski, 2006) and passion for set roles which predict the effectiveness of venture pursuits (Cardon et al., 2009; Hoang & Gimeno, 2010; Murnieks et al., 2014). Despite finding indications that perceived passion for new role identities can increase identity salience which has impact on venture development, these findings show entrepreneurial identity as malleable and not static.

This was because identity was seen to progress with venture development. Founding the venture triggered a shift from performing creative roles to performing multiple entrepreneurial roles. Employing people triggered a shift to delegating roles and managing. Experiencing growth caused the entrepreneur to start thinking strategically and long-term. These venture triggers differ from findings from Cardon et al. (2009); Cardon et al. (2013); and Yitshaki & Kropp (2016) which suggest that it is the individual’s passion for certain activities prevalent at different entrepreneurial stages that determines identity and not the state of venture development itself. This supports Alsos et al. (2016) who have found that goal-directed entrepreneurs have a causal link to their behaviour when venture growth is a pre-defined goal, with entrepreneurial identity unitarily progressing with the venture.

Furthermore, it was found that identity shifts were also triggered by perceived disruptions to identity. This shows a reciprocal relationship between identity and venture development, with identity both shaped by and shaping the venture.

Considering previous research argues that identity dictates the venture (Fauchart & Gruber, 2011; York et al., 2016), this is an important finding.

This thesis provides evidence to suggest that the entrepreneurial process is not linear or as simple as proponents suggest. Despite some entrepreneurs in the sample following a general identity progression which follows existing life-cycle models of venture growth, whereby the venture develops through idea generation (conception), start-up (commercialisation), growth, and stability (maturity) stages (e.g., Kazanjian, 1988; Quinn & Cameron, 1983), four entrepreneurs in this sample chose not to develop beyond the point where the venture was sustainable (revenue = expenses). Instead, they rejected the commercial practices that lead to venture growth in favour of artistic pursuit.

It is important to note that this general role progression was not compulsory for entrepreneurs to follow. Following research from Mathias (2014), where entrepreneurs can follow paths either ‘retaining’ or ‘shedding’ the many roles that are required at start-up, it was found that some may not choose to follow a general development path. It could be that entrepreneurs experience strong passion at a particular stage of venturing (Cardon et al., 2009). As such, entrepreneurs may not progress past a creative role identity – choosing to harness the singular role identity as a self-employed worker (not uncommon in the arts). Likewise, they may wish to maintain control of the venture by holding onto many roles, perhaps at the sacrifice of further venture development. Some entrepreneurs in this sample chose to retain the ‘creator’ state and not take action to follow venture growth paths.

Future research needs to build on this evolutionary model of entrepreneurial identity by focusing on the link between identity and venture development. This thesis finds evidence to support a causal link between venture development and entrepreneurial identity. This affirms York et al. (2016: 727) who considered entrepreneurial identity could be altered ‘*as a consequence of venturing process*’. However, evidence is found that shows that the entrepreneur can determine the direction of the venture depending on their response to identity challenges that they face. In the case of Steve & Ava, for instance, their entrepreneurial identity naturally progressed with the development of their venture. As it scaled, their entrepreneurial identity evolved to meet the ever-

growing commercial needs. This disrupted their self-identity, triggering them to perform a U-turn, recentralise their creative role identity and take venture action to affirm this.

Future research needs to affirm whether the link between venture development and entrepreneurial identity is in-fact causal. At an individual level, research has already begun to explore the relationship between entrepreneurial identity and entrepreneurial behaviour (causation, effectuation) (Alsos et al., 2016; York et al., 2016) with interesting insights emerging. However, this needs to extend to the venture. The findings here present evidence that not only does venture development shape entrepreneurial identity, but the entrepreneurial identity can also determine the development of the venture. More research is needed to enlighten these findings.

7.3.2 How do entrepreneurs manage the performance of multiple roles?

Entrepreneurs were found to manage multiple entrepreneurial roles based on the nature of their performance. These roles were both attributed with entrepreneurship and more salient to the entrepreneur. Entrepreneurs that had predominately reactive roles to perform (responsive roles that could not be pre-planned – e.g., customer service; sales enquiries) had flexible strategies. Entrepreneurs that had predominately proactive roles to perform (roles that could be pre-planned – e.g., bookkeeping; production) had sequential strategies. Additionally, it was found that entrepreneurs with both proactive and reactive roles integrated these two strategies together. The proactive roles were performed sequentially, whilst the reactive roles were performed simultaneously with the proactive roles.

Current research suggests that role identities are managed through ‘compartmentalisation’ and ‘integration’ strategies, presented by Shepherd & Haynie (2009a) and Pratt & Foreman (2000). Here, research shows that identities are compartmentalised when individuals create strong boundaries and low synergy exists between them. The findings here extend on Shepherd & Haynie's (2009a) postulation by giving insight into why entrepreneurs are able to compartmentalise role identities – due to the fact that they are pro-active in nature and therefore can be pre-planned. Moreover, Shepherd & Haynie's (2009a) integration strategy is similar to the reactive

strategy presented in this thesis. Again, insight is offered into why entrepreneurs are unable to ‘compartmentalise’ role identities – due to the reactive nature of the performance. This study showed that reactive natured roles included customer service, customer enquiry and staff management which could not be planned – an entrepreneur does not know when they are going to receive a customer in their shop.

It was found that reactive roles had weak boundaries (both attributed and salient) – that is, the entrepreneur could flexibly shift between the roles. Proactive roles had less flexibility in their nature and would often require a lot of focus and effort to transition between – therefore, had strong boundaries. This expands on theoretical work by showing that boundaries exists between micro roles that make-up part of a larger entrepreneurial identity, where identity synergy would seemingly be high (Ashforth et al., 2000; Pratt & Foreman, 2000; Shepherd & Haynie, 2009a). Therefore it is proposed:

Proposition 1a: Reactive roles have weak boundaries and strong synergy.

Proposition 1b: Proactive roles have strong boundaries and weak synergy.

The type of identity that was studied differed from Shepherd & Haynie (2009), who present strategy for dealing with entrepreneurial identities as well other role identities (e.g., family member) and Pratt & Foreman (2000), who present management strategies for organisational identities. This study has just focused on the management of multiple entrepreneurial roles (micro roles), both salient and attributed. Future research needs to explore the nature of larger identities beyond micro role transitions. Is a group identity, for instance, activated spontaneously? Or is it pre-planned? The effects of this also need to be studied, for instance, whether the nature of the identity and the strength of boundaries can influence the salience of the identity. It is also important to understand the mismanagement of role performance and the consequences this has on the entrepreneurial identity – if strongly compartmentalised identities are permeated, does this create conflict and disrupt the individual’s identity? Findings from this study might suggest that miss-management of entrepreneurial roles does disrupt the identity. Participants have preference for certain strategies. However, the nature of the role can dictate how it is performed which may go against these preferences. If an entrepreneur, for instance, tries to pre-plan a role where its activation

is unknown this can cause upset to the balance (e.g., pre-planning customer or sales interaction – an entrepreneur often does not know the exact point a sales transaction will take place in a shop).

Additional, disruption to the performance of a salient identity is likely to create greater upset to the entrepreneur. Identity theory dictates that a salient role identity is more likely to be activated in certain situations (Burke, 2003), with the enactment of a salient identity allowing individuals to experience positive emotion (Burke & Reitzes, 1981). For entrepreneurs in this sample with flexible strategies, salient identities would have to be fitted around the performance of many attributed roles inherited with starting a business. This was also the case with entrepreneurs who had integrative strategies - their attributed and reactive roles could upset scheduled performance of salient and proactive roles. Effective management of attributed role identities can facilitate transition to entrepreneurship by allowing the entrepreneur to maximise the performance of salient identities.

Another factor that is indicated in the findings of this study and needs researching further is the influence the development of the venture has on role performance. Findings here indicate that, multiple roles were needed to be performed during the initial founding of the venture. These roles are likely to be more reactive in the early formation of the venture, where the environment is dynamic and entrepreneurs need to be more flexible (Wally & Baum, 1994). However, as time passes and the venture (ideally) becomes more established, more structured role management can be more useful, and improve the purpose and organisation of the ventures operation (Sine et al., 2006; Stinchcombe, 1965). Initial insight from the first research findings section shows that a transition in identity state occurs when an entrepreneur shifts from performing all the roles required to run the venture to delegating roles and assuming managerial responsibilities. Effective management of multiple roles can facilitate the transition to this identity state.

Findings from this study show how sequential strategies can create strong identity boundaries for entrepreneurs. This is a formal approach to identity management and can allow for long-term planning and organisation. Role formalisation has been found to reduce role ambiguity and increase legitimacy, which are important in setting a clear

direction for the venture to develop (Sine et al., 2006). Strong identity boundaries can mean entrepreneurs are able to physically schedule periods of time to work on planning and long-term venture strategy which can help them to navigate how they want their ventures to develop.

Future research needs to empirically build on this by finding out the consequences for identity management (and mismanagement) and the effect this has on venture performance and entrepreneurial identity. It is also important to understand why identity boundaries exist between seemingly compatible entrepreneurial roles and exploring the reasons as to why some entrepreneurial roles are synergistic and others are not. This can give indication as to why some entrepreneurs succeed and why others do not. Larger empirical data-sets can be used to affirm whether the strategies that are conceptualised in this thesis are representative of wider population samples or explicit to arts entrepreneurship.

7.3.3 What are the temporal and processual changes to entrepreneurial identity and what relationship does this have with the venture?

Venture development was found to be disruptive to the entrepreneur's identity. This disruption was a catalyst for identity change and was found to be caused by two mechanisms. Role naivety and identity conflict. Role naivety, defined as an 'underestimation of the requirements needed to perform a new role identity,' emerged as a concept that can be added to the challenges that entrepreneurs face during transition (Hoang & Gimeno, 2010). Identity conflict is already a well-covered area within entrepreneurship research (e.g., Buttner & Moore, 1997; Glynn, 2000; Hoang & Gimeno, 2010; Reay, 2009; Shepherd & Haynie, 2009b), but this thesis extends this prior research by exploring conflict between business-related identities and creative identities (e.g., Eikhof & Haunschild, 2007; Gotsi et al., 2010) from an identity perspective.

The concept of role naivety is new to work that looks at entrepreneurial identity and can have an impact on other identity transition factors which have been previously proposed. This thesis finds evidence that underestimating the performance of a role can bring challenges to identity transition. Role naivety shares similarities with role

novelty – the extent of change required in adopting a new role (Hoang & Gimeno, 2010). It is proposed that role naivety will increase the novelty of the role transition perception and make the role appear more complex to the entrepreneur. It is also proposed that this will have an effect on self-efficacy – the perceived ability of the entrepreneur to successfully transition between roles (Murnieks et al., 2014); and increase levels of conflict entrepreneurs feel towards their identities. This is likely to restrict the new role identity from becoming salient by making the role harder to synergise with the existing identity make-up (Pratt & Foreman, 2000). Therefore, the following proposition is made:

Proposition 2: Role naivety increases the uncertainty of the entrepreneur's ability to perform a role and therefore reduces self-efficacy, synergy and identity salience; and increases role conflict, novelty and complexity.

The effect that role naivety had on these particular factors that affect the transition to entrepreneurship was unclear from the research findings, but future research can explore this further. Underestimating the performance of a role identity could lead to performance commitments that do not create positive feelings which are important for role identities to become salient (Burke & Reitzes, 1981). This can lead to lower levels of commitment to the performance of an entrepreneurial role (Burke & Reitzes, 1991).

Role naivety and the effect this has on identity transition may have wider impact on entrepreneurial behaviour. Underestimating the nature of a role identity may not influence entrepreneurial attempts because it will take actual performance of the role to realise that it has been underestimated. However, it could lead to greater likelihood of abandoning entrepreneurship if high levels of role naivety decreases the salience of entrepreneurial identity, leading to changes in direction. The findings in this thesis show that role naivety disrupted identity, which played a part in entrepreneurs changing the course of venture development. It could also lead to people completely changing direction and decoupling from the venture altogether.

The process-based longitudinal approach allowed insight to emerge regarding how entrepreneurs respond to identity challenges and what effect this has on both the entrepreneur's identity and the venture. From the data, two mechanisms were found to reconcile identity disruption – role defiance and role balance. Role defiance, defined

as ‘the reconfiguration of a perceived role identity to defy the status-quo,’ is a new concept which shows that entrepreneurs would not reject the performance of an entrepreneurial role identity, but oppose it by reconceptualising what is meant to perform this role. This is interesting as it shows entrepreneurial identity conceptualisation as being a relative concept. This, again goes against the grain of research which shows identity as constructed as normative (role identities defined by fixed attributes - e.g., Brannon et al., 2013; Miller et al., 2011; Moss, Short, Payne, & Lumpkin, 2011; Stinchfield et al., 2013).

Steve & Ava, for instance, didn’t reject their entrepreneurial identity by initially shutting down or selling their business. They changed how they ran it, by having unconventional opening hours, dispensed selling goods for money and stopping lucrative revenue streams. This is an interesting concept and one that needs to be explored further, perhaps a general defiance is a motivating factor that can explain entrepreneurial behaviour. Al-Dajani, Akbar, Carter, & Shaw (2018), for example, find evidence of contractual, social and patriarchal defiance embedded in displaced Jordanian women entrepreneurs. They theorise that entrepreneurial orientation is an ‘act of defiance’ which leads to the creation of entrepreneurial opportunities. Similarly, Iyer (2009) describes founding a venture for Indian women as a way to transgress socially provided roles. The second mechanism, role balance gives insight into previous research that looks at how role identities are managed (Ashforth et al., 2000; Pratt & Foreman, 2000; Shepherd & Haynie, 2009a). The research findings here giving indication on how identities can synergise, thus showing how the concept of identity synergy is important for venture development.

The concept of role defiance is also proposed to have a relationship with other factors that influence identity transition. Role defiance will increase levels of conflict that entrepreneurs feel as they strengthen the salience of a newly reconceptualised identity. This will reduce the likelihood of identity-conformance – where identities are adjusted to meet the expectation of varied audiences (O’Kane et al., 2015). The likelihood is that roles will not be performed in the perceived expected ways. This will likely reduce the affiliation with social groupings and reduce the chances of an entrepreneurial role identity becoming salient. Therefore, the following proposition is made:

Proposition 3a: Role defiance will increase conflict experienced with group identities and the perceived expectations of role performance. This will reduce the likelihood of an entrepreneurial identity becoming salient.

Because group identities can create aspirations for founders to run their ventures in ways that create role identities (Powell & Baker, 2014), a defiance towards the enactment of a role identity can create conflict with group identities. This will effectively make the transition to a salient entrepreneurial identity harder as the entrepreneur will not be able to identify with entrepreneurial group members (Abrams & Hogg, 1988). This will likely influence the ability to adopt the fixed attributes that are commonly associated as being generic for entrepreneurship (e.g., Brannon et al., 2013; Miller et al., 2011; Moss, Short, Payne, & Lumpkin, 2011; Stinchfield et al., 2013). Strong role defiance may elicit feelings of being distinct and unique, however, too much defiance may come at the expense of group membership and feelings of belonging (Shepherd & Haynie, 2009a).

It is proposed that role defiance will increase the role balance of the individual's overall identity state, as role defiance is experienced after challenges and conflict towards identity. This will also increase identity synergy as the newly conceptualised role is more compatible with an individual's other identities. Identity boundaries – the limits that define identities as separate from one another (Ashforth et al., 2000), will also be strengthened in an attempt to distance oneself from the perceived social expectations of the role. This will elicit strong passion towards the entrepreneur's distinct conceptualisation of the role. Therefore, the following proposition is made:

Proposition 3b: Role defiance will decrease conflict between an individual's role identities. It will increase passion for new conceptualisations of a role, the likelihood of identity synergy and balance the performance of multiple roles. It will also strengthen identity boundaries between role identities.

Strong role defiance could create strong cognitive and emotive 'walls' around the enactment of a role identity. Entrepreneurs are likely to feel distinct about their entrepreneurial role performance, which will elicit a strong sense of self (Shepherd & Haynie, 2009a). It will also limit the interaction with 'out-group' role-set members and create relational identity boundaries by limiting the number of people an entrepreneur socialises and relates to, which will also strengthen the conceptualisation of the role. As

strong role defiance will create a unique perception of the entrepreneurial role this is likely to address any inter-role conflict that entrepreneurs experience. The findings in this thesis show how role defiance was used by entrepreneurs to reconcile identity disruptions. Therefore, whilst it is proposed that strong role defiance will increase conflict between group identities and affiliations, it is likely to reduce feelings of conflict between an entrepreneurs own role identities.

Entrepreneurs in this study would also make venture decisions to affirm their identities. In this study, four entrepreneurs were found to enact arts-based activities (e.g., collaborations, arts project funding) and three entrepreneurs would enact commercial activities (e.g., formalisation processes, expand product range, supply chain management). It was found that through balancing roles (synergy) and experiencing passion for new role identities the arts entrepreneur can adopt commercial focus. These entrepreneurs formed hybrid ventures through focusing on the arts, community and commercialisation. This shows that the creative/arts identity can be coupled with 'Darwinian' identities and similarities and synergies do exist (Fauchart & Gruber, 2011; Moss et al., 2011; York et al., 2016). This is an interesting concept as the key to synergy between two or more identities could be perceived passion for the roles. The findings start to show that identity synergy is key for venture growth, as the entrepreneurs that did not balance competing identities did not pursue commercial growth activities. This is a concept that needs to be researched further.

These findings build on existing research on entrepreneurial development. Levie & Lichtenstein's (2010) dynamic states model views venture configuration as determined by external market demands and opportunities. Whilst this thesis agrees that the entrepreneurial journey is in a constant state of flux with any number of venture states configured, the model presented in this thesis shows that venture behaviour can be determined by the entrepreneur's identity. As the case of Steve & Ava illustrates, the venture does not necessarily have to shift to meet market demands and can be shaped by entrepreneurs affirming their identities through various venture action. By entrepreneurs affirming identity through venture action they ultimately shaped the course of the venture journey, albeit in reaction to identity conflicts shaped by external demands. This shows that the venture is not always beholden to the external

environment and entrepreneurs can shape ventures to match their identity and then go out and seek suitable market opportunities.

This has consequences for the venture. On one hand, a strong entrepreneurial identity that is robust when challenged can lead to strong value propositions and a clear purpose of the venture. Strategy can then be shaped around these strong value propositions. On the other hand, a particularly robust entrepreneurial identity when challenged could result in the venture not pursuing lucrative market opportunities. This could influence the growth aspirations of the venture and adversely affect venture survival if the entrepreneur is not willing to shift the ventures strategy when market demand is low and entrepreneurial identity is in conflict. Therefore this thesis supports the notion that entrepreneurial identity should be included in studies that look at the determinants of growth.

The four entrepreneurs that realigned with creative identities strengthen the notion that entrepreneurship can be a valued platform to support the creativity and autonomy of artists and create sustainability (Chang & Wyszomirski, 2015; Essig, 2015). Future research could expand on the identity perspective of arts entrepreneurship to establish a typology of different arts venture. This will allow researchers to clarify different forms of arts entrepreneurs, determine motivation and common behaviour and start to research strategy tailored at the arts entrepreneur.

CHAPTER 8: CONCLUSION

8.1 Chapter Overview

This chapter concludes this thesis. It starts by outlining the contributions that this thesis has made to entrepreneurial identity work and follows this by acknowledging the limitations of the work and how future research can address these. Recommendations for entrepreneurship practice and policy are also addressed before the final concluding remarks.

8.2 Contributions to Entrepreneurial Identity Work

A few novel contributions have been made to extend work on entrepreneurial identities. First, role naivety was discovered as a challenge to the entrepreneur's identity. This is where the entrepreneur underestimated the extent of a new role identity that was required to adopt when running a venture. This both adds to and compliments previous work on role novelty (Hoang & Gimeno, 2010) and other factors that influence transition to an entrepreneurial identity (e.g., Murnieks et al. 2014). It would be interesting to discover how this influences the transition model put forward by both Hoang & Gimeno (2010) and Murnieks et al. (2014). It is postulated that role naivety will increase role novelty and role conflict (evidence of conflict found in data analysis); increase perceived role identity complexity and reduce identity centrality; and decrease entrepreneurial self-efficacy and passion. However, these variables need to be tested to explore these relationships, which would involve creating protocol to measure role naivety.

The second novel contribution was role defiance. Role defiance offered explanation as to why some entrepreneurs choose not to pursue 'traditional' growth paths of entrepreneurial development. From the model presented in this thesis it is postulated that role defiance can shape venture direction. Therefore, this is going to have an influence on many identity concepts. One that stands out contributes to Shepherd & Haynie's (2009a) exploration of Theory of Optimal Distinctiveness which they propose influences identity synergy. The level of role defiance an entrepreneur

experiences could mediate the entrepreneur's feelings of how distinct they are (overwhelming levels of belonging could produce high levels of role defiance). Therefore, the synergy experienced between role identities might not be as high if the entrepreneur experiences high role defiance. These relationships need exploring further, which can help create a better shared understanding of the role of identity in entrepreneurship. The weaker the boundaries to transition to an entrepreneurial identity, the better. Furthermore, this can offer deeper insight into entrepreneurial passion work (Cardon et al., 2013, 2009; Murnieks & Mosakowski, 2006; Murnieks et al., 2014; Yitshaki & Kropp, 2016), offering explanation as to why some entrepreneurs find passion for some roles and not others.

This thesis strengthens the notion that entrepreneurial role identity is evolutionary in nature and not static and contributes to literature that looks at how identity shapes the venture (Cardon et al., 2013, 2009; Yitshaki & Kropp, 2016). This is done by finding insights on how venture activities and demands can trigger and spawn identity change. This work also contributes to previous research that examines the link between identity and entrepreneurial behaviour (e.g., Alsos et al., 2016; Mathias & Williams, 2017; York et al., 2016). This is done by finding cases where entrepreneurs make venture decisions to affirm their identities. This has consequences for the firm, with the development of the venture influenced by these decisions. Some entrepreneurs make decisions to grow commercially, whilst others made decisions to focus on artistic and cultural pursuits. This contributes to literature on venture growth (e.g., Ambos & Birkinshaw, 2010; Baum, Locke, & Smith, 2001), by supporting the notion that entrepreneurial identity should be included in discussions on what determines venture growth.

Contributions were also made to existing work on role performance and identity management (Ashforth, Kreiner, & Fugate, 2000; Eisenhardt & Schoonhoven, 1990; Pratt & Foreman, 2000; Shepherd & Haynie, 2009a; Sine, Mitsuhashi, & Kirsch, 2006). Here, the nature of entrepreneurial roles and the performance sequences are explored, building on previous strategies for managing role performance and propositions formed on the impact the organisation of role performance has on the venture (Shepherd & Haynie, 2009a). This work is extended by showing how the nature of entrepreneurial roles means that entrepreneurs can't always

compartmentalise and have to be fluid in their role performance, often enacting multiple roles concurrently. It is postulated that having integrative or sequential role performance will facilitate the adoption of a ‘forward-thinking’ role into the entrepreneurial identity as the entrepreneurial will have the time to perform roles relating to planning, organisation and strategy.

This thesis also makes a small number of novel contributions to the arts entrepreneurship field. Different routes of how arts entrepreneurs entered entrepreneurship were found (how they utilised their various creative skills to begin ventures). Entrepreneurs leveraged hobbies, university projects and freelance roles to create ventures. Different motivations of arts entrepreneurs were found and strengthens research from Fauchart & Gruber (2011) on the motivations of different identities. Entrepreneurs were found to be motivated by social and community values and developing the creative and artistic practice as well as commercial focus. Insight was also given into the type of ventures that arts entrepreneurs run. Arts-focused, where the entrepreneur looks at the venture as a vehicle for arts sustainability and development; and commercial-focused where the entrepreneur increases the scale of the venture (still promoting arts, but to a larger scale and at the sacrifice of commercialisation). Insight into how the arts entrepreneurial identity is formed and maintained is given via the identity change model. For the arts entrepreneur, the venture is very much an affirmation of who they are.

8.3 Limitations and Future Research

As with any study, there are several limitations:

First, a sample of seven arts entrepreneurs is relatively small. However, the intention was not to capture an entire population but seek out cases that provide interest into the subject matter. The aim was not to generate statistical generalisations but to expand theory on entrepreneurial identity (analytic generalisation) (Yin, 2003b). The small sample of seven in-depth cases was justifiable for the creation of theory and the insights that emerged from the data. However, following previous studies that have successfully utilised quantitative methods (e.g., Hoang & Gimeno, 2010; Murnieks et al., 2014) further research could explore this possibility. Structural equation modelling

could prove an interesting method for testing some of the relationships found in this thesis on larger data sets. This could provide empirical insight into the relationship between venture development and entrepreneurial identity and go further in answering – does venture development influence entrepreneurial identity? Similarly, other relationships theorised in this thesis could be statistically tested. For example, the relationship between entrepreneurial identity and identity affirming action could be tested using similar methods as Alsos et al., (2016) for causal/effectual entrepreneurial behaviour. This will go a long way to generalising the theory to wider entrepreneurial populations and contexts.

Second, the internal perception assumption that was taken (identity as how the entrepreneur viewed themselves) could be argued to limit this study. This study theorised on how the entrepreneur viewed the activities and actions of the venture and how this impacted them internally rather than building an external case on how the entrepreneur changed from other stakeholder perspectives. However, media sources were reviewed as a triangulation method and external perception of events and the entrepreneur were considered when analysing data. Future research, can look at this external perception of entrepreneurial identity and bring light to some of the factors that were found to attribute to change. For example, the notion of role-defiance could be viewed differently from an external perspective (e.g., a customer) and would be interesting to see if the entrepreneur was viewed this way.

Third, the focus of this study was the individual's identity, with influences found at the organisation and group level. Whilst this assumption limits the scope of the theoretical model, it also provides interesting avenues to explore. For example, exploring identity disruption, reconciliation and affirmation at an organisation-level can create insight into how the venture identity takes shape. Likewise, building on extant research on group identities (e.g., Alsos et al., 2016; Fauchart & Gruber, 2011; Miller et al., 2011; Shepherd & Haynie, 2009b) and how they are disrupted, reconciled and affirmed can be interesting.

Fourth, the phenomenon observed in this thesis might only be generalizable to the arts entrepreneur and how they develop their ventures. This poses the question of whether the process of identity change is the same across other entrepreneurial contexts. The

reason for choosing this entrepreneurial grouping as the focus point of the study was clear. Arts entrepreneurship is an underdeveloped area of study (Chang & Wyszomirski, 2015) and because the tension between creativity and increasing formalisation of developing ventures creates a petri dish for conflict, change and ambiguity ripe for exploration (Alvesson & Willmott, 2002; Hackley & Kover, 2007) – therefore a compelling context to study (Eisenhardt & Graebner, 2007). Future research needs to account for further entrepreneurial context and ask if identity change is unique to a specific identity or the process of change is the same regardless of which identity is changing.

Fifth, critiques of qualitative approaches stress that it is subject to researcher, participant and recall bias. Researcher bias was addressed by using data triangulation and by using multiple case studies to support the development of research logic (Eisenhardt & Graebner, 2007; Stake, 2000). Participant (where the participant seeks to portray themselves favourably to generate approval from the interviewer) and recall bias (where the participant is inaccurate when recalling events from the past) were also addressed with triangulation methods. Online media sources were utilised to track the entrepreneurs and their ventures over the data collection period and archival web pages, media articles and other online reports allowed the researcher to track the participant closely. However, despite these measures, the above biases are still a limitation of this study and can be addressed with future research. Replication can be achieved by exploring the theory in multiple-contexts with different research methods. Methods that submerge the researcher into the longitudinal process will yield very rich insights into identity change and venture development. Therefore, ethnographic studies or methods which produce real-time data would be ideal.

Sixth, there are several different identity factors that have been found to shape and mould entrepreneurial identity that were not a part of this model (because they did not emerge from the data). Entrepreneurial passion and self-efficacy (Murnieks et al., 2014); synergy and boundaries (Shepherd & Haynie, 2009a); complexity, centrality and novelty (Hoang & Gimeno, 2010); legitimacy (Navis & Glynn, 2011); stigma (Tracey & Phillips, 2016) and ambiguity (Corley & Gioia, 2004), for example, could play a role in shaping identity and venture development and indeed they already have been found too. Similarly, other factors that have been found to influence

entrepreneurship, like the presence of role models and mentors (Auken et al., 2006; Ibarra, 1999; Ozgen & Baron, 2007; Terjesen & Sullivan, 2011); networks (Hite, 2005; Ibarra, Kilduff, & Tsai, 2003; Jack et al., 2008); prior experience (Farmer et al., 2011); and various forms of capital (Davidsson & Honig, 2003; Lewis, 2016; Luthans & Avolio, 2007; Shaw et al., 2009), for example, have all been found to impact the development of ventures. Future research studies need to explore these factors to see how they influence the identity disruption, reconciliation and affirmation process.

8.4 Recommendations for Practical and Policy Work

This research offers entrepreneurs insight into the nature of running a venture over time, specifically for the arts entrepreneur:

First, insight into the multi-faceted nature of entrepreneurship and specific role-tasks that are important for entrepreneurs to adopt are highlighted. It is important to consider the extent of administrative, marketing, accounting and HR tasks when transitioning to entrepreneurship.

Second, the various methods for ‘passing-off’ these roles are highlighted, with alternative methods used other than employing people. Both outsourcing and using technology can help the entrepreneur find balance in the numerous roles that are needed to be performed. This can give entrepreneurs more time to perform the roles that give them more enjoyment.

Third, it is recommended that entrepreneurs determine the nature of how roles are enacted. By determining if they are reactive roles or proactive roles then entrepreneurs can begin to manage the performance of the multi-faceted nature of entrepreneurship more effectively. For entrepreneurs that have a majority of proactive roles to perform it is recommended they consider the following procedure, building on recommendations outlined by Dumas (2003) in Shepherd & Haynie (2009a):

- Designate specific times to perform each role. For example, administrative activities restricted to nine to eleven, or bookkeeping done every last Friday of the month, etc.) This will help to strengthen the boundaries associated with roles and increase balance.

- Use physical artefacts to help the transition between roles. For example, Amy would take one day out of her studio to manage accounts. This separates the accountancy role from the production role and helps to strengthen the boundaries between roles.
- Do not mix role set-members with other identities into the designated role. For example, do not schedule to meet an accountant when you are performing a designer role.
- Schedule time to cross a role boundary, if possible. For example, Frankie would take a day where she planned and prepared for 'switching hats' to another entrepreneurial role (e.g., designer to fundraiser).

Likewise, for entrepreneurs that have mainly reactive roles, the following recommendations are offered (again following work by Dumas, 2003 in Shepherd & Haynie 2009a):

- Increase the synergy of roles by linking them together. For example, Steve would link the creative role with a social media role – using passion for photography to take pictures of his baking and post across social media platforms.
- Allow integration of role-set members into all aspects of the venture. For example, Steve & Ava encouraged their employees to partake in all roles of the venture and not specialise in one role (e.g., bread baker).
- Reduce the strength of boundaries by weakening compartmentalisation of roles. For example, having an open plan workplace which allows for maximum integration between employees, customers and for the entrepreneur to be able to experience and feel all elements of the venture operations.

Lastly, it is important for budding entrepreneurs not to envision a certain image of entrepreneurship (often stigmatised within the arts). The entrepreneurial identity is a unique conception internal to the individual and dependant on specific venture activities that, ultimately, the entrepreneur controls. As Frankie, Mark, Mandy and Steve & Ava from this study convey, the venture can be designed in any way and serve purposes beyond commercialisation. Additionally, as Sally, Adam and Amy show the

artist identity can be synergistic with more commercial pursuits. A successful venture can contribute to wider society in ways beyond financial value.

The entrepreneurs in this study displayed a certain amount of rebelliousness towards existing pre-conceived societal notions of what it was to be an entrepreneur. As this created a source of identity conflict, some entrepreneurs reacted by reconceptualising what it meant to run a venture. This took the venture in new and different directions. This insight could be useful for budding arts entrepreneurs. From the outset, if entrepreneurs can understand that the venture journey is unique to them, they could form clear value propositions and strategic directions that are aligned with their personal identity, which may result in a smoother venture journey.

Artists have a finite availability of funds, with Creative Scotland only receiving £51 million in grants-in-aid funding from the Scottish Government - or £9.57 per capita (Dempsey, 2016). Focusing policy and directing funds towards the arts entrepreneur can increase cultural, social and economic output. Most research generally finds positive links between entrepreneurship and economic development (e.g., Wennekers & Thurik 1999; Audretsch et al. 2002). Therefore, entrepreneurship is a vehicle in which artists can reach economic sustainability (Chang & Wyszomirski, 2015).

Current policy could be amended to reflect this opportunity. Using entrepreneurship as a vehicle to develop artists can provide long-term cultural benefit. Artists that are able to recycle initial grants to produce long-term cultural work through sustainable business models will not need to rely on public money for future projects as they will have the resources and means to do this independently. Additionally, they will be able to support other artist projects and create opportunities for others. Steve & Ava, for example, had a 'pass-it-on' model, where other artists and makers could use their business space to develop their own ventures. They would also be able to collaborate in joint projects, which increased business opportunities for other artists and entrepreneurs.

An early observation from this study into the socialisation of cultural workers showed a heavy reliance on informal support networks. Currently, cultural workers in Scotland are supported by the Cultural Enterprise Offices. However, only one case (Frankie) mentioned them as supporting the business. There is a need for policy circles to expand

the reach of the Cultural Enterprise Offices to challenge the ‘homogenised’ public support offerings to meet the uniqueness of the business base, such as artists and cultural workers in various states of venturing. Helping them to recycle economic and cultural value through sustainable and collaborative business models will help see a higher number of arts enterprises reach sustainability without relying on government grants.

8.4 Conclusion

This study has explored the process of entrepreneurial identity change and builds on the growing mound of research that views entrepreneurship as an expression of identity (e.g., Cardon et al. 2009; Fauchart & Gruber 2011). This thesis focuses on three main areas within current entrepreneurial identity research: the different and multi-faceted identity conceptualisations of entrepreneurs (e.g., Cardon et al. 2009; Fauchart & Gruber 2011; Stinchfield et al. 2013; Miller et al. 2011); the way identities are managed and performed (Pratt & Foreman, 2000; Shepherd & Haynie, 2009a), and the process and nature of how entrepreneurial identities change and the mechanisms that guide this (Hoang & Gimeno, 2010; Murnieks et al., 2014). Thus, a more refined understanding of how entrepreneurial identity changes with venture development is presented.

This study shows that disruption to an entrepreneur’s identity creates change. Interestingly, evidence was found that initial venture development can influence and be a cause of identity conflict. It is the response to this disruption that cause entrepreneurs to guide their venture in certain directions. Evidence shows that entrepreneurs either balance conflict and experience passion for new business roles or experience defiance against entrepreneurial roles and realign with their creative identities. This leads to the conceptualisation of a model that shows the nature of entrepreneurial identity change. It is proposed that entrepreneurial identity is in a constant state of disruption, reconciliation and affirmation which drives venture direction.

This thesis concludes with a recommendation for future research. The model presented in this thesis needs to be generalised to other entrepreneurial contexts and, if necessary,

adapted to better understand the dynamics of entrepreneurial identity change. Furthermore, the robustness of this model needs to be tested in relation to other factors that influence identity change.

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Appendix 1: Example Interview Transcripts

Interview 1a: Frankie

Where did the venture start?

It definitely started at Art School that is definitely the grinding part. The venture was my final year project, I guess at that point that was even why I decided to setup as a business. I knew people, like Sally for example, who when I was in fourth year had already started up a business. I guess from that perspective, me still and Uni, seeing someone that was a few years ahead of you, it was like... Oh they are doing it, I can totally do it. I can totally set something up and make it work. Even at that point Sally actually took me more a day in the venture, when I was in fourth year, I actually did a whole day of like business model canvas and figuring out potential cash flows and just understanding all that kind of stuff. Just doing all the planning, and I guess that was even how we became friends, which is strange because we weren't even friends before that, we knew each other but not probably. Then, we did that and went to the pub and have been friends ever since.

Tell me more about yourself and what your company does?

So we connect people with factories and small manufactures across Scotland. Essentially, the mission is just making manufacturing as accessible and as inspiring as it can. But primarily doing that through technology platforms, which is the [venture] website. I am a designer, I design all the stuff. We just re-launched the website actually so the last few weeks has been amazing, I've actually got to design stuff again. Which has been so good.

Back to your roots? 2:22

I haven't been able to do it for so long! So that was so good, and now it is out and people are using it. I guess that is the jist of it. I guess the bits that have been quite interesting to me on the journey is that when I start up, so I guess the other part of starting up. The first thing I did when I was still at Art School was I won a Deutsche Bank award, they got us to do a business plan and it was a pitch for £10,000 and essentially what they said to me was what you are trying to do needs more than £10,000 to setup, so we can't fund you for £10,000 because what you are trying to do is bigger than that. Which was true because the people that were winning it where people that were running a small printing business, and you can see quite tangible first return on that, whereas this is something worse, you are getting a return back is a very long process and a whole different type of business model. So that was very difficult to persuade traditional business services to understand what the hell I was talking about. Most of the Business Gateways and that side of it where like what? I don't get what you are trying to do! I also went to [creative workspace], [creative workspace] gave me the space so I kind off worked there for free, I worked in [creative workspace] for free but in return I got a studio space. I worked there for 6 months. But I initially set it up as a not for profit. But as a company on limited guarantee. So the bit, I couldn't go through this with the accelerator I am on because they just don't understand it,

because there motivation is ‘what is your revenue stream? What is the profit you are going to make?’ I'm like I want to run this economical company and I want to be a successful start-up that is international company that grows, but the profits are going to go back into the company, we are going to invest in the arts. That is what we want to do. No-one gets it!

In Business Gateway they do not understand that you are a not-for-profit? 4:20

Just more the Tec start-up world, so the accelerator I am on know is called [Edinburgh accelerator], and it's part of Google Campus and its full of VC's and Investors and stuff and I guess I fell into it by applying just to get the experience and the mentorship and like what side of it is amazing. But there is this total clash of... they don't understand what I am trying to do. It's like that thing off, you're not making a profit, therefore, you won't be able to scale. We will make profit, but it just means it's not going to go to investors, it's not going to go out to shareholders, and it's going to go back into the business. It's this total... there is not a win it for them.

So you find that there is a vast gap between your ideologies... As a social entrepreneur has that been quite hard for you to get the support that you need? 5:04

I guess that is the bit that has been, I actually went to a talk in Berlin about coming out as a social entrepreneur. It's one of those things that in the Tec start-up world, it's looked down on so much. The second that you say you are a not-for-profit, they just instantly think that you are going to be a tiny scale; you are never going to grow you are not going to have an impact and they don't take you seriously. So I had to keep that part of it really hidden so I could get into those worlds, but at the same time disagreeing with a lot of the stuff that was going on in those worlds. So that's been quite a battle.

Have you found any groups of social entrepreneurs that are more accepting? 6:01

There is a few, like Bethanal Green Venture, are much more supportive and a foundation called Tec for Good are more supportive, and Nominate Trust also sort of get it and actually Y Combinator in the states have just started taking in non-for-profit which is so exciting, like there is hope! If someone like Y Combinator starts taking in not-for-profit it means it's being respected. Which is amazing. But still quite challenging to negotiate.

In your industry, is the idea of a not-for-profit organisation far-fetched? Has there been generally low acceptance of your company? Has it affected your business? 6:56

I guess that side of it to be taken seriously, because I wanted to get into the really good programs to develop the tech side of it, so up in Scotland we don't really have a decent accelerator, there is not a program that is world class. There is this brilliant incubator in Edinburgh called Code Base that I was part of and that's great. That's a very long

term, you have an office there and you're surrounded by the company's but it's very much there for a long time. Whereas in the accelerators, you're in it fast, and Scotland doesn't have one. So that's why I was interested in being in that program, one for mentorship but also to figure out how do I do this? Because I couldn't find anyone else that really got it. Or other people that were doing similar things. Also they were all in London, but in London there are not any that are for not-for-profit so I have to play a card. I guess because we were funded by Creative Scotland, as an arts project to get our first lot of funding in so that they love that we are a not-for-profit so I play the card of being an artist and being an arts organisation to get off the ground as a project and not a business. Then there's this role of being this super entrepreneurial business person to get into this Tec program that I needed to get the Tec part to work. Recently I've actually told both of them what I am about.

That's interesting; you had to play two roles. The first one was the artist, the designer. Is this an image you created at the art school? 8:55

It got to a point where I can't play both these roles anymore. I cannot be two people anymore. It just felt so wrong; it also meant the communications that would come out through the company just felt really conflicted. We were being transparent, but not as transparent as to where we wanted to take the company. So that's been a battle and everyone questions me on it. So part of our audience are artists who never want to be seen as a sell-out but I guess it's really complicated. The reason we setup the company is because we wanted to take a design and make it to a real thing. OK, well in order to do that we need money, so we need to make money so we can run it. So then you get pulled into this business world but actually it was still to make the product, to make the art work - but actually we want to be self-sustaining because art grants, realistically, will not keep coming. So there is some strange balancing moments.

It is interesting that you say you deal a lot with artists or designers, they don't want to be sell-outs. How have you found the interaction with these kind of people as someone trying to run a business? 10:23

I mean everyone is trying to run a business. Artists are all trying to run a business, if you like, everyone has to charge day rates for their work and that side of things. So they are all free-lancers so they get it to that point. But then I guess everyone is always really cautious in where you are going to trip me up or at what point are you going to start charging for this stuff and that is quite difficult I guess. Or just that thing of... well what do you get out of it? At the time, I just want to make this thing because I get to have my product in the world and that is the motivation and that will have a change and that is the bit that is exciting to me, but then are always like are but then are always like are you going to make loads of money out of it and I'm like, well no I am not, but that's the bit people are always suspicious off at times.

What is it that motivates you? 11:27

It's kind of one of those things were you see, when I became a designer, being something that you dream up that people have a useful in the world, and actually be

useful and will make a positive change and I'm being the person that gets to make that. That's such a massive motivation, that is the motivation that we can actually make things that make the world better, that's the Utopian and idealistic way.

Is that the way that you run your company? Is it a creation? Or something you manage? How do you go about viewing your company? 12:11

There are two of us, we do work really well together, Layla runs the operations, and I work out the next part of the designs, figure out what we are doing next and doing lots of research. So that's mainly how it works which is brilliant. Layla makes sure everything gets done, and is out the door on time and that we have all the right relationships in place. And I spend the time figuring out what we do next and what are the next stages.

So what is Layla's role and what is your role? What would they be? 12:44

I guess it's almost like. I'm still the founder and designer. Although founder is a funny word, because you are a founder when you are founding it, but then you found it, so... Owner, person in charge! Yeah and Layla is, if we were doing it in pirate terms it would be Captain and Boatswain... First Mate.

How do you measure the success of your company? For example, if you were a for-profit you would say last year we turned over X. What is a growth measure for you? 13:38

Well number of users, more specifically number of active users. I guess what we have on the site is that there is two types of people. There is people that are just generally kind of interested and what to learn more about manufacturing and they are just as important as the active users. But the active users are the ones that actually click and make contact with the manufacturers. So that is really great for the people that are listed on the site as they are getting more work through the door. Then that leads to collaboration. The second thing we look at is how people make contact, but then how many of leads turn into brilliant projects. They are the core measures that we track.

How often do you update these figures or look at them? 14:33

Every two to three weeks. We keep a constant track. I have it on my phone... It's funny we had this event where he had manufacturers and fabricators speaking at this arts event, but we had 8 people in this room, but the exciting part was they had all these people listed on the website and they would not have met if it wasn't for what we are doing. There was dozens of people coming up and saying... there was this one ceramicist who said all their commissions for the month had come through the venture... that's amazing. Effectively, our site was running his business, we bought in lots of work for him. That's amazing! This worth it. This is totally worth doing when you get those type of things. Like it actually works and it is making a difference.

How do you generate revenue and keep yourselves going? 16:58

We started with a project grant from Creative Scotland, well we have actually had two, we had to do a research project, called the [venture] Tour, and we went round the country in a camper van and filmed everyone. We had a grant last year which gave us a whole year to build the prototype and get the service up and running which has run out. That was amazing because we had a year to build it and get the community behind it.

Timeline of Key Events 18:03

It started before Art School when I had an internship in New York doing furniture making, and at that point I had this realisation of making stuff that is amazing and makes you feel amazing as a person and we didn't get that much hands on making training at Art School so I kind of came back thinking making stuff was amazing. My dissertation was on how making stuff was great and kind of came up with the ideas for the venture at that point. When I was coming back from the States I was sketching in my notebook: is there still manufacturing in Scotland? And then looked at industrial states and started knocking on doors basically to see if there was anything left and there was which was great. Then, during that final year, I entered the Deutsche Bank, and because I was doing that I knew I needed business advice, and Sally was like I can help, I think it was on Twitter even.

Going back to your idea when you were in New York, you are an intern and doing something different, are you learning new skills? How is this influencing yourself? 19:25

It was totally amazing, that summer was the best. I guess I had been to Philadelphia the year before for my exchange and I had met the guy I was going to be working for there. He had said do you want an internship? So the combination of spending time in New York and it was a very romanticised idea and just getting to work with your hands every day in this big warehouse in Brooklyn which was such a good experience. Every day I was learning how to make stuff with my hands, and drilling bits of cork and it was also that point of that we made this chair from sketch right through to delivering to the customer and that whole process of sourcing materials, and seeing it go from this raw thing and then seeing the person we were delivering it to and their experience and that idea of seeing something you have an idea of being a real thing in the world is amazing, that bit is why I became a designer. I had that for the first time there.

What was it that inspired you to come up with the idea in New York? Was it the people you were working with? Was it a particular individual? Or was it personal to you? 20:46

It was the guy I was working for, Dan, so Dan... Everyone calls him Cork Man Dan, essentially he was running his own craft business and he basically taught me how to make stuff and what it means to... he gave me this book 'the Craftsman' by Richard Senate, and that became the fundamentals for my dissertations, he pulled it out and said you should read this. Then I read and thought it was amazing. It was a massive

influence I guess and also because Brooklyn, Williamsburg was full of makers and workshops before it got to hipster. The environment we working in was above a massive print studio. I was surrounded by it. Coming home, there wasn't this in Glasgow so that was part of it.

Did you find, that going to New York and working with Dan, that it transitioned you from a designer at the Art School to someone that thought I could create something - you mentioned craft entrepreneur - is this where you got your inspiration to run your own business? 22:31

I think Americans are really good with getting on with shit. I really respect it, they kind of whenever they have this thing of 'just go and do it' they have this strange confidence that I really needed at that point because I had just finished third year and I hadn't found my confidence or found the thing that I was really excited about or into for my work. I mean I could do the work at Art School but I hadn't found that bit that was missing. I think understanding craft and making was that bit that I had been looking for. I guess his work is also in a lot of places and is quite influential. But I guess the reality of that is two or three of them working away in a workshop and actually knowing amazing things can happen with a tiny team is also quite a nice... this is how it works!

Before you went to New York and by the time you came back do you feel your ideas had changed and how you looked upon the skills you learned at the Art School?

I think before then I would have just gone to London and got an agency job. But then I thought, no I really want to do this. It was a really nice transition. I would be really shit if I had an agency Job.

What happened next? 24:12

I came back and I guess the course was a massive influence on that because fourth year you have four projects. One is self-initiated, so when you start fourth year you are aware that you are going to have to find a project that is just what you want to do. Then there is a competition project, so Keir had taken me down to the workshop there about the Deutsche Bank award, so that was one side of it. So they were talking about what it was and I thought that would make sense if I could find a thing for that and I knew I had to develop something for the self-initiate. I was reading a lot for my dissertation about this whole area and what local manufacturing meant and I was doing a lot of interviewing and questions around that at the same time and those ideas started to form. Actually, I chatted to Noah, who is a tutor at the Art School, actually is his... he defined at that point what [the venture] was at that point. I think my broad idea, the first moment, oh a network of some sort for making or manufacturing but more in a social network way, not very defined. I remember just having a coffee really on in the year, it needs to be something really simple, that is really useful, like a directory. Something that you can use to find these people really fast, that would be so useful. That has kind of stuck I guess and developed afterwards.

You have mentioned two people when you were in the fourth year of Art School, Keir and this Noah... and then Sally. These people inspired you, was there anyone else like a group of people or was it just these people?

Individuals. I mean saying that, the way he worked as like a studio in product design throughout the year, I mean even Layla who works for me know she already completely understood the project and where it came from, I guess that whole thing of on-going dialogue with people in the studio helps form your ideas. Part of the venture now comes from all the people that I chatted to that year.

You mention Neil and Sally, where you learning from this people because they had already done it? 27:07

Neil was involved in Central Station, which still runs, which is an arts web platform, an earlier one and I asked him about it because I knew he knew about digital networks. So that's why I asked him about his opinion. He is still on my advisory board.

What happened during fourth year?

I guess a few things happened, like I entered Deutsche Bank, Keir also entered Deutsche Bank, which was nice, with her company. The whole year both of use would just discuss what we were doing and like figure out how we would develop it and because there was another person kind of in the same boat that was really nice because we could just chat about it and see what she was doing as well which is nice. Then we graduated I guess!

At Deutsche Bank were you developing your idea? 28:18

Deutsche bank I was developing a business plan. I didn't win the grant, but I got to the final. That process of going through, what it could be and how I would make it as a business was just the most, I left Deutsche Bank with this (Business Plan) which is essentially how I could start a business which I never thought I would leave Art School with but it is just the most useful thing. I guess because of this it is quite simple stuff.

So you developed your skills and idea during this time at Deutsche Bank, was there people there that were involved, was there a community, was one particular person? Did they give you time and resources? 29:45

Yeah it was more just the reason to do it like it was a £10,000 prize! There was a motivation to get that prize. There was two stages, like one stage where you got an adviser for a day to just talk threw stuff, it was fine... I guess what I did, because Deutsche Bank was a competition I essentially persuaded my teachers that that could be my competition brief for my final year work, so that become my studio work. So I had three months just to work on the concept, and to test it out and to run with it and develop it. Which was great because it meant that my art school tutors could then see my presentations and stuff because it was my art school project so it was quite well developed by the time I got to the final stage.

What happened next? 30:50

So I guess I didn't get the grant, but the process of doing the presentation and making the initial contacts to start it, doing the research I made a lot of contacts in Glasgow that were interested in the idea. I guess, because I had asked some many questions and spoken to so many people they were like yeah I can totally use this, oh there is a market! I can go and do it and I was hooked into the concept. To be honest I was really determined, the idea got into my brain and it was mental actually! I graduated and there was no other, I didn't make a decision this was what I was going to do. There was no other alternative.

You were very self-determined, what was it that appealed to you to do it on your own, did you want to be independent, did you want to achieve? What drove you? 32:01

I think I just knew that by the time I got to the degree show, I just knew that was what I was going to do. Even by the time I had done the Pitch to Deutsche Bank I knew that if I got Deutsche Bank or not I would make this. It is what I was going to do.

There was a lot of passion there, was there any other reasons? You said you could go work in an agency, anyone with a good degree at the art school could get a good job?

I just knew that I didn't want to work for other people, I had done freelance work on the side when I was at art school I guess I knew I wanted to stay in Glasgow and there is not many agencies in Glasgow. There is more now, but at the time there wasn't. I guess one of the agencies would be working for Sally and I don't want to work for Sally I want to do my own projects! That was a lot of it, knowing I didn't want to work for someone else.

What happened after Deutsche Bank?

So Deutsche Bank, I didn't get it, then the degree show happened and during the process I met Richard who was starting up [creative workspace] at the same time, so when I left I went and took a desk in [creative workspace], who are based now in [West Glasgow], but where at the [arts gallery]. They are a digital fabrication workshop and I guess because they were setting up they gave me a space, It was amazing actually, I spend six months between graduation, well there was 6 months were I basically applied for every single fund in Scotland to do with arts, technology, business, design, starting-up, any fund I would have applied for... I didn't get any of them. It was a proper 6 months of staking up the rejection letters.

How did that make you feel? 34:26

It was fine for the first few months, I guess the biggest frustration was I wasn't ticking a lot of the boxes so a lot of them would come back to me saying, the best, I guess I

didn't really know what I was doing, I was just applying for all these grants and it was quite exciting because all these people who were in like bigger organisations now when you're a student you just don't think you are going to talk to those organisations and they are out on your own and you are in these meetings with these important people and that was quite exciting. Then the more you get into it the more you feel that a lot of these support organisations are full of shit. And I got frustrated about it.

So you felt these support networks weren't helping you? 35:17

Yeah, or they wouldn't help me unless I fitted into their boxes, that's the biggest difficulty I have had. Because it comes from an artistic design background and so I can face this as an arts organisation it is about technology and design and we want to be a business that wants to generate revenue but we are not for profit and because we are all those things we don't fit into anyone's box. So the best one, another meeting where they just turned down an application for start-up funding, for an innovation fund, they said what you are doing is very innovative but it is not the right type of innovation we are looking for. How can you decide what innovation people have to do at the moment? That makes no sense.

So at this time there was a lot of rejection, did this influence how determined and passionate you were? 36:23

So for 6 months, and because I had just graduated I was skint. I was just living off credit cards and it was bad. It got to December and it was a friend's 30th birthday party in Edinburgh and remember scraping together a tenner to get the train to her birthday party. I was so worn down, I had just had another rejection that day, it got to the point where my mum was like can you please go get a job. Look at the signs, it's not going to happen you should give up! The next day everyone was sitting on the sofa the next day she basically said I didn't think you would come and I remember bursting into tears and her and James where you need to give it up, get a part time job and figure out how you can do it on the side. Look its time you need to close down the idea. I just rested over Christmas, ate loads and slept. I felt like I woke up in January and thought NOPE! I am still going to do it.

Do you feel you came out of that break more passionate and more determined? 37:54

More passionate, more determined... but also more realistic. So, I was going to get part time work. I went and got a part-time work and did some free-lance work. I went and spoke to James who at that point was running, [tech incubator]. I'm clearly not going to make funding so I can't higher developers straight away, so how to make a basic thing to make myself. He said just do it as a blog, just start proving there's a market, go out to manufacturers and interview them, take photographs, buy a decent camera, if you start blogging about it and building up a decent audience then at least you can prove that there is a market and build it from there. That's what I did but then that very quickly, I went and visited two and did these blog posts and then very quickly decided I was going to do a whole tour around Scotland. I guess that was the bit, flipped to

here is my concept and here are my wire frames and I want to build a website. Ok let's start with a blog I can do in my spare time and then that can build it to what I want to be later on. That was an understanding that I needed to be sustainable to set it up. But then in that process after doing that blog I basically tweeted out a photo of me drawing out a map of being we are going to do a tour of these manufacturers and it got picked up by Sync magazine or sore the tweet. There was an article that said Frankie Scott was going to travel round Scotland and visit all these manufacturers, at this point I was like Shit! Now it's out there that I am going to do this thing, so I had to get together the money to do a 3 month trip around Scotland, but that also worked. It was long process I suppose.

So it snowballed. How did that progress the business? How did that shape you? How were you feeling during this time? 40:37

That time was the best time. It was just amazing. I guess two things happened. Samantha, who the girl who was in a year, I was like I'm going to do a trip around Scotland. I can't drive do you want to come? She was like yeah! By that point I had another person and also then people got the idea way more. People got that we were doing a road trip to visit manufacturers, they didn't understand that we were creating a digital platform to connect manufacturers with designers, that's like a thing people didn't understand but road trip people get it straight. So it was really easy to talk to art funders at that point because it was a project not a business, they got it, and we got money! It was really simple.

So you taped back into the artist and moved away from the business side? 41:24

Yep... we did a residency program, and we had 100 people apply to come in the Van which was good. We met these film guys and they taught us how to film and it just was total, one thing led to another and another and it just happened. It was a good few months.

Obviously you were excited... were there key people that were involved in this time?

So Samantha had left and had got a studio at Summer Hall, sharing with a girl called Jelly, who [works for] Creative Edinburgh, I basically walked into that room to meet Savannah one day and said something like, should we try Creative Scotland again, and she said no they are never going to give use money, we shouldn't, we have tried so many times and they keep saying no. Jelly was like, I know what you are doing, and the women you need to speak to is Cynthia who has now left. But she is involved in this stuff, she would get on board with this project. You need to speak to her, and she gave us her email address. Then, within a week we were in a meeting with, the other thing was we were already doing this, just before we left, because we got sponsorship from the ferry companies and stuff but then we just needed money to cover fuel and costs for us and finishing off paying off the camera equipment and within a week we were in this meeting with people, and it was the end of the financial year and they had a pot of money they needed to get rid of the week we were there, and they were like

here you go, we love it, go and run the project. I remember being, after that meeting when they said yes, I remember Ron who was someone else I had met and was an amazing mentor, phoning her and screaming and crying, just screaming and crying on the phone because it had felt like it had been like a whole 9 months just trying to get off the ground for ages and eventually it was just this one person who said yes. Now you know it can work. It was pretty good.

So what happened after the road trip? 43:53

So the road trip, there was three of us on the road, so myself Samantha and a photographer called Rory. We were on the road for 3 months. It was mental, totally amazing, but exhausting. So when we got back in October we crash landed. I guess we had been told, before we had left Creative Scotland had said, go off and use this money to do this tour, when you get back we will also give you the money so you can build what you are making all these films. So that was great, we came back in October and essentially we had budgeted to get back in October and get another chunk of money in so that we could start building, then in November and it was out by April. We got back in October, we went into this meeting and they were like yes totally get it. Yes what you are doing is amazing. I had spoken at a conference they had been at and they were very pleased with it. But then, at that time Creative Scotland were going through all these changes in their structure, and their head top person had just been fired and it was all public. So that was all shifting which means all the funding streams were shifting which essentially meant our proposal that went in in October didn't get approved and the money didn't come through until next April. I remember in October it was horrible. A good 6/7 month period.

What were you doing during that time? 45:34

Just waiting, it was torture. Because, what was so difficult about it was that whenever we asked them they couldn't just say yes. They said to us in October you are going to get this money in and so it was like OK, we thought it would be within a week or within a month at least. Then it got to mid-November and we hadn't had the in writing conversation and we were like hey have you got the in writing confirmation yet, when will the money come in. It was - we will know next week, we will know next week, we will know next week. That went on from November to April when it was finally in. It was crazy, I felt like I couldn't do anything else because. If I did something else I would have to leave if the money came in the next week. I was totally trapped; I couldn't go and get another job because I technically had this massive commission coming in.

What were you doing, was the business just completely on hold? 46:41

Technically we did go out of business, like technically. My accountant sorted that. We were kind of... Samantha went and got another job, because she is sensible, but I was like NO! It is going to be fine, it is going to come in. She was like I don't believe it is coming in so she left and got another Job which meant she couldn't come back, so I lost one of my guys. The developers I was going to work with were put in a situation

where they were like, Fee we were told this project was starting in January it is now March and you still haven't got the stuff in, how can we trust you? I was like, I think it should be here too. They kind of stayed, but it was difficult to get them to stay, our developers - the developers that were going to come on board for the free-lance project, was supposed to be in January but then it kept getting delayed, delayed, delayed so they were all put in a bad situation.

Did you have to learn to negotiate with these? Were you developing skills on how to manage? 47:53

Yeah, I think again developing resilience was really tricky time. I mean I was running on no money, I can't get any jobs because this might come in. It was really hard. So eventually I just started doing freelance work, I put a panic email to Glasgow Design Community - I am skint I haven't been paid for four months has anyone got any work I can do.

Did you go back to the design work out of necessity?

Yep, and I did a bunch of freelance work to keep it going, but it was still like. Also what was tricky about it was all these manufacturers we had met on tour we had told them that this platform was coming out in April and it was getting to march and we hadn't even started to build it. So I was doing everything I could to keep it up to date and I was still trying to do the design so it was ready from the word go, but I was so not motivated.

Why do you think that was? 49:05

Why I was not motivated? I think it was the combination of exhaustion, because I had been up for 9 months... and it was a crash landing.

Did you feel you lost control?

Because none of it was in my control at that point because all the bits that needed to happen actually everything that I was doing was stuff that I could do so like I was still making sure to do the design work I needed to do so it was ready for the start of the project but then all the films needed edited and I am not a film editor, so another team were doing that and I couldn't pay them so it wasn't happening until later on, like the development work I couldn't post because it was out of my control. The money was coming in from another source and they were being ridiculous so that was outwit my control. Samantha left, who was the only other person who was in it with me, it was just really horrible. It was one of those things were you just feel really isolated and I was still in Edinburgh, before I was always in Glasgow and felt surrounded by other people and then I had gone back to Edinburgh because the rest of the team were in Edinburgh, but then it was like weird thing but I am not playing them they are not in my team, I wasn't playing. So I was by myself in this city that I sort of hated so it was like a really horrible experience.

When you were developing the project did you feel like you had to have the control? 50:35

Yeah, to a point. I don't think control is the right word. Because now with Layla, I hand over lots of control, just I don't mind what it looks like just run along and do it. But there is that moment, I guess that's why I don't want investors and shareholders and being independent. I never want to be in that situation where I have to wait on a funder to live or die, I don't ever want to be in that situation ever again. That was such a good lesson, but the most horrible, horrible feeling, just to know actually to pull this thing off you are reliant on a larger organisation giving you money and they are not very reliable and it's really horrible. I just don't ever want to, I guess that is now what drives me. To figure out revenue streams, well if we fail it's because we didn't figure out a decent business model and we don't have enough fans because we don't have enough people to pay us to help make the stuff. Which is what proves that you are worth it. Because your customers want to invest money in you rather than a bigger organisation.

What happened when the Creative Scotland money came in? 52:01

It was so good, I went out for the biggest meal! Honestly, I had this, I knew the day it was going to come in. They gave me this conformation letter that it was going to be there in five days. I was still skint, but at that point I said to the developers it is going to be there in five days. It is all going to be fine. We started work straight away, I had been waiting for so long to just get in and get working on it. We just got in straight away and just got into work which is amazing.

So the developers, they were happy to work for you as soon as you got confirmation, even though you had kept them waiting? How did you manage to maintain these relationships? 52:48

A lot of enthusiasm that was kind of it! I just sold them on the idea and I was still really passionate about it. That was one of the main things that they were pulled in for. Working on a project that was a bit different and people were passionate about it. And the fact we had that grant meant I could pay them a normal wage, which meant that I was a good client I guess!

So the grant comes in, what happens?

We spent three months building it. It was the best three months, so good.

What were you doing whilst you built it, how did you feel? 53:38

At that point the studio was covered in sketches and covered in, it was amazing we were starting to create all this stuff we wanted to make and I mean there was some parts that were really tricky, like there is a lot of this project that I almost forget that I have not done most of it ever before. There was my main developer, my kind of boat, I guess, she was doing a lot of SEO and content and database stuff. Then there was a front end developer who I actually had to bring in half way through and a few people

doing illustrations or writing stuff for me. There was quite a big team, lots of people coming in and out of the office. I had never really run a team, or even run a project of that size. The whole thing was a total learning curve. How did I do that? I had never had my own office before. I was like shit, what do I do with that? The whole thing was this totally different thing, it was amazing that it was actually happening, like I had felt if it had started.

Did anyone help you during this learning process, whilst learning how to be a manager?

Kind of, James had always been really helpful. I guess his mentoring and he was really keen for me to get it out. Also during the time I was waiting for the grant he had always been a massive support and was like just keep hanging in there, it's going to be fine. I guess that was the main kind of person. There was a lot of just figuring it out, a lot of looking up on the internet.

You learned yourself? 55:24

I definitely fucked up quite a lot of stuff in that process. There were a few moments that I guess were quite difficult, that role of being the founder, CEO figure and the lead designer. In a big project like that, it can get really difficult.

You were doing two roles at the same time?

That can get really tricky, and the fact that I was also managing the film guys who would be editing a film, and they would send me over a film and want it reviewed straight away so they could get onto the next one. But at the same time I had a developer who is waiting for me to finish making sure the buttons or layout was correct, he was waiting for that, it was almost like I didn't leave the studio!

Did you find any conflict between these roles?

Yep, more time management if anything else. I always want to design over doing admin.

Did it stretch you, or were you happy to fulfil these roles? Or was it uncomfortable? Did the designer come more easily because you are an art student? Was the manager a bit more novel? How did they interplay? 56:18

There was a few moments to do with conversations with my developer. I knew that technically if I wasn't the boss would have been so much easier. Things to do with my opinion as a designer perspective and him saying from an entrepreneurial perspective that doesn't work or that's really difficult to build. Well no it should look like this! I guess from not just the designer but also the person that is in charge of the whole project, effectively I would always win. Or he wouldn't, effectively it was quite tricky, he would get stubborn about it and that was really hard. That combined with, there got to point in that process where he was like for fucks sake who is this young girl telling

me what to do, he is this classic older web developer. It was one of those things that was definitely a tension - 'I've run a business for years you don't know what you are doing!' but, this is what we are doing.

So there this guy who doesn't accept you as a competent manager? 57:47

I guess it was more to do with, he has strong opinions, but they weren't necessarily opinions that were... for example he would have opinions about how a web site should work. I had to explain that the audience for this website was not financeable or people who understand the web necessarily, like manufacturers and artist who are a totally different audience. So we were sorting out functionalities that I just had to push to make sure happened. There was some stuff like that we only just got out, like having a location based map. That's really important people really love seeing where this stuff is in relation to them, that's feedback we get all the time and it wasn't even coming from me it was coming from our users. He was I just don't think it is valid, well it is valid and we need to build it, and he just would not build it in time. So we didn't get it built for the first launch, because he was stubborn and tricky.

That didn't deter you from the way you were going about things? That he didn't approve of your ways? 58:52

I sort of tried, I kind of worked around ways that. I wasn't having that problem with anyone else. So I kind of came to the conclusion that he was quite a difficult person to work with. So I just figured out ways to speak his language. I didn't need his acceptance, I just needed him to get on with the work.

So this was 3 months, then launch?

That was amazing, it was a combination of amazing, exhaustion and like relief that we had finally got this thing that I had had since Art School that it was finally out there.

So how long ago to launch?

That was a year ago.

How long did the launch period go for? 59:53

We just fully went to live and to see what it would do. Like we were just going to use, we had a physical plan, these 12 months from January to January here is everything we are going to do. But actually because that all got moved down by a few months. By the time we launched it was just like. I just didn't know what to do next! It sounds a bit silly.

You finished the design, you click a button and it is launched. What now? 60:29

We had a plan, we will collect the data we need and we will make the next version because we will know how people are using it then we will be able to develop revenue

streams. That was the plan. But, we launched and I was like SHIT! This thing is out there. It is almost this thing where I wanted to give it a breathing space. Like I wanted to see if it would work. We could have gone straight into loads of marketing and all the stuff.

After you launched you didn't do any marketing to encourage it. How did the people you wanted to visit know about it? 61:08

We already had a good following, so when it launched people were like hurrah! You've made it, so that worked.

So how long was this launch period where you decided not to anything?

It was June or July, I can't remember. Then, to be honest, we went back on the road, to continue building up the listing because that's the market place. We went back on the road and filmed for one week every month. Which was a good distraction, just being out there and filming. Because figuring out how the system would work was quite a big chunk of work. How do we coordinate these new listings? What does that look like and how does that feel.

The next thing was the day to day running's keeping it going and running it. Was this a transition from when you created, what did you have to do, did you learn new skills, how did you personally develop as a business owner? 62:25
I guess, like running stuff day to day is so different.

Did you switch to your manager role?

I was. But then I hired Layla. I hired her a bit later on actually. After we went back on the road, the [tech accelerator] came up, which is an accelerator, so like the opportunity for that came up. I pitched for that in August and then it came off, meant by September I was in London and at this accelerator. Which was a full other world.

You went to another accelerator?

Yep. They did this minicamp, if you like in Edinburgh over the summer and I entered it because well we just launched like others go and see, I guess I was looking at it realistically. Creative Scotland are not going to look at us again maybe. We need to figure out how to become a good Tec business so I need to be in a business accelerator. That was the first one that I knew that was coming up that was anywhere close. I entered on the off chance and then I got through into their final. Which was funny because it was a total accident. I just did it. Then all of sudden I'm in England and pitching to all these people.

This was why you were in the accelerator in London? What were you doing there? 63:55

Pitching...

To customers?

To investors.

Who were the key people in this accelerator?

So Carl and Rachel, who run [London accelerator]. They run the program. That's my trickiest relationship I think, because that is where the tension is, I think until that point I got away with the not-for-profit, artist Tec company thing. I kind of got away with it because we are just building this stuff, yeah I kind of got away with it, but that was the point where I just started to get gut feelings of this doesn't feel right. But I just kept going, because I felt I should be doing it.

What do you mean by it didn't feel right? 64:53

It started because I walked into this pitch and it was the week of the Scottish Referendum and I had a sticker on my laptop and I was asked to remove it because it wouldn't look good for this London audience. That moment, where I was just like, oh shit, I am so out of my depth! Like this is a world I should not be existing in. People aren't going to get me. There was proper City of London Bankers and Tec people and I walk in there as this Left Wing Blue Haired Designer and said Hi, I'm running this thing. But what was weird was they actually loved it and I got into this program and they invested!

So there is something quite interesting there. You walk in and feel like you don't belong... and they loved it so there was an acceptance there. How did you feel when you first walked in to your pitch and they found out they were accepting? 66:14

There is two sides to it, that whole culture. Whenever I am in that environment, at one of these pitches the room is full of like men in suits basically. But all these other start-ups are bro's. Just these bro programmers and like people that talk loads of shit about business models and just pitch you all the time. This is why we are amazing! We were in this magazine last year. Just super living on this Silicon Valley buzz, and it's just I don't think it's. I lot of people where starting this because they saw a market opportunity, or they saw an opportunity to make money so everything they were building was born out of this vision or opportunity to make money. For me, money has never been the motivation. Having money so you create things and do things is so important, and paying everyone fairly is also equally as important. Making billions of dollars, not the motivation. I couldn't care less quite honestly.

So if you made a billion dollars, you would invest it back into the business and still be this blue haired left wing person?

Yeah, if I made that much money I would be. I would probably still earn the same amount during, I don't see myself changing that. That's the bit that felt so out of place at the time. But then I got into the program which is this academy. But then again there is this funny two sided stuff. In terms of a learning program. It was amazing I had this incredible pull of mentors.

Can you tell me a bit more about these people? 68:02

So, the people who run the program. Rachel and Carl, they are so funny. A lot of people that run start-up stuff they are missing a little bit of human if that makes sense. They are lovely and they mean really well, but there are certain things, like I remember this question they asked me, it was really late at night when I got into the program, I had got in but they were like we need to know if you want this or not. They laid it out for me. Do you want to scale this? Do you want this to exist all over the world? Or do you want to be a small thing that exists in Glasgow. When someone puts those two together on the table, if I am honest yeah I do want this to be a thing that exists and adds value to people in communities all over the world. I don't just want to be this small thing that just exists in Glasgow. But now I have come to this conclusion that I don't need to be a for-profit Tech start-up to get to this other place. But in their minds you do, and you are a failure if you are not motivated by that.

These people on the program, they are supposed to be your advisors, they were disapproving of your direction? Are they still advisors? 69:28

Mainly because I have completely chickened out of telling them. Like today I read these email from them saying can you tell us make a million dollars basically. What is the date you know your revenue you will be turning over a million. I just sent them an update email about all the product updates we were doing over the next quarter and what the next set of revenue streams were going to be. Stuff that I think is really important, knowing your uses, understanding how the product is being used, why it is valuable and showing here is the revenue streams and here is what they are going to make. They said we don't give a shit, at what point are you going to make this much money.

They want to know when you are going to make this much money - in profit? Or just turnover?

They just said 'when are you going to make million?'

And they are investors?

They have invested yeah, which is troublesome because I just feel I should give the money back and be done with it. But the network is amazing. So it is tricky.

Can you tell me more about this network? 70:36

Yep, the network is basically the people I get to speak to, I have got a skype with the head of operations at Brooks Box, which is a company, and you know all this successful companies, that if I wanted to speak at someone who is the head Skype, I could make that connection through this network. If I want to speak to someone, even like designers that are really good at this stuff, like I can find them and use them and speak to them and that is amazing. Which is why I am still there because that advice is great. But it is tricky. If I am clear, I am clear to me, I am never going to be what this people want me to be. They invested because they expect to get money back out of it. But at the time, we did it as a convertible note because they now that the company is a not-for-profit.

Are they looking for a monetary return on their investment? 71:32

Supposedly. Yep. But technically, the thing that is really ridiculous about it is they invested for 3% of the company, but you cannot get 3% of our company because it is a not-for-profit. So there are no shareholders. Everything is the value of a pound. So legally, it is messy. But don't worry I will get out of it. Essentially, the worst case scenario, they invested £15,000, so at some point next year I need to make £15,000 and pay them back.

Is that a term? 72:16

That is a term, somewhere, but it is a longer period.

Did they invest under the impression you were going to change to a for-profit company?

Yep. I just didn't objectively tell them, I was quite naughty, I didn't say at the time I will never become a for-profit. At the time I was really confused. Basically I was faced with this, you become a for-profit and it means you can have a thing that is successful and goes all over the world. Or you stay a not-for-profit and you stay small. You continue to be an arts organisation. Recently, I have realized that I can still be a not-for-profit and be on this side of the table.

(Laughter between interviewee and interviewer)...

Because they have a lot of experience and do mentor some really successful companies then I just took their word for it and thought OK, they are saying I would never be able to scale it as a not-for-profit so I thought I had to be a for-profit, so I tried to make that transition in my head, but I just couldn't do it. I got into that program last summer, and I still haven't been able to make the transition, I just accept that I can't do it.

So you were faced with conflict? But you stuck to your guns? 73:52

Yep.

When did you hire Layla?

When I got that investment, I knew I wanted to hire someone, and I knew I needed to hire someone to do the investment.

So you could go back more to the design? 74:11

Yep, and not the day-to-day. They suddenly put £15,000 on the table. And I was like person! That hires a person! Because initially they asked if they could take 2% because there deals are normally 3% for no money, but you are in the program, which is worth a lot. Or 5% for £15,000, or 7% for more. I said 3% for nothing, that's one of the questions they asked, why don't you want the money? Realistically, because I don't know I can become what you want me to become, so it is safer not to take any money. But then, we can do 3% for £15,000, and access so all this network. I guess my brain was like... and there was another part of me that wanted to prove I could. A lot of people in the Edinburgh Tec scene, there is a little competitive side in there. I had seen so many bullshitting little bro's who just get up there and talk about their app or business. I guess there was a part of me that wanted to go I am just as good as you at this. I can be in this too.

Coming to that whole conclusion, and realizing you can be really successful and run an amazing company and still be not-for-profit, that has only in a weird sense... I have only become confident enough in that because of other people doing it on the internet. Like looking at other companies on the internet, and watching tons of Ted talks and stuff. I feel like oh it's OK!

Examples, so you know these people, or is a community? 77:35

Not really I guess that is the next step, to interact with people I really respect, the way they run their businesses. I guess I have been they are doing it and they are really happy doing it the way they want to do it.

If you could describe who Frankie is, the business person, in a couple of sentences, what would it be?

Enthusiastic and passionate are definitely up there. I guess quite strong-willed. Maybe verging upon stubborn at times. I guess slightly idealistic or naive and Utopian. That definitely comes across in the way I want to run the business. In that sense of, people say well you can't do that and well why not? Lots of stuff. There's even things we want to implement in the next version actually direct revenue streams and we had a discussion about it yesterday. Well you should really be putting stuff that is for revenue, higher up at the top of the page because you want to get the clicks and I was like... but it will make the service not so good so we are going to put it lower down the bottom. I need to be realistic, you need to do and not do so. I still have that naive optimism.

How important are your social groups and peers, people you socialise with important to you both within a work context and outside a work context? 82:27

Like the most important. Like that's the most important thing, my advisory group are also some of my best friends, and have become my best friends because of that, in fact most of my best friends who I hang out with. I guess in a sad way; I have met through the venture or like friends with people I meet in that context. They also mainly run their own businesses as well so there is definitely that element to it. There is also, people still enjoy getting pissed in the pub and chatting about stuff and I guess that is always the core. I think it is funny, I feel like I know a lot of people because of that thing.

What part do these groups of people play in defining who you are and who your business is? 83:19

A lot of it is support, peer support stuff. Even with people like Sally and Richard and stuff, so much of that, it's funny because [tech incubator] had it, founders anonymous, you had this meeting every month where everyone just off all this shit they had been trying to put up with all month and know, at [tech incubator] that was amazing because it was people that had been running credible business for years and years and years and I really respect that they are way older than me, but to hear them saying, in a circular room in this anonymous and they have the same problems I was having that month and you would be it's OK! I am not totally screwing this up it is totally fine. On the more social side, it's just having fun being with like-minded people and knowing everyone is sort of in the same situation. I like spurring people on, it's good.

Thinking about one on one relationships, you had mentioned some people you considered mentors, what part do these people have in defining who you are and who your business is? How does it differ from this groups you just mentioned? 84:33

I guess there are two or three core mentors. The two main mentors are James, who is very much like the Tec side, I explain it as coming out to him as like James, he has seen me struggle with which side of the coin is this for-profit/not-for-profit thing do I sit on for ages and I had to just be really straight with him, I said I know you don't want to hear but this is what I am and this is what has to happen and it was one of these things where he was really sad, like he was really upset about it but said I get it and he is still being a mentor. It is funny because he was the person I constantly chatted to about how do I scale? What do you think of this revenue stream? Or this is what is happening with our User Growth. It's funny because his perception changed slightly because of it. The other side, my other mentor, Riley, who is totally amazing, she very much comes from an arts production side of things but has run [arts organisation], and run arts projects across Scotland and like really gets the human side of it and gets the value side of it. It's such a rock for that sort of conversation. Also supporting us and trying to make stiff happen, like she just understands how to do that. Even stuff like that, I went to see a dance show with her last night, which is totally unrelated.

When you started your business did you prefer to work on your own or were you seeking help and guidance? 86:26

When I started, it was all about being in an environment with other people. Being in [creative workspace] was great because I sat next to Ron who was also starting a business like that was amazing. We would just bounce ideas of each other and the same being in a studio, like an Art School where you just bounce ideas of each other. Like now, when I chose this office, I was offered space in group offices with other companies, I need my own space. I guess it focused on wanting to do really well like you get to a stage when people ask you to do shit all the time and it detracts when you are trying to get things done.

Who would you put the success of the business down too? 87:17

Other people, I guess it's not one person. But there is certain people at certain times who have been the reason that has worked. The tour worked because of Samantha driving, I will literally drive that. The day to day running now, if we didn't have Layla, who just makes sure everything gets out the door on time. I guess different people have played different roles.

How much of the success would you put down to yourself?

I think the determination part comes from me, like there have been two big dips it feels like, even in the last few years, in pushing this from the context it is to now. You could have easily dropped out after the first massive dip, and after the second one. I think I only stuck with it because, I thought if I didn't stick it then no-one would stick it through. But then, I couldn't stick it through if I didn't have support!

How important is the success you have achieved to you? 89:00

Pretty big, I can't see myself doing anything else. It is a combination of importance and fear. I have to keep this going now because it is what I love doing. If I don't keep this going I don't know what I will do. So that kind of thing. I think it is funny, when you are running something you see what you want it to be 4 steps ahead of where it is at. At the moment, this next year is our real make or break for the company, we need to be self-sustaining have our own revenue stream and no arts funding what's so ever, equally not relying on investment. If we can manage that and that can happen in the next year, that will be the point that I will be like we have achieved it. At the moment it is there, the service is there but the bits that there is one final chunk. I want to get to the point, that's the next thing.

Interview 1b: Frankie

Talking about [the venture] Birmingham... 0:11

Yes, this was [the venture] Birmingham, there is Bristol starting up, and there is Istanbul starting. So that is really exciting. It is quite a long-term, in terms of bringing in revenue. But is exciting in terms of the project.

I have noticed on the website that Birmingham has already started? Was that the first one? 0:33

Yeah, with them. It started when they got in touch and said they were going to do this, I was consulting with them, on how to do it. I thought they were going to do something quite different. Then actually at the end of their project they ended up building something that was very similar, but a shit version of what we do. I said, why didn't you say this? I could have just used what we do already. It actually makes sense for them to do what we already do. So I guess that was a bit of a learning process. Other people were also getting in touch and wanting a similar thing. So it made sense to make that available. For me it was quite a long journey, with stuff that didn't work. There was lots of stuff that has not worked along the way. But, at the end of the day, it is up-and-running, which is good.

Has that basically been your time for the last period? 1:56

Yeah, up to around October, with the intention it would be all up-and-running by Christmas, but it didn't launch until last month. So delivering all the software took forever.

So are these franchises? Or how does it work? 2:07

It is interesting, I was at my lawyers yesterday and trying to find the legal documents to kind of pull it together... We discussed franchise versus license. It is a license, but then it is only because the lawyer said it was a franchise and I said it is not because I feel like franchising requires us to do a lot of the fundraising and all their marketing and really handhold and have a lot of control. I actually like that other regions make it a bit different depending on what the region needs.

So with the license, do they get to use [the venture] brand? Do they get access to you? Is that the main thing? 3:20

Yeah, that is the main thing. Also, we have built the back-end, so the software and admin system we use. We have built that now. Before, it was use-able but it was use-able to me that understands it wasn't perfect to use. We really put a lot of effort in to make it really simple. So that if someone is logging in from another region then it will be a nice experience. But that took ages to do.

Have you been continuing to grow your Scottish base? 3:54

Yes, we have been trying, we have a few good grants coming in and we are trying to... we are trying to do 6 or 7 a month. But we are doing 4 a month - which isn't ideal. We do have a waiting list. So that is kind-off getting there.

So the demand is there but you need to sort out your operations? 4:21

Yeah, it is hard to divide my time at the moment between trying to grow these things and trying to also look at other regions.

It is it still just the two of year? 4:35

Yes, Layla went down to part-time because we couldn't make the budget work. So she is 3 days a week and I am full-time. But Layla goes on Maternity leave in a month. Which is really exciting, but also terrifying?

So you will be down to just yourself? 4:52

Yeah, yeah.

So how does that work, because obviously you are expanding, but not expanding internally? Is that a challenge? Do you have any processes in place to try and cope with that? 4:52

Massive challenge. I guess, in terms of coping with it, all we can do at the moment is to try and keep fundraising. At the moment, I cannot afford to hire anyone on a contract. Because I know that our runway will only last to August realistically. So I need to fund-raise so I have enough money to keep going over the next two-to-three years. So it is a delicate balance, if I can get that together and get it in the bank by August then I am free to higher people to keep us sustainable. I am not in a position, at this gap when Layla is leaving, I can't hire anyone because I can't say this depends on getting the funding together to hire you. It would not be a very fair thing. It is going to be a tricky few months. We have just got to ride it out and get the applications in.

Have you attracted any attention from investors, or people? 6:19

I guess because we are a non-profit people don't see us as worth investing because we are only going to be worth the pound. It is not really in their interest because they won't make a return.

There hasn't been any external interest from people going, here is a chunk of money, get some people in to demand of how much work you need to do? Or is it not really? 6:52

Yes, not from individual investors but more from grants and foundations and trusts. A lot of them are from philanthropic sources. They come more from organisations as

opposed to individuals. It is not really from a commercial interest. I guess we have started to enjoy and be comfortable with what we are, not-for-profit. We want to be sustaining and have revenue streams so we are not relying on these grants but we know we have another two - three years of relying on them before we can come sustaining. But it does feel much more comfortable to feel like we are in the transition.

How is the developing the revenue streams going? 7:46

The regional stuff is going, like we have loads of interest and we have one or two wanting to use the software and also they pay for training with additional courses. So that is who we have got, we have a lot of inquiries coming in. At the moment we have to stagger that so it is not overwhelming, as to how much I can actually physically manage to get to the places and help them. So it is that, the other thing we want to do is a shop. But again we are waiting until we have the capital to do that up-front. So starting a shop from made in Scotland materials, leather and wood. All in one place, we have tested it. It is there, just as a concept. It will take someone to run it. There is a cost to set it up and two, there is a cost of actually having someone do that day-to-day.

Is that an online platform? 8:45

Yeah, it is chicken and egg. We can set that up to support the free stuff, but we can't do that until we get a decent chunk of money to hire someone from a year. But because that is a new stream, what is useful with new streams is that there are a lot of funds, especially for circular economy stuff or projects with new things. People are not interesting in funding the core stuff, they are not interested in funding my salary, or the studio or core stuff. But they are interested in funding new projects. So things like that become easier to package if you like.

Are you having much success getting more funding in? 9:34

We have had a lot reaction, but we do have this list of 120 people we are listening too. So we are just having to go through the list and someone will say yes.

It seems, from an outside perspective, it is growing quite rapidly and you are fast coming to your limits what you can do yourself? 10:11

Yeah.

So what is the long-term play? 10:11

Yeah it totally is long-term. At the moment there is a lot of little things that ordinarily would be stressing out about. But actually, you have to keep in mind that the long-term thing is that it is good for me to understand that we are in this transition. It is another two or three years of raising funds then we will be in a much stronger position. But it is just getting through that which is quite unstable still. But it is exciting at the same time.

I guess your role has changed again... what would you say you are doing at the moment? 11:06

Just fundraising. Last month, that whole wall was covered in designs and web development because that was all I was doing. Solely fixing design tweaks and things like that. But this month, all I have to do is write applications and make contact with different funders that is all I am doing at the moment.

Different hats you put on from month-to-month? 11:28

I guess we even have to plan it. We know, that between me and Layla and the developers we know that I have real difficulty flipping my brain between them so I always need a day in-between to go from design stuff all day to doing applications all day. So it has been a challenge to schedule it all in so I have time to get all my different hats on.

Is that a learning process? 12:06

Definitely, whereas before, I used to [think] I can do it all at the same time, but now I need to give my brain a little bit of space to be able to flip into different roles.

How many different hats would you say you have? 12:25

Four or five. Designing, different hat when I am out doing factory interviews, so that is more researching, being able to chat about it. Fundraising, Strategy and the next steps really. I guess content writing we are also doing, to improve are SEO we are writing 3 articles a week, which you think [isn't a lot], but it actually is quite a lot and all the other stuff we are doing. It is a whole other job that I feel we need someone to be doing full-time.

So you had the strategy hat, any others? 14:17

Maybe that is it actually, content, strategy, design, interviewing. Sometimes I go to give talks and run workshops. But I have tried to decrease my public speaking commitments - purely because they don't pay very well and it takes a lot of work to actually do them. I have only started to do ones that are well paid. Everything that is like an evening designer's event I am not doing them.

Was that a difficult decision to make? Did you enjoy doing that, did you find it important? 15:03

I kind of enjoyed doing it, I guess at the beginning I thought it was more of a marketing thing. But it got to the point that it was always the same people in the audience, so I was giving the same talk to the same people. These people know what I do and it wasn't making a difference.

Was it beneficial for your marketing? 15:32

Yeah it kind of was, but like it wasn't really improving the premise of the website, it wasn't improving more inquiries going to the factories. I guess that when I was weighing up, is it going to get factories more inquiries? No, then cut it out.

So it was a sacrifice, did you find it conflicting to give it up? 16:02

It was quite a relief actually. Sometimes I miss it because I am not at as much community stuff or events and stuff. But I actually spend my evenings now not doing work. I can go to the pub just to go to the pub and not give a talk about something.

Are you finding that there are sacrifices to make, for example, you are doing all the designing then you have to stop for a month to do all the applications, is that a difficult transition? 16:36

Completely, it is also very frustrating when there are a lot of design projects we are trying to get funding for. Quite often, they are not ones that we go for. It is hard to get funding for some of the design stuff. There is a design project we want to do which is using all the data from the website that looks at new ways of browsing the site. Just purely R&D design. I am looking at new things we can do with what we already have done. But trying to get funding for that is really hard and actually finding a space we can do it. That is the thing that I am really interested in at the moment but there is not really an outlet for it because it needs a team. I need to have budgets, pay everyone, and pay the developers in the team. So it is a difficult thing. But we will get there. We will find a way to do it at some point.

Is it a juggling act? 17:38

Pretty much. Absolutely. Just trying to balance the, just more knowing the organisation to be sustainable long term, the stuff I personally want to do becomes not important and the stuff that needs to happen for the organisation is the most important. So I have to, anything that is a side project or are things that are still relevant or interesting just go to the bottom of the list. The strategy and revenue streams go to the top. Just so that we have longevity. Which is fine, it is not that exciting for me. It is and it isn't - it is a long-term thing.

So you are still a designer at heart? 18:29

Yeah, at heart. I think at some point I think I will be able to go back to that stuff; it is just seeing it through.

So what is the long-term strategy? 18:44

I guess long-term, one, we are a sustainable organisation and, two, to make manufacturing accessible locally and an international context. It is not just about Scotland it is globally, everyone starting to manufacture things locally. Then we

change how the manufacturing system works. So instead of mass manufacturing and shipping all these products everywhere we would actually manufacture locally. So that is the long long-term strategy.

Obviously you are making in-roads, for example Turkey. 19:21

Yeah, but it is a really long game changing how that system works. We are one tiny part of it.

How do you plan on going towards sustainable? 19:38

Two to three more years of fundraising, and then by the point the numbers of regions we are aiming to have they are all chipping in every year to use the software and that in itself makes the organisation sustainable. That is principally the core of it.

So you will be looking for outside funding for the next two to three years? Is that the only way that you can continue on? Is there a contingency? 20:10

Not really, Creative Scotland have said no, no more. We have been through this big list of revenue stream options and balancing all of them up. But there are definitely ones we can run with, but they definitely need some money behind them to get them going. A lot of them have come down to balancing the time taken to run it versus, the time it takes to write a funding application is significantly less than it would take to develop our own range of products and sell them. So it makes more sense to write funding applications then designing and selling products with the profits then going into the organisation. We have to balance out a lot of that stuff and decide which one it comes down to. At the end of the day it came down to other regions, teaching and software, and setting up this material shop.

So your whole strategy at the moment is designed to sustain the organisation in the long-term, and then you widdle down the various different financial options to come up with these two most time-effective and lucrative? 21:34

Yeah that is pretty much what we did. I mean there are so many projects we would love to do, but those things can start happening when the organisation is sustainable and the core stuff is proof.

So you are still developing the core? But as a creative there is lots of stuff you want to do? 22:00

Always, but they just have to wait.

Do you feel you have changed as a business leader over the last year? 22:11

Probably. I probably am more. I think my perception of how big we want to be when we finish has changed. Just how comfortable I am speaking about being non-profit and

not feeling like a 'start-up, start-up' - actually we don't need to be like that if we don't want to be.

So you would say you are more confident with your vision of what you want the business to be and your identity as the business leader? 23:07

Yes, the fact we are small. I am totally confident in saying yes we are small and that is a good thing a lot of the time. I think a lot of people are, why are you not obsessed with growth? And it is like it is not important, it is not important really to me. Achieving the vision and achieving the work is important. The size of the company isn't important. We will have as many employees as we need.

That is interesting people say you are not obsessed with growth because from an outside perspective I see that you are growing pretty well. You see Bristol, Birmingham, and Istanbul... the last couple of months. It does look as though you are... 23:57

I guess I see that stuff. That stuff is purely a way to sustain. We only did that because it is a lucrative revenue stream. As well as being really exciting because it is beginning to happen. It is one of those things that does feel quite conflicting.

Do you have different metrics for growth? For example, regions of expansions, companies that are listed on the website as opposed to your bottom line? Is that something you have to deal with a lot? 24:46

Yeah I got to the point, where if someone was very concerned with the bottom line I generally won't talk to them. I know it is going to be a dead conversation because as long as we are sustainable financially and as long as we are able to keep running.

As long as you have a positive cash flow you are happy? 25:20

Yeah exactly.

Are you still associating with the high-tech start-up community? 25:24

Not anymore. Purely because I think our philosophies are very different. I also got fed-up of apologizing for my own philosophy. I am not going to stand in the elevator one more time. Saying yeah we are a not-for-profit, yeah it is a decision we wanted to make. It is just one of those things that got so tiring to have that conversation so many times with the tech world.

So you have separated yourself from that side of things. Do you see yourself as more of an arts organisation as opposed to a tech start-up? 25:59

Yeah I would say we were still in the middle. No, I would say we were a big open data sort of peer-to-peer movement. I think we probably fit more there. I think a lot of arts

organisations, their strategy very much depends on a lot of funding long-long-long-term, the next ten years are all going to be about funding. Whereas, I see us more somewhere in-between. We are principally a digital organisation. Most of our work is mostly online. But we still have a tech business model.

So you are in-between the two worlds - but you are more comfortable with the position than two years ago? 26:59

Yeah.

Is there anything else that has happened of importance in the last year? 27:11

Well I guess I met [wife] so my work/life balance has very much changed. In that I used to work all the time, and now I actually have a life which is really nice. My own perception of what is important has changed. Both of us work really hard. But we know it is alright to switch off the laptop and it is not the end of the world.

Have you found that has impacted your business in any way - the direction you take? The outcome of this? 28:08

Yeah there is some stuff, if someone asks me to speak at an international conference. I would normally just say yes without thinking about it, because it would only affect me. Whereas now I say yes to the ones that I care about or are interested in. All work actually, I only say yes to stuff that I want to do, as opposed to... yeah I don't know, I don't feel the need to say yes to everything.

Would you say you have enough freedom to be creative, or are you bogged down with formalization processes such as applications? 29:08 Have you had to give up some of your creative freedom and instincts? 29:12

Yeah, yeah totally. I think you just have to do that though. If you start something up, I think I don't mind doing things if I don't think about it. But I get frustrated if I am not making stuff. But then you know I can just make stuff at the weekend and evenings. If I get frustrated about it, I just think about how frustrated I would be if I didn't see this through. If anything is worthwhile doing it is going to have moments where you are just like [exasperated] why I am spending my life. Nobody finds writing applications interesting, I don't think there is anyone that finds that interesting. But is kind of I would be more pissed off if I didn't see the whole organisation through. I want to get to the point where I am self-sustaining I can do something else. If I get to the point where it is self-sustaining then I can go forward from that.

Appendix 2: Interview Guides

Interview 1 Guide

<i>Section 1: Motivation & Values</i>	<i>Interviewer Notes</i>
Why did you start the company? Tell me about what you and your company does? (Prompt: previous and current roles)	
What was the motivation for starting / running the company?	
How do you measure your success?	

<i>Section 2: Timeline of key events</i>	<i>Interviewer Notes</i>
How did the business get to where it is today? What is your story?	
<u>Prompt: Key events</u> What happened? Why was this event important?	
<u>Prompt: Key relationships</u> Who were the key people involved in this event? Why were they important to the outcome? Who and how did you socialise (with)? (Prompt: Social acceptance, identification, role modelling)	

<p><u>Prompt: Self-influence</u></p> <p>How did this event influence/affect you? (Look for conflict, pressure, challenges to values)</p> <p>What did you learn from this?</p> <p>Did you develop any skills?</p>	
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<i>Section 3: Social Network Diagram</i>	<i>Interviewer Notes</i>
<p>Which individual and group relationships support you? (visual mapping optional)</p>	
<p>Why was this relationship important?</p> <p>How did they influence you?</p> <p>What part do they play in defining you?</p>	

Interview 2 Guide

<i>Section 1: Update</i>	<i>Interviewer Notes</i>
<p>What has happened over the last 6 months?</p> <p>Has anything changed in the structure of the business? E.g., new employees.</p>	
<p><u>Prompt: Key relationships</u></p> <p>Who were the key people involved in this event?</p> <p>Why were they important to the outcome?</p> <p>Who and how did you socialise (with)? (Prompt: Social acceptance, identification, role modelling)</p>	
<p><u>Prompt: Self-influence</u></p> <p>How did this event influence/affect you? (Look for conflict, pressure, challenges to values)</p> <p>What did you learn from this?</p> <p>Did you develop any skills?</p>	
<p>What was the consequence of these events?</p> <p>How has your business developed?</p>	

<i>Section 2: Conflict</i>	<i>Interviewer Notes</i>
<p>What did you think running a business would be like?</p> <p>Have these expectations changed?</p>	

What events occurred that influenced your expectations?	
Do you do anything differently? (if so) Why do you do it differently? Prompt: Key relationships, people (in-group – out-group)	

<i>Section 3: Personal and social identities</i>	<i>Interviewer Notes</i>
How would you describe your personality? Has this changed?	
Does this reflect in the way you run your company?	
Have you felt this has been challenged with running the business?	
Which communities have you engaged with?	
Have you felt on conflict with this interaction?	

<i>Section 4: Role change</i>	<i>Interviewer Notes</i>
How has your role of leading the company changed? (visual mapping optional)	
Do you ever see yourself adopting more roles? For example, hiring more staff instead of doing all yourself or taking on a managerial role to run the company?	

(Prompt: physical, temporal, emotive, cognitive & relational)	
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Interview 3 Guide

<i>Section 1: Update</i>	<i>Interviewer Notes</i>
What has happened over the last 6 months?	
<p><u>Prompt: Key relationships</u></p> <p>Who were the key people involved in this event?</p> <p>Why were they important to the outcome?</p> <p>Who and how did you socialise (with)? (Prompt: Social acceptance, identification, role modelling)</p>	
<p><u>Prompt: Self-influence</u></p> <p>How did this event influence/affect you? (Look for conflict, pressure, challenges to values)</p> <p>What did you learn from this?</p> <p>Did you develop any skills?</p>	
<p>How did these events make you feel?</p> <p>What was the consequence of these events?</p>	

<i>Section 2: Role performance</i>	<i>Interviewer Notes</i>
<p>What roles do you have to perform whilst running the business?</p> <p>Can you describe a typical day-to-day/week-to-week approach to running your business?</p>	

<p>(visual mapping optional)</p> <p>Find out:</p> <ul style="list-style-type: none"> ▪ Time spent on each ▪ How they perform roles ▪ What are the feelings towards the roles ▪ Find out about potential sequencing/integration/synergy <p>(Prompt: physical, temporal, emotive, cognitive & relational)</p>	
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<i>Section 3: Reflexivity</i>	<i>Interviewer Notes</i>
<p>Creative / business community conflict</p> <ul style="list-style-type: none"> ▪ What they think? ▪ How do they manage? ▪ How do they align? 	
<p>Expectations of running a business?</p> <ul style="list-style-type: none"> ▪ Do you feel pressure to run business in certain way? ▪ How do you react to these pressures? ▪ Do you feel you have to challenge these expectations 	

<i>Section 4: Strategy</i>	<i>Interviewer Notes</i>
<p>What are your current plans?</p> <p>Do you have any formal plans?</p>	
<p>What are your plans for the future?</p>	

<p>Where do you see yourself taking the venture and why?</p> <p>Prompt: aspirations, key decisions, growth plans, personal roles</p>	
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Appendix 3: Coding Practice

<i>Transcribe Extract*</i>	<i>Margin Notes</i>
<p>Can you tell me a little bit about yourself? 0:41</p> <p>Where it all began... so I studied at the Glasgow School of Art, doing Graphic Design. When I was in 3rd year, we had a quiet, well no, we didn't have a quiet summer. I was working full-time doing motion graphic design, which was great, during the summer and I used to work a bit during the week. It was a really amazing job and I worked with some great clients, but the main issue was it was all computer based stuff. So I was sat in front of these two massive computer screens all day long, in the middle of the summer, which wasn't ideal. At the time, I had a friend, and we lived with some people who had a domestic sewing machine and we just got bored. We used to go out into the city on the weekends really, and we humped through all the skips and try and find free materials that we weren't paying for. We used to find abandoned suitcases, or old tarpaulin banners, forgotten sofas, things like that. We would cut them all apart, take all the fabric, zips and buckles off them and take them home. Then we would kind of lay it all out, and go, what have we found this week? And we would make stuff based on what we had found. We were really just doing it for fun I suppose. We basically had a big stack of bags we didn't know what to do with. We got a call from, Greg, who owns the bike station. He was like oh you know we are just opening a place in the barrows and we are looking for someone to recycle some of the things we are looking to get rid of. Are you interested? We have a space next to us. So we said, yeah no worries! We took over this space at the barrows and used it really to shift some stuff. We didn't really make any huge money. Bags, at the top end I think were £40 at the time. Which, if you had seen how shoddily made they were, that was quite a lot of money. But really, what it did is we made about, probably about 250 bags, all from recycled material. We weren't spending any money on apart from thread. Every single bag was different; we would try one thing out and see if it worked, we would try another thing out. So everyone was completely different, we didn't have a pattern. Really, at the time we thought that was where we were going in terms of recycling materials. What happened eventually, the source of recycled materials became really hard to find good quality. When something has had a life before hand, it is very hard to guarantee the quality of the material. We started to play around with some new materials; we played around with some nylons and things like that. We did a kind of phase 2 of the venture. We used, all the knowledge we had used from prototyping to kind consolidate our designs a bit. We had our range of 4 or 5 products.</p>	<p><i>Student role</i></p> <p><i>Worker role</i></p> <p><i>Discontent with worker role</i></p> <p><i>Creative process</i></p> <p><i>Maker role</i></p> <p><i>Recycle – venture identity?</i></p> <p><i>Sales space – first jump to venturing</i></p> <p><i>Upscale – venture identity?</i></p> <p><i>Prototyping products</i></p> <p><i>Recycling – venture identity?</i></p> <p><i>Unable to recycle – disrupt making</i></p> <p><i>Phase 2 – change of direction slightly</i></p> <p><i>Formalise product range</i></p>

*Blue highlighted notes were placed in the 'identity insight' category; yellow highlighted notes were placed in the 'venture activity' category; green highlighted notes were placed in the 'venture journey outcome' category

Appendix 4: Example Participant Consent



Consent Form for Arts Entrepreneurship Study

Name of department: Hunter Centre for Entrepreneurship

Title of the study: Identity Change and the Entrepreneurial Journey: A Case of Art-School Graduates

- I confirm that I have read and understood the information sheet for the above project and the researcher has answered any queries to my satisfaction.
- I understand that my participation is voluntary and that I am free to withdraw from the project at any time, up to the point of completion, without having to give a reason and without any consequences. If I exercise my right to withdraw and I don't want my data to be used, any data which have been collected from me will be destroyed.
- I understand that I can withdraw from the study any personal data (i.e. data which identify me personally) at any time.
- I understand that anonymised data (i.e. data which do not identify me personally) cannot be withdrawn once they have been included in the study.
- I understand that any information recorded in the investigation will remain confidential and no information that identifies me will be made publicly available.
- I consent to being a participant in the project
- I consent to being audio and/or video recorded as part of the project

(PRINT NAME)

██████████

Signature of Participant:

██████████

Date: 10/8/18

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Appendix 5: Example Quotes for Arts-Focused Ventures

Case	Example Quotes
Frankie	<p><i>“The profits are going to go back into the company, we are going to invest in the arts. That is what we want to do.”</i></p> <p><i>“I guess because we were funded by Creative Scotland, as an arts project to get our first lot of funding in so that they love that we are a not-for-profit so I play the card of being an artist and being an arts organisation to get off the ground as a project and not a business.”</i></p> <p><i>“Two to three more years of fundraising, and then by the point the numbers of regions we are aiming to have they are all chipping in every year to use the software and that in itself makes the organisation sustainable. That is principally the core of it.”</i></p>
Mark	<p><i>“Definitely to provide a platform for independent publishers, definitely to encourage people to make books. It definitely always is. To see that they can make books and that there will be a place for them to put them.”</i></p> <p><i>“One of the reason we have gathered so much notoriety is because we have these staunch things like pay people, and people see us as more as like a community than like a boutique.”</i></p>
Mandy	<p><i>“I still do projects. Last year we were part of the Glasgow 2014, festival of culture and for the Commonwealth Games. So, we had a, sort-of temporary space on Glasgow Green where we did workshops for them. It is more project-based now, it is not a permanent thing and there are still exhibitions within the shop.”</i></p> <p><i>“I am going to be working with the India Street Project, we have an exhibition in Tramway. That is in July and they will have the window space at the same time as the exhibition is on. So, there is kind of a partnership between [Glasgow arts centre] and Tramway and the two institutions. The Boffy Project, a thing called the Boffy Stalls. A thing with them, they are going to have an exhibition in the venture.”</i></p>
Steve & Ava	<p><i>“The difference between this business, in Glasgow South Side, and others that might have started out with the same vision, values and ethos, is that once the other find success, they tend to branch out into bigger, more commercial ventures. In contrast, while thriving, [the venture] has stuck wholeheartedly to its roots. ‘We aren’t interested in making millions or in competing with the open-all-hours supermarkets, states Ava. ‘People nowadays expect to be able to get anything they want whenever they want. We’re trying to resist this. We want to make people appreciate their food and to think about where it comes from, to think about the care and passion and time that went into making it.” (Quote in Press)</i></p> <p><i>A: “I guess that kind of social interest of baking or making what we do aware that it is a luxury commodity because at Lidl you can get a loaf of bread for pence there. But just too sort of [be a] kind of a community project. It is the same, people coming together.”</i></p>

Appendix 6: Example Quotes for Commercial-Focused Ventures

Case	Example Quotes
Sally	<p><i>“We are getting to the stage; we have a spreadsheet trying to productise each of these core services well. If we do a round of research for you on a certain customer segment we will do X, Y & Z. It will cost this much for this much and everything else is project costing. So we are just trying to get to that stage, we are not there yet. But we are on a path and it feels good.”</i></p> <p><i>“We have a couple of new products. We are building lots of training courses in different design thinking stuff and for different sectors. For health and education, mental health.”</i></p> <p><i>“So that is the next tranche, getting proper investment in to scale more. To see if we can take products to market. We are going to build capacity to ship websites as well.”</i></p>
Adam	<p><i>“So, you have to look overseas for some stuff. It's getting easier though, now that we're a wee bit bigger, we've got a bit more buying power, so it's easier to persuade people to make stuff for you.”</i></p> <p><i>“At the moment, we are spending most of our time working on sales really. So, we do a huge amount of marketing. That is really what this year is about, marketing. We have just launched a new range that has broadened our market more.”</i></p> <p><i>“But at the moment we are trying to build up sales, at the moment we are going from 100 to 400 bags the sales will have taken care of themselves a bit more. We will be looking at broadening out our products. Because you can't sell 400 bags a month to the quite tight market we have got, again it will be broadening the market, broadening the types of products we sell.”</i></p> <p><i>“What we are trying to do is streamline our production. We are trying to limit the amount of different places we buy materials from. So that we have stronger relationships with our suppliers really.”</i></p>
Amy	<p><i>“Sales were growing in terms of number of sales and value of orders were both increasing.”</i></p> <p><i>“I have been thinking more in terms of the development and the growth of the business. Researching more into external premise and whether to take the leap and move and have a bigger space and have more of an industrial setup to be able to cut metal and to be able to do full sheet CNC'ing.”</i></p> <p><i>“I have applied for funding today. ‘Accelerate Her’, female Scottish businesses.”</i></p>