

Cultural Entrepreneurship:

How are intentions to be a Cultural Entrepreneur formed?

Introduction

The cultural economy, also called as the “Orange Economy” (Buitrago Restrepo & Duque Márquez, 2013), has gained significance worldwide in the third millennium. The cultural economy, consisting of the core creative arts, core cultural industries, wider cultural industries and related industries (Throsby, 2008) has shown resilience to the global economic volatility. It employs 4% to 9% of the total workforce (Pratt, 2008) wherein almost half of the workforce consists of creative workers.

Entrepreneurship in the cultural economy has the power to change an entire community’s economic trajectory (Aageson, 2008). Cultural entrepreneurs act as change agents who recognize the cultural capital of the creative workforce and innovate to create thriving communities. There are many perspectives as to who cultural entrepreneurs are (Towse, 2011, pp154), one being, they are visionaries vested in creating thriving economic systems, take risks to generate revenue from innovative and sustainable enterprises engaged in the production and distribution of cultural goods and employ creative workforce. Cultural entrepreneurs enhance livelihoods and create cultural value for both producers and consumers of cultural goods. “They do much more than manage the activity; typically they discover it and exploit its revenue potentialities. They have the one quality that cannot be bought or hired, namely alertness to revenue generating arbitrage, involving either new products, new materials, new processes or all of these in some combination” (Towse, 2011, pp157).

The recognition of entrepreneurship in the cultural industries is a recent phenomenon with theory-building still in nascence (Hagoort, Thomassen, & Kooyman, 2012). United Nations

Conference on Trade and Development (2008) report was the first comprehensive report on the state of cultural and creative industries worldwide. While the economic dimensions of cultural industries have been extensively studied (Klamer, 2002; Throsby, 2008), little is known about the processes that lead up to the initiation of new cultural enterprises. Questions such as which individual characteristics predict the pursuit of cultural entrepreneurship are yet to be examined. To the best of my knowledge there is only one study (Klamer, 2011) which explores the character of a cultural entrepreneur, and none that use established theories such as the Theory of Planned Behavior (TPB) (Ajzen, 1991), Theory of Reasoned Action (TRA) (Ajzen, 1991; Fishbein, 1979) or Theory of Trying (TT) (Bagozzi & Warshaw, 1990; Bay & Daniel, 2003) to explore the pursuit of cultural entrepreneurship. This paper attempts to address the question: How are intentions to found a cultural enterprise formed?

There is much to gain from the extensive research on the motivations and intentions of commercial entrepreneurs. Rather than developing fresh grounded theory this paper focuses on contextualizing the knowledge for cultural entrepreneurship. TPB has formed the primary basis to predict entrepreneurial intentions with an individual's desirability and the perceived feasibility as determinants of intent (Bird, 1988b; Carsrud & Brännback, 2011; Krueger, 2009). Although intent is necessary, it is not sufficient to predict entrepreneurial action as all those who possess intent do not necessarily try to become entrepreneurs. Brännback, Krueger, Carsrud, Kickul, & Elfving, (2007) propose that the TT which accounts for an individual's attitude towards success, failure and taking action, the frequency of taking action and the recency of actions might offer a better explanation of the attitudes which predict commercial entrepreneurship. Using the TT as the basis, this paper explores factors that might be unique to cultural entrepreneurship.

In the first part of the paper I review existing literature to clarify what is a cultural entrepreneur. I elaborate on the distinguishing features of cultural entrepreneurs and identify key antecedents to an individual taking actions to try to be a cultural entrepreneur. Examples of cultural entrepreneurs are used to illustrate and clarify the distinguishing features and antecedents. I then propose a conceptual model of intending to try and trying to become a cultural entrepreneur. I complement TT models established in various domains by adding insights specific for cultural entrepreneurship. I conclude by discussing implications for future research and key contributions.

Mapping Cultural Entrepreneurship and the Cultural Entrepreneur

With theory on cultural entrepreneurship still in nascent stages, there are multiple perspectives and wide variations in the discourse on what is a cultural entrepreneur. Tables 1 and 2 summarize preliminary definitions of cultural entrepreneurship and cultural entrepreneur. I focus on the characteristics of cultural entrepreneurship and cultural entrepreneur drawn from the descriptions in these Tables. The scope of the terms cultural value for the purposes of this paper is summarized in Table 3.

Table 1: Cultural Entrepreneurship

Author(s) & Year	Definition suggested
Aageson, (2008)	Cultural entrepreneurship is the missing link between creative talents and the markets.
Martin, & Witter, (2011)	Cultural entrepreneurship is different than social entrepreneurship since it is primarily focused on reimagining social roles and motivating new behaviors – often working with and in popular culture to reach the widest possible audience. It is about changing hearts and minds.
Hagoort et al., (2012)	Cultural entrepreneurship is an organisational approach which has its starting point in a cultural mission directed towards the public, and which sees opportunities in society for ensuring optimum funding for cultural business operations, ensuring that the organisation concerned becomes part of an open, accessible cultural

	infrastructure.
Hernandez-Acosta, (2012)	Cultural entrepreneurship is treated as synonymous with arts entrepreneurship which includes the domains of visual arts, performing arts, music and publishing. An artist as the entrepreneur is central to this definition.
Hausmann, (2010)	Cultural entrepreneurship is defined as entrepreneurship in the cultural sector; where cultural sector comprises of architecture and design, music publishing, book publishing, the media, the film industry, art marketing, art societies, art galleries, museums, libraries, theatre, opera and musicals; while it includes private sector it is mostly confined to the public and not-for-profit sector.

Table 2: Cultural Entrepreneur

Author(s) & Year	Definition suggested
Aageson, (2008)	Cultural entrepreneurs are change agents who leverage cultural innovation to create thriving economic systems. Cultural entrepreneurs are risk takers, change agents, and resourceful visionaries who generate revenue from innovative and sustainable cultural enterprises that enhance livelihoods and create cultural value for both producers and consumers of cultural products and services.
Martin, & Witter, (2011)	Cultural entrepreneurs, who often rely on new media tools such as Twitter and Kickstarter, use persuasive communications and peer influence to shift attitudes, beliefs, and behaviors, and in doing so, change the world for the better. Cultural entrepreneurs disrupt belief systems
Hagoort et al., (2012)	Cultural entrepreneur is an artist who works in a project form with assistants and board members, and makes an idea viable
Horlings, (2008)	Cultural entrepreneurs are young creative individuals who see their cultural and creative businesses themselves and what is needed to develop them
Kolsteeg, (2012)	Cultural entrepreneurs are growth oriented with growth strategies strongly connected with the artist identity and/or creative reputation
Klamer, (2011)	”Cultural entrepreneurs are people who are geared towards the realization of cultural values...[Being] focused on the (cultural) content, being about the art itself and the creative process is a moral attribute of the cultural entrepreneur. The economics has to be an instrument for them in order to realize cultural values...”
Towse, (2011)	“They do much more than manage the activity [of producing cultural value for both producers and consumers]; typically they discover it and exploit its revenue potentialities. They have the one quality that cannot be bought or hired, namely alertness to revenue generating arbitrage, involving either new products, new materials,

	new processes or all of these in some combination.”
Hernandez-Acosta, (2012)	An artist entrepreneur in the fields of visual arts, performing arts, music or publishing is a cultural entrepreneur.
Snyder et al., (2010)	Cultural entrepreneurs a) are visionary leaders who have passion for creating cultural enterprises, b) drive the creation of new cultural markets and industries, c) leverage “cultural capital” through innovation, thus furthering cultural values, traditions, knowledge and local livelihoods, d) create a “whole cloth” of cultural diversity and sustainability, weaving together economic, social, environmental, and cultural values, and e) remain mission driven, market focused, creating both financial wealth and cultural value.
Snyder et al., (2010)	The challenge of integrating culturally aligned, meaningful occupation and income generation is the path of the cultural entrepreneur
Scott, (2012)	Cultural entrepreneurs are a social group comprising mostly young people whose primary life goal is to build an artistic career. Their common characteristic is that they make cultural products while undertaking other paid work, within and outside the cultural sector, for they have yet to secure an income from their artistic production.
Rentschler, (2007)	The term cultural entrepreneur could apply to an artist whose body of work has had a great impact on the changing perceptions of aesthetics and identity, has produced for mass consumption for a wider audience than would normally have been the case and who has actively marketed their work
Hausmann, (2010)	Cultural entrepreneurs are individuals undertaking business activities in the cultural sector
Acheson, Maule, & Filleul, (1996)	One category of cultural entrepreneurs are nonprofit team of entrepreneurs who provide a cultural service with high value, but because of transaction costs, has low revenue potential.

Table 3: Cultural Value (Holden, 2004)

Value	Description
Use value	Commercial values that can be monetized in the form of tangible financial returns delivered through the operations of markets
Non-use value	Existence, option or bequest value where people value the existence of a cultural facility, good or service regardless of whether they wish to use it or value leaving something to future generations
Historic value	A cultural good or service that links to us to the past
Social value	Places or things that tend to make connections between people and to reinforce a sense of unity and identity
Symbolic value	Cultural good or service that is an expression of ideas or conveys meaning
Aesthetic value	An area of inquiry about what is beautiful and about who has the power and authority to take decisions about what is beautiful

Spiritual value	Addressing aspects of the religious, the numinous and the sublime
Sustainability value	A special duty of care (preservation, conservation and maintenance) attached to finite resources
Intergenerational equity value	Not depriving the future generations of the finite resources
Fairness of distribution of benefits	The value of fairness of present access to finite resources

What is special about the Cultural Entrepreneur?

The primary mission of cultural entrepreneurs is to create cultural value for both producers and consumers of cultural goods and services (Aageson, 2008; Acheson et al., 1996; Klamer, 2011; Snyder, Binder M., Mitchell, & Breeden, 2010). They perform activities to influence shifts in attitudes, beliefs and behaviors (Martin, & Witter, 2011), further cultural values and traditions (Snyder et al., 2010), and influence changes in perceptions of aesthetics and identity (Rentschler, 2007). Cultural value thus created is beyond that of utility or use value for the producers and consumers, and often has a value for the “common good.” Cultural values are intrinsic. They are expressed, preserved, activated and generated through arguments, emotional utterances, statements, stories, deliberation and persuasion (Klamer, 2011; Rentschler, 2007). Cultural entrepreneurs are resourceful individuals (Aageson, 2008; Towse, 2011), who recognize and leverage cultural capital in the process of value creation (Snyder et al., 2010; Throsby, 1999).

For cultural entrepreneurs economics is an instrument to realize cultural value. To this effect some may be more market oriented than others. For some cultural entrepreneurial endeavors financial wealth creation may be central for the creation of cultural value while others may look to philanthropic or government funding to sustain cultural value creation. For yet others it may be a combination that lies anywhere along the continuum of philanthropic to

market based financing. Aageson, (2008), Snyder et al., (2010), and Towse, (2011) profile cultural entrepreneurs as those that are mission driven but focused on creating both financial and cultural wealth. They are sensitive to the processes which produce cultural value. This category of cultural entrepreneurs have an alertness to revenue arbitrage and tend to integrate economic, social, environmental and cultural values (see Table 3) through their cultural enterprise. They combine artistic qualities with business sense: knowledge of and sensitivity toward the arts, culture and creative processes, possibly combined with the ability to spot creative talent; and knowledge and comprehension of the potential public, and marketing techniques (Klamer, 2011; Van Der Ploeg, 2002). They are risk takers and do more than manage the activity of producing cultural value. They sense and create revenue potentialities while also staying true to their mission and act as change agents. Such cultural entrepreneurs are willing to face the odds, and deal with ambidextrous situations and host of contradictions while creating and growing their enterprise.

A Model of "Trying to be a Cultural Entrepreneurial"

In this section I focus on the specific area of intention formation and enactment of intentions while drawing upon the extant knowledge on how commercial entrepreneurial intentions are formed. I begin by reviewing the current knowledge from the field of commercial entrepreneurship on intention formation and goal pursuit, then present key concepts of the TT for intention enactment. I then follow up by proposing key antecedents of intention formation specific for cultural entrepreneurs.

Intentions in the most general sense represent a belief that an individual will try to perform a certain behavior in the future (Ajzen, 1991; Krueger, Reilly, & Carsrud, 2000). Although early research on entrepreneurial behavior attempts to establish linkages between an

individual's traits and entrepreneurial behavior, Gartner, (1988) showed that only certain traits are associated with entrepreneurs, and that causal linkages could not be established suggesting the study of attitudes and cognition. Entrepreneurship involves conscious choice and voluntary decision to engage in venture creation. It is an intentional activity and a planned behavior (Bird, 1988a; Krueger et al., 2000). Cognitive approaches of how entrepreneurs think and respond to their environment, and the processes which motivate people to become entrepreneurs predict entrepreneurial intentions (Bird, 1988a; Gartner, Bird, & Starr, 1992; Krueger Jr, 2003). Based on TPB scholars propose that intentions predict entrepreneurial behavior, and specific beliefs and attitudes in turn predict intentions. A variety of entrepreneurial intentions models have been developed. However, Brännback et al., (2007) question the assumptions, particularly a static view of intentions, on which the models are founded. In addition, it is more reasonable to consider the act of trying rather than the end-state goal itself (Bagozzi & Warshaw, 1990) of founding a cultural enterprise. Not only is the end-state goal achievement dependent on factors outside the control of individuals, but also a feedback loop between trying and intention formation allows the intentions to evolve dynamically as observed in the study by Brännback et al., (2007). It is therefore proposed that researchers should consider a dynamic view of entrepreneurial intentions wherein the effect of behaviors on intentions and attitude, the intensity of intentions, and motivational factors are accounted for (Bagozzi & Warshaw, 1990; Brännback et al., 2007). This study proposes a refinement to the intentions model to take into account trying, i.e. goal pursuit, allowing for varying levels of goal pursuit.

Antecedents of Intention to Try

Based on the characteristics of cultural entrepreneurs and cultural entrepreneurship I propose that salient cultural self-identity, cognitive ambidexterity and propensity for domain-

specific risk taking influence an individual's "intention to try" to be a cultural entrepreneur. Intention to try, and the frequency and recency of the acts of trying in turn influence future trying.

Cultural Self-Identity

Identity theory suggests that the conception of identity is rooted in the self, wherein an individual is an occupant of a role, and incorporates, into the self, the meanings and expectations associated with that role (Stryker & Burke, 2000). For example artists who find self-meaning in the role of employing their imaginative capabilities to make art (from say recycled material), are likely to view *this* artist identity as central to who they are. Individuals hold multiple identities some of which have their bases in culture, i.e. in shared beliefs, values and assumptions, heritage and traditions, and the stories and rituals shared by a community. Such identities for the purpose of this paper are termed as cultural self-identities. An individual's identities are organized hierarchically with varying levels of salience. Those higher up are more salient and central to who the individual is in comparison with those lower in the hierarchy (Stryker & Burke, 2000). While the salience of cultural identities may change over the life of an individual, the relative importance of cultural identities however, are temporally stable as can also be observed in the following narrative of a cultural entrepreneur:

"When I was little, I wanted to be a copyeditor, and I wanted to edit other people's books... So I went to college, and I majored in literature.. And I discovered after I got my college degree in literature that there were not a lot of jobs in copyediting other people's books in Boston...So I thought, "Well, okay. I'll go to law school because surely nobody but me would want to be a legal copyeditor. And so there will be lots of jobs, and that'll be great." It turned out that was not true either...[after a decade working with startups she said], so the next question was, well, what can you do if you really wanna start something but you wanna make a difference in the world. And that was

kinda where [the organization] came from because it went back to the original dream of I wanna work with books. I wanna be an editor.”

Above narration also illustrates that a) identities are a source of motivation for action, b) activation of cultural identity (working with books for a greater purpose) results in a reflexive action wherein the individual behaves so as to portray the identity, and c) maintain consistency with the identity standard (explore an option to work with books). The affective experience of engaging in activities which confirms the salient identity forms the active self. Another cultural entrepreneur also talked about a self-identity related to nutrition issues (for the common good) and said:

“I really got interested in sort of food and nutrition issues in college when I started working for a community garden and had an experience of coordinating a children’s educational garden program for students... who were in a low-income community...and really didn’t have access to healthy food, nor did they really have a lot of knowledge about where food came from.”

After working as an educator the entrepreneur was exploring alternatives. In describing the situation the entrepreneur said, “[I wanted] to really get out and do something better in inner city schools in terms of what kids were – well, in terms of the health profile at schools and kids’ health, in particular.” Clearly, the entrepreneur had multiple identities, concern for nutrition, concern for inner city school kids, and that of an educator. The entrepreneur drew motivation from the salient identities when considering a change in career and invoked an affective engagement in activities to explore cultural value creation. The entrepreneur said, “we were looking at anything from do they need more curriculum [for nutrition education]? Do they need consulting services?”

Greater accessibility of a salient identity results in increased motivation and intent to enact behaviors compliant with the identity (Aquino, Freeman, Reed II, Lim, & Felps, 2009). In the cultural entrepreneurial examples cited earlier greater accessibility to salient cultural identities (which were caused by personal situations) motivated the individuals “to try” activities for cultural value creation. Above discussion suggests the following:

Proposition 1: Greater accessibility to salient cultural self-identity is positively associated with the individual’s intentions to try to be a cultural entrepreneur

Cognitive Ambidexterity

Entrepreneurial environments are characterized by uncertainty, ambiguity, information overload and novelty. Flexibility, wherein individuals are not bound by pre-existing knowledge structures and remain open to inconceivable possibilities, are essential attributes of successful entrepreneurs (Gemmell, Boland, & Kolb, 2012). “Cognitive flexibility refers to a person’s a) *awareness* that in any given situation there are options and alternatives available, b) *willingness* to be flexible and adapt to the situation, and c) *self-efficacy* or belief that one has the ability to be flexible” (Martin & Anderson, 1998). As can be seen from the following narratives cultural entrepreneurs demonstrate cognitive flexibility as well as flexible behaviors at early stages when intentions are formed. The founder of a cultural enterprise for women made fair trade artisan products while explaining the startup process said,

“I was doing contract work for the Education Commission of the States and that contract ran up, and a friend of mine was selling things for the Body Shop at home, which was a home party business that the Body Shop had started, and she talked me into doing that for a short time. I think I did it for three months. But in that three months, the first month I sold \$10,000 worth of lotion that people could not drive down the street and get.”

Expressing the recognition of cultural value driven alternatives the entrepreneur commented:

“So I thought, oh my gosh, what if you could have home parties and sell things that had a little more meaning than even lotion, right. What if we could revisit these women’s groups and sell their products to women at home parties, so that was kinda how the idea started.”

Acknowledging the lack of knowledge and experience of a cultural business, the entrepreneur said:

“I was a social worker... I don’t know how to do [women made fair trade products’ business], that’s hard, I don’t know how to import anything, I don’t know what you do.”

However, the entrepreneur instead of sticking to the normative charitable models of doing good, was willing to learn. She said:

“[Rest] of the time would be spent trying to come up with new events to do, come up with home parties to have, and then working with the groups on new products, and getting products in, and really just trying to learn everything I needed to know about shipping, getting a customs agent, stuff like that.”

Such flexibility in thinking (cognition) and doing (behaviors) enabled the entrepreneur to try out unfathomable ideas, gain self-efficacy while transitioning from a social worker and educator to experimenting with entrepreneurship. Cultural entrepreneurs faced with ambidextrous situations are required to have an added level of cognitive and behavioral flexibility. For example, the entrepreneur in this previous example narrated situations such as:

“Well, I’m sure there’s a lot of events I’d love to do, [however] I had to know that the sales at that event and getting our name out there would equal good things for the women we supported.”

Cultural entrepreneurs are faced with the ambidexterity of long term orientation for cultural value creation and short term orientation to ensure profitability. The entrepreneur went on to narrate a situation early on during the exploration phase as:

“So the first time I imported a larger order from India, [when] the order actually came, they had not tagged it with Made in India stickers or sewn in labels, and so customs threatened to destroy the whole order.... a lot of it is education back to [the women] and helping them, taking what we learned and teach them so that whether we’re their customer or they’re selling to somebody else, they know what they need to do in order to get their goods in.”

As illustrated in the above examples cultural entrepreneurship involves simultaneity of cultural and economic value creation. Creation of cultural value requires special skills and knowledge such as artistic and religious traditions, cultural contexts, histories, and values to engage in complex discussions aroused by the cultural goods and services (Holden, 2004; Klamer, 2002). Contrarily economic value creation requires knowledge about markets, competition, price structures, productivity, and understanding demand and supply of goods. Each requires knowledge and skills from different, potentially opposite domains; former requires long term orientation for results whereas the latter requires relatively short term orientation; cultural value creation often requires operating in a project mode where the creative products from the projects differ whereas economic value creation requires skills to operate a business. As a result of these differences cultural entrepreneurs require cognitive ambidexterity to flexibly switch back and forth between the approaches.

Self-efficacy predicts entrepreneurial intentions and cognitive flexibility is associated with self-efficacy (Martin & Anderson, 1998). Individuals with greater cognitive ambidexterity, i.e. cognitive flexibility to deal with ambidextrous needs, are likely to view themselves as possessing greater potential to be a cultural entrepreneur and hence motivated to “try”. Therefore I posit that:

Proposition 2: Cognitive ambidexterity is positively related to intention to try to be a cultural entrepreneur

Domain-Specific Risk Propensity

Activation of self-identity motivates individuals to enact behaviors which comply with that specific identity. We expect that salient cultural identities such as those pertaining to traditions, heritage, languages, paintings, crafts, murals, and gastronomy when activated will motivate individuals to engage in actions such as the creation, consumption, dialogue, exchange and debate of ideas, and telling stories about the cultural self-identities. Such actions are often carried out by individuals working with nonprofit organizations such as museums and art galleries, heritage sites, festivals, rituals, and community organizing. The cultural value creation by nonprofit organizations is often subsidized by the government or private foundations and depends on the participation from community volunteers. Seldom is cultural value creation market oriented with a motive to turn in profits. When salient cultural identities are activated, the goal of individuals is to engage in actions seen as compliant with the identity so as to enhance the specific self-identity. For example, rarely do artists have primary income from their works of art, instead they depend on an alternate profession for income and that profession is used to subsidize their involvement with art (Acheson et al., 1996; Scott, 2012). Only those individuals with a propensity to take risks in these specific cultural identity areas are likely to engage in actions which are not normative, for example, business and entrepreneurial activities.

Trading cultural goods and services for income generation and to operate a cultural business therefore has inherent risks. Behaviors that are not normative require overcoming both perceptual and market barriers. An additional challenge faced is that cultural goods and services involve human imagination and artistic creativity, their creation happens in project mode and the production process is rarely designed for mass production (Anheier & Isar, 2008; Klamer, 2011; UNCTAD, 2010). Market economics for cultural goods do not work the same way as for other mass produced goods (Klamer, 2002). A cultural entrepreneur working to provide economic

security for women in a village in Afghanistan chose to venture into the business of selling traditional Afghan rugs made by the women rather than charitable giving oriented approach. She narrated her risk prone exploration of trying to make a match between the traditional form of art and market demand as:

“So it’s hard because you first try to do your research to see what was going to sell, but you would go talk with designers, and you would go talk with rug experts, and you would go talk with consumers. And they would say we really, really want the red tribal geometric shaped rugs that’s what’s in style now. And by the time you had that rug produced, which could take anywhere from four months to a year, depending on the size and the complexity of design, you would go back to them, and say okay, here are red rugs that are geometric in shape, 8x10 just like you told us to do, and tribal looking. And they would say, no, no, now, it’s light rugs, only small, and more of the Persian style rug. And so we started to learn very quickly to stop listening to everybody’s feedback, and start trying to predict what the trend would be the next season, and understand that everyone’s going to have a different taste. And if you get a rug in that you don’t find particularly attractive, somebody out there’s going to love it. And so part of it was just trend based, and part of it was just producing pretty rugs that were connected to the story.”

Finally the authenticity of cultural goods may be questioned when their creation has an inherent consumer and profit motive. These issues pose risk when an individual decides to engage in market-oriented approach to enhance the cultural identity and value creation. Overall risk propensity of individuals is linked with stable personality dispositions, those of high extraversion and openness, and low neuroticism, agreeableness, and conscientiousness; however, the risk propensity is not consistent across all domains – for example, an individual may be willing to take risks when it comes to career and financial matters but not so for health, safety and security issues (Nicholson, Soane, Fenton-O’Creevy, & Willman, 2005). Since situations have the capacity to differentially evoke the desire to take risks, when salient cultural identities

are activated only some individuals may be motivated to engage in risky entrepreneurial (as against safe charitable) approaches for cultural value creation. I therefore propose that:

Proposition 3: Cultural domain-specific risk propensity is positively related to intention to try to be a cultural entrepreneur

Past Trying

Theory of goal pursuit (Warshaw & Davis, 1985) suggests that individuals' goals are hierarchical with end-state consequential goals at the top of the hierarchy and intermediate behavioral goals leading to the top level goals. Further TRA suggests that all behaviors are a result of goals set by a deliberate process of reasoning and decision to act. Individuals' past domain-specific behaviors influence future behaviors both, directly and through attitudes which effect the behavior (Bagozzi & Warshaw, 1990). Individual's motivation to be a cultural entrepreneur (caused by the activation of cultural identities) is an end-state goal with intermediate goals such as obtaining business training, and exploring the possibilities for cultural goods, markets, and revenue potentiality among others. Behaviors to explore possibilities for cultural goods include discussing ideas with stakeholders, showing prototypes for visual presentation of ideas, and telling stories to gain feedback. Based on the TT outcomes of these behaviors influences decisions to carry out future behaviors as planned or differently, or decide not to proceed with the behaviors. In addition the outcomes may increase or decrease the motivation level and influence future intentions to try. TT suggests that these effects depend on the frequency of trying and the recency of the trials influence the individual's intent to continue the pursuit of the intermediate behaviors and the end-state goal.

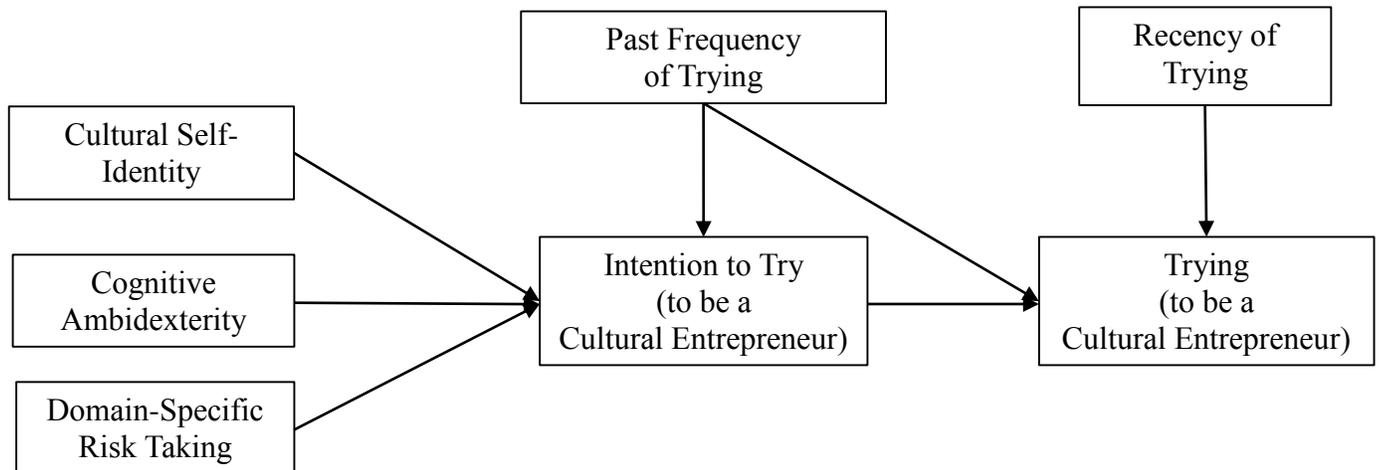
Based on the TT I propose the following:

Proposition 4: Past frequency of trying positively influences the intention to try to be a cultural entrepreneur

Proposition 5: Past frequency of trying positively influences the act of trying to be a cultural entrepreneur

Proposition 6: Recency of trying positively influences the act of trying to be a cultural entrepreneur

Figure1: Trying to be a Cultural Entrepreneurial



Implications for Future Research and Practice

This paper presents a first step towards conceptualizing a theory of cultural entrepreneurial behavioral intentions. I present a number of testable propositions to advance theory development in this nascent field of mission-based entrepreneurship research. Empirical studies which develop measurement instruments and test these hypotheses will help clarify if cultural entrepreneurial behaviors is a separate field of study.

The TT attempts to address the gap between behavioral intentions and behaviors by including pursuit of intermediate goals captured as "intention to try" and "trying" towards the achievement of an end-state goal such as starting a cultural enterprise. The primary mission of creating cultural values typifies cultural entrepreneurship. I present an argument that the presence and activation of a salient cultural identity is central to motivate individuals towards the

primary mission. Future research should explore events and situations which trigger salient cultural identities and motivates individuals to try to be a cultural entrepreneur.

Market oriented entrepreneurial approaches for cultural value creation require cognitive flexibility to deal with the simultaneity of seemingly opposite behaviors. I propose that individuals with greater cognitive ambidexterity and propensity to take risks in the domain of cultural value creation will have higher level of self efficacy and motivation to be a cultural entrepreneur. Finally, based on the TT this paper proposes that the frequency and recency of enacting the behaviors for the achievement of intermediate goals influences future intentions and actions. An implication of this proposition is that individuals should pay attention to enacting behaviors in small steps for intermediate goals and allow for intentions to dynamically evolve with the provision to decide not to pursue cultural entrepreneurship, but most often reach a threshold wherein the cultural enterprise is launched.

While the TPB, TRA and TT suggest additional variables such as subjective norms and attitude towards success, failure and trying which may influence intention formation, I propose that the variables presented in this study are central to this particular form of entrepreneurship. Future research should include these additional variables and test the incremental effect on the dependent variables.

In conclusion results from empirical studies which test the propositions can guide institutional support, and training and educational efforts to increase the number of individuals intending to start cultural enterprises, and create jobs and economic activity in the cultural economy.

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