

“Jack of all trades”: The act of solely managing a cultural enterprise

A qualitative case study of an art gallery in Sweden

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ABSTRACT

This thesis examines the practices and challenges of a sole management of a cultural enterprise by studying the case of Cadence Gallery and its founder Elsa, a cultural entrepreneur who solely established and manages a non-profit art gallery in Sweden. The qualitative research is based on semi-structured interviews with the entrepreneur and other individuals involved in the gallery's operations, participant observations, and document analysis. The triangulation of applied methods enabled the acquisition of comprehensive data and an in-depth examination of the practices and challenges associated with the sole management of a cultural enterprise. The collected data were analyzed in relation to previous research on the cultural entrepreneurs' characteristics and behaviors, employing the theoretical frameworks of bricolage and effectuation. The results show that the sole management of a cultural enterprise is a complex undertaking, with the gallery functioning as an extension of the entrepreneur and reflecting her personal characteristics and preferences. Furthermore, in managing the gallery independently, the entrepreneur assumes multiple roles, relies heavily on her close circle of friends, establishes relationships with artists and other individuals through the creation of a meaningful and informal environment, and combines strict planning with the ability to improvise in order to be able to seize opportunities. The findings also indicate that the sole management of a cultural non-profit enterprise is inherently challenging, encompassing the difficulties of securing funding, managing expectations and responsibilities, and working sustainably while adopting multiple roles. This thesis contributes to the existing literature on entrepreneurship in the arts and culture field by examining an under-researched type of cultural entrepreneurship. It also explores the challenges associated with leading a cultural organization alone and demonstrates the complementarity of the bricolage and effectuation theoretical tools in the study of cultural entrepreneurship.

Key words: cultural entrepreneurship; arts entrepreneurship; art gallery management; practices; challenges; bricolage; effectuation.

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1. INTRODUCTION

1.1 Research background

In 2022 cultural employment increased drastically in European countries, with the creative, arts and entertainment sector reaching a peak since 2012 (Eurostat, 2023). Sweden, in particular, had a cultural employment rate of 4.9%, the second highest among EU countries, demonstrating the importance of the sector as an area of employment, tax revenues and service provision (Eurostat, 2023). In Europe, there is a comparatively high proportion of self-employed, with a total of around 30% of the self-employed in the cultural and creative sector (Eurostat, 2023), while in Sweden, exclusively self-employed account for 15% of cultural employment (Kulturanalys, 2022).

Entrepreneurship, as a common form of self-employment in the arts and cultural sector, has been discussed among European Union members as an important driver for innovation and a contributor to the business sector that should be supported by public policies (European commission, 2018). However, despite the sector's significant contributions to innovation and sustainable development, including social cohesion and economic growth, the prevalence of project-based work, the combination of different jobs and other conditions contribute to challenges encountered in the sector (European Commission, 2018; UNCTAD, 2021). In Sweden, despite the separation of enterprise policy, which is primarily focused on entrepreneurial activities as such, and cultural policy, one of the specific characteristics of the cultural and creative context is that “a proportion of its actors operate also within the field of publicly supported culture” (Lindqvist, 2022, p. 35). In relation to public investment in culture in Sweden, it is emphasized that cultural activities create jobs and contribute to increased tourism, which in turn promotes economic activity and increased tax revenues in a number of sectors (Kulturanalys, 2024). Furthermore, cultural activities contribute to democracy by channeling critical thinking through different forms of expression (Kulturanalys, 2024).

In terms of research, entrepreneurship in the arts and culture context is an interdisciplinary field that has been conceptualized as part of arts management, education, cultural policy, and cultural and creative industries research, or as a separate focus of research on entrepreneurship (Chang & Wyszomirski, 2015; Hausmann & Heinze, 2016). Interdisciplinarity entails a variety of terms and definitions, such as cultural entrepreneurship, arts entrepreneurship, or creative entrepreneurship,

highlighting the ongoing academic discussion on the topic (e.g. Klamer, 2011; Essig, 2015; Hausmann & Heinze, 2016; Albisson, 2017; Essig, 2017; Schulte-Holthaus, 2018; Callander & Cummings 2021; Bridgestock, 2022). Acknowledging this discussion, the term "cultural entrepreneurship" will be used in this thesis, highlighting the European tradition of usage (Chang & Wyszomirski, 2015; Essig, 2017) and emphasizing the connection with the production and distribution of cultural goods and services to their symbolic meaning (Caves, 2000; Bilton & Leary, 2002; Gander, 2017; Albisson, 2017). However, when quoting other researchers, there may be other formulations mentioned above, depending on what is found in each particular source.

Existing research on cultural entrepreneurship has been characterized as still emergent and actively developing (Chang & Wyszomirski, 2015; Hausmann & Heinze, 2016; Callander & Cummings, 2021; Gangi, 2021; Bridgestock, 2022), although some aspects of the phenomenon have been extensively discussed. As noted by Callander and Cummings (2021) in a recent literature review on arts entrepreneurship, the main themes of research in the field can be divided into three broad categories: (1) emphasizing the growth and financial well-being of arts organizations, (2) strengthening the entrepreneurial skills of artists, or (3) defining the field along with considerable interest in the policymaking arena. The literature on entrepreneurship in the field of arts and culture primarily conceptualizes artists as entrepreneurs who work on their artistic projects in terms of the production, promotion, and distribution (e.g. Scott, 2012; Morris, 2014; Thom, 2016; Albinsson 2017, 2018; McCall & Houlihan, 2017; Bergamini et al., 2018; Kackovic & Wijnberg, 2022). Some researchers focus on non-artists entrepreneurs working primarily as project-based freelancers in the arts and culture sector as, for example, independent consultants, project managers, curators or producers (e.g. de Klerk, 2015; Albinsson, 2017; Naudin, 2018; Jorgensen, 2021). Another research stream is dedicated to creative entrepreneurs, establishing for-profit organizations, often conceptualized as SMEs – small and medium enterprises (e.g. Wilson & Stokes, 2002; Poettschacher, 2005; Salder, 2021).

Whereby, entrepreneurship in the arts and cultural sector is not limited to the aforementioned types. As Rae (2005) notes, it encompasses a diverse range of activities, from self-employed artists to owners of global businesses. Furthermore, cultural entrepreneurship in research is usually associated with value-creating activities that, unlike market-driven ventures, do not necessarily

involve profit-driven goals (Bergamini et al., 2018) and result in the creation of non-profit organizations. For example, Klamer (2011) cites an intriguing example of an individual who publishes art books for children and has the idea of opening a children's art museum in the Netherlands. In pursuing this idea, this person engages in political circuits, lobbies for the idea, attracts like-minded supporters, and finally opens the museum, which survives despite the difficulties of limited financial support. Another similar example of cultural entrepreneurship is Cadence Gallery, an art gallery located in the south of Sweden. Founded in 2021, this not-for-profit gallery is run by just one person – Elsa, the owner, who manages the gallery and overlaps the roles typically assigned to hired managers and staff. As a single individual, Elsa not only establishes the enterprise and directs the creative aspects, but also assumes responsibility for managing the organization in all its dimensions, demonstrating the intersection of management and leadership practices in her role as a cultural entrepreneur. The entrepreneur organizes events and exhibitions that do not consist of her own creative work, thus placing her in the category of a non-artistic cultural entrepreneur. In addition, she does not aim to generate profit but instead focuses on ensuring representative and free access to culture, relying on public funding as the gallery's main source of income. Nevertheless, the research on cultural entrepreneurship has not yet explored this type of cultural entrepreneurs who establish and then solely manage cultural organizations, especially not-for-profit ones.

Previous research has identified a number of specific characteristics common to different types of cultural entrepreneurs that contribute to a better understanding of the phenomenon. Among these, multifunctionality appears to be one of the main specific features of this group. Leadbeater and Oakley (1999) call cultural entrepreneurs “the independents” and describe them as “often producers, designers, retailers and promoters all at the same time” (p. 11). Ellmeier (2003) underlines the transition from the “cultural worker” to the “cultural entrepreneur”, who is a single service provider characterized as multi-skilled, independent, and flexible. Naudin (2018), acknowledging the previous discussion, highlights that cultural entrepreneurs tend to manage micro-enterprises or be self-employed, run freelance projects and work on selling their services and products, often a combination of these. Thus, these multiple endeavors involve taking on different roles and tasks, emphasizing the action-oriented nature of cultural entrepreneurs in adopting different practices, aligned with their projects.

In carrying out these different entrepreneurial activities, bricolage and effectuation have been identified by previous research as tools in their behavior. Essig (2015), in defining the theoretical framework for arts entrepreneurship in the US context, refers to entrepreneurial bricolage and effectuation as process theories of entrepreneurship. Schulte-Holthaus (2018) identifies entrepreneurial bricolage as one of the action-oriented mechanisms, which is often described as “making do by applying combinations of available resources to new problems and opportunities” (Baker & Nelson, 2005, p. 333). Entrepreneurial bricolage has been studied in the arts and culture context as the use of available resources in a resource-scarce environment, for example, how artists use the resources in the creation of their projects or the development of their skills (de Klerk, 2015). Effectuation, originally formulated by Sarasvathy (2001) as a way of creating ventures, is understood as a theory of entrepreneurial decision making under the conditions of uncertainty and the absence of pre-existing goals (Essig, 2015; Callander, 2019). In the arts and culture sector, effectuation is rarely used as an emergent theoretical tool (Bissonnette & Arcand, 2018; Callander, 2019; Gangi, 2021), despite the fact that, according to Essig (2015), there are many examples of effectual entrepreneurship in the arts context. While the concept of bricolage can be further explored among non-artist cultural entrepreneurs, effectuation offers the potential to examine cultural entrepreneurship practices in a new light. Both theories are therefore essential for understanding the actions of cultural entrepreneurs, including their simultaneous application.

Furthermore, cultural entrepreneurship has been conceptualized in research as a challenging activity related, among other things, to its diverse and multifunctional practice. According to Lindqvist (2010), the challenges of arts entrepreneurship are emerging in research and are often described as a tension between artistic and managerial rationales. Another set of challenges reflect precarious conditions in the cultural sector. According to Oakley (2014), cultural entrepreneurship often masks challenging work conditions in the creative industries, serving as a strategy to cope with these precarious circumstances. Self-management, consisting of the “ability to deal with stress, long hours and often high levels of insecurity” (Oakley, 2014, p. 153), emerges as a way through which individuals navigate and endure the complexities of entrepreneurship and the sector. This perseverance is driven by passion, a trait central to a bohemian view of entrepreneurship, even at the cost of work invading personal life (Leadbeater & Oakley, 1999; Wilson & Stokes,

2002; Eikhof & Haunschild, 2006). These challenges hide behind the popular image of dynamic individuals moved by passion and desire for autonomy (Leadbeater & Oakley, 1999; Gill, 2002; Oakley, 2014). Furthermore, as elaborated by Naudin (2018), there is an overarching positive discourse that frames entrepreneurship as a normative *modus operandi* in the cultural sector. This discourse tends to ignore the specificity of cultural work and the challenging context in which cultural entrepreneurs emerge. It usually entails policy recommendations limited to supporting access to markets and developing training programs (Naudin, 2018). Therefore, recent critical research on cultural entrepreneurship calls to re-imagine a cultural entrepreneur in order to grasp the implications behind cultural entrepreneurship in terms of self-exploitation and poor working conditions associated with this form of cultural work (Leadbeater & Oakley, 1999; Hesmondhalgh & Baker, 2010; McRobbie, 2011; Oakley, 2014; Naudin, 2018).

1.2 Research problem

Although remaining a developing field of research (Chang & Wyszomirski, 2015; Hausmann & Heinze, 2016; Callander & Cummings, 2021; Bridgestock, 2022), cultural entrepreneurship has been recognized at various levels, mainly through qualitative studies (Porfírio et al. 2018; Schulte-Holthaus 2018). Despite the previous research recognizing various types of cultural entrepreneurship, there is still a lack of knowledge regarding cultural entrepreneurs as service providers, specifically those who solely establish and manage non-profit organizations and whose enterprises are not based on artistic production, such as the aforementioned Cadence Gallery in Sweden. Furthermore, acknowledging that cultural entrepreneurship is a diverse, multiple-role activity (Leadbeater & Oakley, 1999; Ellmeier, 2003; Naudin, 2018), how exactly this type of entrepreneurship exists in practice and what aspects it involves becomes particularly interesting. Therefore, cultural entrepreneurs, who are founders, managers, marketers and often "jacks of all trades" in their enterprises, as Elsa in Cadence Gallery, are overlooked in the existing research in general and in particular on what constitutes the practice of this activity in the non-profit context, which adds to the difficulty as not-for-profit organizations operate in dependence on public support (Akingbola et al., 2019).

Furthermore, as previously outlined, contemporary research on entrepreneurship in the arts and culture context calls for rethinking the image of cultural entrepreneur, acknowledging the challenges of this activity, often associated with different forms of precarity (Leadbeater & Oakley, 1999; Arvidsson et al., 2010; Hesmondhalgh & Baker, 2010; McRobbie, 2011; Oakley, 2014; Alacovska, 2018; Naudin, 2018). Considering the potential peculiarities under which entrepreneurs who establish and solely manage their enterprises operate, the study of the challenges of this type of entrepreneurship is particularly important. This can contribute to the advancement of research in this field and illuminate aspects that are often overlooked, not only in research but also in policies.

Finally, bricolage and effectuation, as individual entrepreneurial mechanisms, remain an under-researched area, particularly in terms of their applications to the analysis of cultural entrepreneurs' practices under the conditions of multi-role and sole management of an enterprise. Bricolage, which focuses on the use of resources in a resource-constrained environment (Baker & Nelson, 2005), and effectuation, as a theory of decision making under conditions of uncertainty and goal ambiguity (Saravathy, 2001), are both particularly relevant in the context of sole management of a cultural enterprise, as they can help to understand the practice of this type of cultural entrepreneurship, including through their joint application.

1.3 Research aim and questions

This thesis aims to investigate the practices and challenges of sole management of a cultural enterprise by focusing on the case of Cadence Gallery and its founder Elsa, representing the object of the study. In accordance with the research problem, in order to achieve the aim of the study, we will focus on a detailed collection and analysis of Elsa's entrepreneurship practices and the challenges she experiences, through semi-structured interviews, participant observation and document analysis. As cultural entrepreneurs are usually rooted in the context of the field and characterized as collaborative and highly networked (de Klerk & Saayman 2012; Konrad, 2013; Essig, 2016; Naudin, 2018), the data will be collected by interviewing and observing not only the entrepreneur, but also artists and friends, who have worked with Elsa on different occasions. The thesis could potentially contribute to the existing literature on cultural entrepreneurship by

exploring the overlooked aspects of sole management of a cultural enterprise and the practices and challenges related to this activity, and enrich the research on particular entrepreneurial mechanisms, such as bricolage and effectuation, by adding new insights from the specific context. To this end, the following research questions will be addressed:

RQ 1: What does Elsa do to solely manage a viable cultural enterprise?

RQ 2: What challenges does Elsa experience in the sole management of a cultural enterprise?

1.4 Thesis outline

The remainder of this thesis is outlined as follows. The second chapter presents a literature review, which delves into the characteristics of cultural entrepreneurs and entrepreneurial behavior, and serves as a background for our empirical results. The third chapter details the theoretical framework and outlines the important aspects of theories used in the analysis of the collected data. The next chapter is dedicated to the methodological aspects and justifications of the chosen methods. The empirical material is analyzed and presented in the fifth chapter, while the final chapter summarizes the findings in relation to the research questions, and discusses the theoretical and practical implications of this thesis.

2. LITERATURE REVIEW

This chapter examines previous research on cultural entrepreneurship, focusing on the characteristics of cultural entrepreneurs and the understanding of entrepreneurial behavior. The previous research, outlined in this chapter, will provide a further foundation for our empirical findings, which explore the practice and challenges of a sole management of a cultural enterprise in relation to the entrepreneur's personal characteristics and behavior.

2.1 Characteristics of the cultural entrepreneur

Research on entrepreneurship in the arts and culture sector has formulated several characteristics of entrepreneurs in this field, which elaborate the social phenomenon and add meaning to specific entrepreneurial behaviors. Moreover, the exploration of entrepreneurial characteristics provides additional perspectives on the sole management of a cultural enterprise and informs the practices and challenges we are investigating. Leadbeater and Oakley (1999), in one of the pioneering works on cultural entrepreneurship in the UK context, identify entrepreneurs in the field as self-employed, freelance and micro-enterprise “independents” who are “often producers, designers, retailers and promoters all at the same time” (p. 11). As the authors continue, “independents” are adept at using informal networks to organize their work, often employing friends and former classmates, and do not necessarily pay attention to enterprise growth as they want to remain independent and creative. Independence is also highlighted by Wilson and Stokes (2002), who emphasize that cultural entrepreneurs are guided by their own principles and work at their own pace. Ellmeier (2003), underlying the transition from "cultural worker" to "cultural entrepreneur" as "sole service supplier in the professional cultural field" (p. 3), identified this occupational group as "young, multiskilled, flexible, psychologically resilient, independent, single and not tied to a particular location" (p. 3).

Poetttschacher (2005) notes that when entrepreneurs leave their jobs and start their own creative enterprises, the primary motivation for this change is not financial, “it is about autonomy, freedom of action, and having more time and space to create” (p. 180). Indeed, apart from independence, the secondary importance of financial gain is often mentioned as a characteristic of cultural and creative entrepreneurs (Leadbetter and Oakley, 2001, as cited in Lindkvist and Hjorth, 2015;

Klamer, 2011; Oakley, 2014; Kolb, 2015; Albisson, 2017; Naudin, 2018; Essig, 2022). Furthermore, cultural entrepreneurs continuously work on identity, which is constructed in opposition to "others" who "would do anything for money, did not act authentically, created products without spirit, ran businesses with a lot of hierarchy, had no sense of aesthetics, and functioned like machines" (Poetttschacher, 2005, p. 181). The author also highlights the importance of organizational identities in creative entrepreneurship, between which he conceptualizes single-identity, open-identity and multiple-identity firms, the latter being closely linked to their founders-entrepreneurs and offering them the opportunity to work in different functions and roles.

Strategic creativity is another important characteristic Poetttschacher (2005) points out in relation to cultural entrepreneurship. As he elaborates, "microbusinesses in the creative (and even more so in cultural) domain rely predominantly on the right feelings and spirit when funding their directions" (p. 182). Therefore, strategic thinking is usually implicit in the creative industries, and running a creative and cultural business can be seen as balancing two poles that Poetttschacher calls "money" and "meaning". The former pole represents extrinsic factors and monetary rewards, while the latter stands for intrinsic aspects, such as values, visions and personal achievements, which are not necessarily connected to money. As Poetttschacher concludes, the money-meaning polarity represents the underlying 'yin and yang' principle in the creative industries, which "allows personal values to be embedded into business, to make them visible and manageable" (p. 182). Lindqvist (2010) notes the similar tension between artistic and managerial rationales as one of the main challenges associated with arts enterprises, while Essig (2022) similarly defines balancing personal fulfillment with economic viability as a challenge for creative entrepreneurs, highlighting the importance of passion and personal ambition beyond mere business concerns. However, achieving this balance proves difficult when trying to innovate with limited resources, often making it a challenge to balance the sustainability of the organization with the passion of the individual. Furthermore, Bilton (2014) states that "entrepreneurship is by definition a personal approach to running a business, and individual feelings of excitement, motivation, doubt or fear are powerful factors in the success or failure of any entrepreneurial venture" (p. 131). Thus, personal dispositions and motivations have a significant impact on the management and viability of entrepreneurial organizations.

The specificities of the arts, culture and creative sector often determine some of the characteristics of cultural entrepreneurs. In her widely cited work, Oakley (2014) challenges the conventional notion of the cultural entrepreneur as one who freely chooses his or her entrepreneurial path and calls for a rethinking of cultural entrepreneurship. The author contends that entrepreneurship in the creative sector is rather a forced and adaptive activity, responding to the challenges of rapidly changing industries that adopt deteriorating working arrangements. Oakley (2014) links cultural entrepreneurship to the conditions of precarity, inequality, unpaid work, the general oversupply of labor in the field, the importance of social connections and family ties for success, and a hidden notion of a multiplicity of practices and experiences. At the same time, the enjoyment of work, the extraordinary passion that, however, usually masks self-exploitation, and the attachment to "one's work" that provides both a justification and a disciplinary mechanism for staying in cultural work, often unprofitably, are important aspects of cultural entrepreneurship that balance the positive connotations. Related to this ambivalence is Leadbeater and Oakley's (1999) and Wilson and Stokes' (2002) observation of the blurred line between work and non-work for cultural entrepreneurs. Indeed, it highlights not only the strong connection between the personality and the work of a cultural entrepreneur, but also the presence of constant involvement in the life of the enterprise and the over-attachment, as noted by Oakley (2014).

In the monograph on cultural entrepreneurship in the UK-specific context, Naudin (2018) adopts the aforementioned definition of cultural entrepreneurs as "independents" (Leadbeater & Oakley, 1999), emphasizing the multi-role nature of cultural entrepreneurship and adding that they also "run micro-enterprises with few employees or are self-employed, do freelance work, or sell their services or products, often a combination of these" (p. 39). Based on the several studies, Naudin summarized the cultural entrepreneur's characteristics in comparison with non-cultural entrepreneurs, represented in the table below. This summary serves as a comprehensive list to assess the most common characteristics of cultural entrepreneurs outlined in previous research.

<i>The entrepreneur</i>	<i>The cultural entrepreneur</i>
Perseverance Drive to action Goal oriented Problem solving	Collaborative Individualistic Creative Innovative

Tolerance to ambiguity Ability to deal with failure Creative Innovative Vision and ability to inspire Decisiveness Risk taker Leadership skills Looks for opportunities Intuitive Flexible	Embraces new approaches to work (importance of business culture) Value driven Not necessarily motivated by money / growth Makes use of technology Learns through doing Manages risks Highly networked (social capital) Involved in production and distribution Work on projects rather than a business Closeness between personal identity and brand Close to customers (involved in niche markets)
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Table 1. Characteristics of the Entrepreneur and the Cultural Entrepreneur (adapted from Kirby [2003]; Bilton & Leary [2002]; Leadbeater & Oakley [1999]; and Rae [2007]) (Naudin, 2018, p. 47).

2.2 Entrepreneurial behavior

Research on cultural entrepreneurship has focused on entrepreneurial behaviors and processes, shedding light on the combination between entrepreneurial characteristics and practices, which is relevant to our research object, aim and questions. Chang and Wyszomirski (2015) developed a taxonomy, later supported by Albinsson (2017), that breaks down the components of arts entrepreneurship into strategies, tactics, skills, mindset, and context. This framework aims to portrait arts entrepreneurship as a mixture of managerial and leadership decisions, personal traits, and environmental factors. Aligned with this, Schulte-Holthaus (2018) goes beyond examining creative entrepreneurs at the individual level, further exploring action-oriented and collective approaches. The latter has been elaborated on through the study on the importance of networks for creative entrepreneurs (de Klerk & Saayman 2012; Konrad, 2013; Essig, 2016; Naudin, 2018; Nieminen & Lemmetyinen, 2022). These creative networks, consisting of the social capital as defined by Bourdieu (1997), serve to access opportunities and resources in constrained environments, while also being used for marketing and collaborative purposes (Scott, 2012). Studying entrepreneurship as a general practice, Mueller et al. (2012) observed that communication within such networks, namely with stakeholders, through the exchange of opinions and information, appears to be central to the activities of entrepreneurs both in the start-up and growth phases of their ventures. This communication is enabled by conviviality behavior within entrepreneurial communities, through the creation of “relational spaces in which all can act and express their own thoughts in complete liberty and autonomy”, as proposed by Guercini and

Ranfagni (2016, p. 775). This element facilitates decision-making, creates trust and contributes to a learning environment.

Furthermore, Schulte-Holthaus (2018) suggests an action-oriented level as one of the layers to understand entrepreneurs, consisting of practical mechanisms and actions employed by these individuals, influenced by their identity and also affecting their interactions in a collective environment. The author places at this level the mechanism of bricolage, which has been recognized by scholars as the hands-on practice of using resources available at hand to the entrepreneur, for example in social circles, as a way of overcoming constraints and limitations (Levi-Strauss, 1962; Baker & Nelson, 2005; Valliere & Gegenhuber, 2014; Schulte-Holthaus, 2018; Essig, 2022). Additionally, the author recognizes bohemian lifestyle as another action-level mechanism described in entrepreneurship literature. Bohemian practices blend private life and individuality with the work life of the entrepreneur by preserving their artistic motivation and goals, while self-managing and attempting to meet the economic demands associated with creative industries (Eikhof & Haunschild, 2006). Thus, entrepreneurial actions are first and foremost based on personal visions, passion and prioritizing creative expression. Other practices explored in literature can be added to portray the action-level mechanisms employed by culture entrepreneurs, such as effectuation, which “involves understanding how to make decisions in the absence of preexistent goals” (Sarasvathy, 2001, p. 244). As Essig (2015) notes, the arts and cultural sector offers many examples of effectual entrepreneurship, and effectuation per se is “the modus operandi of much art practice itself” (Essig, 2015, p. 235).

Essig (2015) presents entrepreneurial action within a means and ends framework, viewing organizations as mediating structures that channel resources like financial and social capital toward achieving objectives such as economic gains and cultural production. However, she clarifies that arts entrepreneurship transcends a managerial perspective, emphasizing instead its nature as a creative process characterized by value creation, adaptability, and autonomy. In a later work, Essig (2022) defines “arts entrepreneurship as the identification or creation of opportunity to connect one’s means with their desirable ends through an appropriate mediating structure in order to create value that may be aesthetic, cultural, and/or financial” (p. 8). Arts entrepreneurship is interpreted here as an action or behavior that links means, such as “time, money and talent”, to the ends of

producing “excellent art in a sustainable manner” (Essig, 2022, p. 96). Through entrepreneurial action, individuals actively utilize their means, seek opportunities and connect the art with the audience through a meditating structure, rather than passively waiting for demand. Therefore, the active agency of entrepreneurs in making choices regarding the organization is highlighted, and can be understood as the meaningful usage of resources to maintain the viability of the organization.

2.3 Summary of the chapter

This chapter provides a literature review that serves as a starting point for our study, focusing on the main characteristics and behaviors of cultural entrepreneurs as outlined in the previous research. These characteristics include, among others, the desire for autonomy, multiple roles, the predominance of creative endeavors over monetary incentives, and the importance of networks for cultural entrepreneurs. The first section also touched on the challenges and precariousness associated with cultural entrepreneurship. The second section is focused on the entrepreneurial behaviors and processes that are directly related to our research aim of investigating the practices and challenges of sole management of a cultural enterprise. This section discusses the main studies on these aspects of cultural entrepreneurship, with a brief introduction to the action-oriented level of understanding entrepreneurial behavior, and to bricolage and effectuation as theories related to entrepreneurial action and practices. Overall, this chapter shows the close link between an entrepreneur and an enterprise, and highlights that an entrepreneur's preferences, motivations and overall personality have a significant impact on the enterprise.

3. THEORETICAL FRAMEWORK

This chapter introduces the concept of entrepreneurial bricolage and the theory of effectuation, both of which are related to entrepreneurial practices, which are the focus of our research aim and questions. The chapter covers the main aspects of bricolage and effectuation, which will be further used in the analysis. The last subchapter elaborates on the comparison between bricolage and effectuation, underlying the differences and clarifying the way of using these two theoretical tools together.

3.1 Entrepreneurial bricolage

The concept of bricolage was first introduced by Lévi-Strauss (1962), who described it as the practice of making do with “whatever is at hand” (p. 11). The resources accumulated by an individual are heterogeneous, meaning they are not specifically tailored for a particular project but rather constitute a diverse mix of assets whose connections to each other may be non-existent or not obvious. The toolset available is finite, and its elements are gathered with the anticipation that they may prove useful for a range of endeavors undertaken by the bricoleur. These tools are “specialized up to a point, sufficiently for the ‘bricoleur’ not to need the equipment and knowledge of all trades and professions, but not enough for each of them to have only one definite and determinate use” (p. 11). Thus, the bricoleur embodies versatility, capable of adapting materials for different purposes and projects. Lévi-Strauss contrasts this method with that of the engineer, who, unlike the bricoleur, begins by designing a project with the available tools in mind. This differs from the bricoleur's practice of adapting the existing toolbox to suit the intended project. Such repurposing of materials underscores the bricoleur’s creativity, as they innovate by assigning new functions to resources in a manner that suits their goals and attempts to solve challenges.

This notion of bricolage was further explored through entrepreneurial lenses by Baker and Nelson (2005) in their study on entrepreneurial bricolage, which identifies five environmental domains from which bricoleurs can conjure something out of nothing. Physical domains involve giving new life to materials that were once unused, forgotten, or designated for single use. Labor, which includes the human capital associated with a firm like customers and suppliers, as well as skill inputs, encompassing untapped self-taught skills at an amateur level, are areas leveraged during

bricolage. Furthermore, inputs from customer and market domains can be employed by entrepreneurs to forge products and markets previously non-existent. Finally, navigating the institutional and regulatory environment in innovative ways, by not being hindered by limitations and regulations, enables individuals to venture into areas where they may not be fully knowledgeable of all the rules, or to choose actions irrespective of them. Thus, entrepreneurial bricolage involves utilizing an arrangement of previously unused accumulated resources to address problems and seize opportunities, by adapting internal resources already owned by the firm instead of seeking new ones. Furthermore, according to de Klerk (2015), who focuses on the cultural and creative industries sector, collaborative bricolage as a variant of this practice can be defined as the process of leveraging resources and talent through an individual's network. This type of approach involves the existence of a shared vision with peers, rooted on interactions and experiences of collaborating. This not only enhances the likelihood of future joint efforts but also benefits the participants by fostering skill development, often facilitated through mentorship. Given the collaborative nature of cultural entrepreneurs and the significance of networks for their practice (de Klerk & Saayman 2012; Konrad, 2013; Oakley, 2014; Essig, 2016; Naudin, 2018; Nieminen & Lemmetyinen, 2022), it can be argued that collaborative bricolage may be present in the entrepreneurial actions within these social circles. This can be understood as a way to overcome challenges through the acquisition of resources and skills.

Baker and Nelson (2005) highlight that Lévi-Strauss's concept of "making do" is often depicted in literature as being oriented "toward action and active engagement with problems or opportunities rather than lingering over questions of whether a workable outcome can be created" (p. 334). Through their fieldwork on entrepreneurship within resource-constrained firms, they highlight the tendency of entrepreneurs to explore solutions through trial and error, rather than dwelling on the constraints of their resources and practices. This same idea can be applied while analyzing the cultural entrepreneurs and the ways they act to navigate the challenges implied in this role, during their involvement in cultural projects and enterprises. Furthermore, entrepreneurial agency and bricolage practices can go beyond the individual level, being also part of a collective domain where agency is distributed across different actors that influence the path of the firm, through their interactions, inputs and contributions (Garud & Karnøe, 2003).

A further aspect on which Baker and Nelson (2005) rely on is Penrose's (2003) idea that resources are not of objective nature, but are characterized by a constructivist approach. As Penrose (2003) stated, the same set of resources can have multiple purposes and be able to provide a plurality of services. This heterogeneity "permits the same resources to be used in different ways and for different purposes if the people who work with them get different ideas about how they can be used" (p. 76). Considering Garud and Karnøe's (2003) and Penrose's (2003) perspectives, entrepreneurial bricolage can be perceived as an act that combines the decisions regarding assets at both the individual and the collective level. Within a group of actors, the usage of resources can vary and, therefore, one single set of resources can lead to multiple usages depending on how individuals choose to leverage the resources. Indeed, bricolage can attribute various functions to one same object, while at the same time this mechanism can be applied in both a consistent or, alternatively, selective manner. Baker and Nelson (2005) note that the extent in which bricolage is applied influences organizational growth. The authors describe, on one hand, "parallel bricolage", where the consistent application of a bricolage approach across various aspects can hinder growth by solidifying a fixed identity with unchanged inputs. Simultaneously, a "selective bricolage" involves using available resources at hand only in specific areas, having more potential to foster growth through by strategically employing this practice.

3.2 Effectuation

Effectuation theory was introduced by Sarasvathy (2001) as a process of venture creation and entrepreneurial decision making that takes place in the absence of a pre-existing market and goals. By contrasting effectuation to causation, the author defines the phenomenon as follows: "effectuation processes take a set of means as given and focus on selecting between possible effects that can be created with that set of means" (p. 245). Sarasvathy (2001) uses a metaphor of a chef to explain her theory. The chef is tasked with cooking a dinner, which can be completed in one of two ways. If the menu is provided by the client, the chef must buy the necessary ingredients and follow a recipe – this process is causal. In the other scenario, the client can ask the chef to assess the available ingredients and utensils before the chef imagines all possible menus based on what is available. Finally, the chef can prepare one of many possible meals using the available resources. This approach illustrates the process of effectuation. According to Sarasvathy (2001; 2022), human reasoning involves both causation and effectuation, which can occur simultaneously and both

presuppose some sort of end goal. However, the distinctive feature between them is the set of choices: effectuation, compared to causation, involves one-to-many mappings meaning “choosing between many possible effects using a particular set of means” (Sarasvathy, 2001, p. 245). As Sarasvathy (2003) continues, effectuation is not merely a selection between available options, but rather a process of generating the options themselves, as well as identifying and assessing the characteristics of various potential outcomes.

Sarasvathy (2003; 2022) identifies three key elements of the effectual problem space: Knightian uncertainty, goal ambiguity, and isotropy. Knightian uncertainty refers to the unpredictability of the future outlined by Knight (1921), while goal ambiguity indicates that the actor's preferences are neither predetermined nor appropriately ordered. Isotropy refers to environmental uncertainties, where it is unclear which elements of the environment to pay attention to and which to ignore (Sarasvathy, 2022, p. 63). Effectuation is therefore relevant in situations where the future is unpredictable, goals are uncertain, and the environment is internal to human actions, such as in the context of cultural entrepreneurs. These elements are summarized in the Table 2 below adopted from Sarasvathy (2022).

Element of problem space	Summary description of solution technique
Knightian uncertainty	Non-predictive: No prediction required. Control itself becomes strategy. Effectuators work with things within their control. Deciding what is within or outside one’s control may be entirely subjective.
Goal ambiguity	Non-teleological: No clear goals are necessary. But values, tastes, and preferences can all be part of one’s means that drive action. Does not mean one should not have goals. Only that one should not be too tied to very specific goals.
Isotropy	Non-adaptive: Actions are not geared toward adapting to an existing environment. Instead environments are co-created through commitments from self-selected stakeholders. This means that information or feedback by itself is less relevant than information embodied in actual commitments, especially commitments that are large enough to make the next action an affordable loss for the effectuators.

Table 2. Summary of effectual techniques to tackle the problem space (Sarasvathy, 2022, p. 66)

Another important aspect of the effectuation theory is the set of principles that form the core of effectual logic. These principles, combined with the elements above, can facilitate the understanding of the actions of cultural entrepreneurs and how they manage a viable cultural organization through the effectual logic. Sarasvathy varies the number of principles from four (2001) to three (2003) and five (2022). The first, *bird-in-the-hand*, principle represents the idea of an effectual entrepreneur starting with the available means and creating new effects and solutions. Sarasvathy (2022) again uses the chef example to illustrate the principle. The author highlights that in effectual logic, the menu usually emerges during the cooking process as the chef designs possible meals. It is important to note that neither effectuation nor causation guarantees a better outcome, but effectual processes are more likely to lead to novelty. Moreover, the bird-in-the-hand principle emphasizes that the end goal in the entrepreneurial process is not absent, but rather vague and general.

Means are of particular importance in the effectuation theory, especially in connection to the bird-in-the-hand principle, because the effectuator usually starts with the realization of the given means (Sarasvathy, 2003, 2022). As Sarasvathy points out, the means of effectuator are “who I am, what I know, and whom I know” (Sarasvathy, 2022, p. 73), meaning the identity of entrepreneurs, their knowledge and social networks. As the author continues, it is important to note that identity is influenced by knowledge and networks, and vice versa. These three types of means are not mutually exclusive or independent; rather, they work together to determine resources, or “what I have”.

The *affordable loss principle* summarizes that effectuation focuses on experimenting with as many strategies as possible with the given limited means. In other words, this principle manifests control over downsides, which the effectuator tries to estimate and evaluate what exactly they are willing to lose. As Sarasvathy (2022) continues, the evaluation of a potentially affordable loss differs depending on the circumstances and stage of life of the entrepreneur. Generally, the principle aims to maximize future options rather than create more present returns (Sarasvathy, 2001, 2003, 2022).

The *crazy quilt principle* suggests that, in order to reduce uncertainty, the effectuator creates strategic alliances rather than opposition to competitors. According to Sarasvathy (2022), effectuators lean towards de-emphasizing systematic competitive analysis because they typically

begin without assuming a predetermined market. Instead, they prefer to establish partnerships from the outset. The author subtitled this principle as stakeholder self-selection, which emphasizes that effectuators do not choose stakeholders on the basis of pre-selected goals, but rather “allow stakeholders who make actual commitments to participate actively in shaping the enterprise” (p. 84).

The *lemonade principle* emphasizes the importance of contingency planning. According to Sarasvathy (2022), effective planning involves a shift in the relationship between contingencies, uncertainty, and planning. Effectuators often begin with a vague idea of their end goals and can plan incrementally, utilizing uncertainty and contingency as resources to achieve their objectives. The lemonade principle is at the core of entrepreneurial expertise, which is explained by Sarasvathy as an “ability to turn the unexpected into the valuable and the profitable” (p. 86).

The final principle of effectuation is *the pilot-in-the-plane*, which emphasizes control over an unpredictable future rather than attempting to predict it (Sarasvathy, 2001, 2022). According to Sarasvathy (2001), the effectual logic is expressed as “to the extent that we can control the future, we do not need to predict it” (p. 252). This principle is especially relevant in light of the aforementioned uncertainty, goal ambiguity, and isotropy. According to Sarasvathy (2022), the pilot-effectuator is often “the window to unexpected opportunities, and the key to outliving disasters” (p. 88), treating everyone on the plane as potential co-pilots. Overall, this principle opens up new future possibilities within effectuator control through co-creation.

3.3 Comparing entrepreneurial bricolage and effectuation

The theories of effectuation and bricolage share similarities that enable their joint application. Fisher (2012) notes that both processes identify opportunities rooted in the existing resources and the control thereof. Additionally, the author observes that the emergence of these opportunities seems to be linked to the ease of acting upon available resources, compared to the process of identifying an opportunity through market analysis. Moreover, even though effectuation is also present in cases where there are no resource constraints, both mechanisms prioritize action as a way of dealing with environments where resources are scarce. In both practices, the community plays a crucial role, aiding an enterprise in the development of products or services by providing early feedback and facilitating communication about the offerings among peers. As Fisher (2012)

mentions, entrepreneurs with a wide and engaged network hold an advantage over those who are isolated. Finally, both perspectives suggest that a scarcity of resources can foster creativity and innovation.

Even so, there are distinctions to be made between the two approaches. Essig (2015) distinguishes between effectuation and bricolage on two fundamental grounds. Firstly, bricolage typically occurs in a resource-constrained environment, while effectuation can take place under conditions of scarcity or abundance of resources. Secondly, unlike effectuation, which is conceptualized as a way to explore outcomes and generate new goals, bricolage begins with an end goal in mind for the entrepreneur, an aspect which is similarly outlined by Sarasvathy (2022). Furthermore, Vasconcelos Scazziota et al. (2020) examine how literature addresses the roles of effectuation and bricolage in entrepreneurial action, highlighting the uncertain nature of entrepreneurship. While both processes are mechanisms for responding to uncertainty, “effectuation seems to be preventive (controlling an uncertain future using judgment based on experimentation)”, while bricolage is “reactive (challenging environmental limitations, based on previous knowledge and motivated by idealism—also using experimentation)” (p. 1058). This suggests that effectuation aims to overcome knowledge gaps through control and feedback mechanisms, whereas bricolage addresses uncertainties stemming from resource constraints. Additionally, as the authors continue, bricolage enables a faster response to circumstances, whereas effectuation is more closely linked with experimenting and learning, explaining why a combination of the two can enhance resilience. Therefore, due to the distinctions between both theories, they can meet different needs and manifest in various aspects of entrepreneurial action, in the cultural sector specifically, allowing us to gain a comprehensive understanding of it.

3.4 Summary of the chapter

The third chapter outlines the theoretical framework of this thesis and introduces the concept of bricolage and the theory of effectuation in detail. Bricolage consists of “making do” with the resources available, by using inputs related to physical, labor, skills, market and institutional and regulatory domains to deal with resource uncertainty. Such resources are not necessarily of fixed utility; rather, they are adapted and reused to meet the needs of the entrepreneur. Furthermore,

such resources can be leveraged through the entrepreneur's social networks. In the second section, effectuation is introduced as acting without a specific goal in mind but according to the resources available, which are related to the entrepreneur, their personal network, and the information at their disposal. Uncertainty, goal ambiguity, and isotropy have been identified as important elements of effectuation, along with five principles of effectuation that highlight the experimental nature of entrepreneurs in using available means to generate new goals and control existing means instead of attempting to predict the future and avoiding compromises. In the final section, the two theories are presented side by side to illustrate their distinct yet complementary nature. Altogether, this chapter outlines the action mechanisms to be used during the analysis, serving as theoretical tools to examine our data and answer the research questions.

4. METHODOLOGY

This chapter begins with a description of the case and justifies the methodological choices in terms of the research design and sampling, and the triangulation of the data collection methods chosen to achieve the research aim and answer the research questions. In order to ensure the trustworthiness of the thesis, the chapter provides a detailed account of each stage of the research, explains how the empirical material was analyzed, discusses the ethical considerations and reflects on the limitations of the methods.

4.1 Case description

Cadence Gallery is a small non-profit contemporary art gallery located in Skåne, a region in southern Sweden. The gallery combines an exhibition space with a small café and magazine shop. In addition to regular exhibitions, the gallery organizes weekly events such as music concerts, presentations and open readings, and is maintained with the help of public support. Cadence Gallery was founded in 2021 by 22-year-old Elsa, who to this day manages the gallery on her own, handling all the main activities such as creative direction, curating, administration, purchasing, artist booking, graphic design and social media management. The gallery has become a prominent spot on the cultural map of the area where it is located, as evidenced by the public's interest and the numerous local and international media attention paid to the gallery and its creator. Cadence Gallery provides high quality artistic activities, which is evidenced by the cultural financial support granted to the gallery at various times at the municipal, regional and national levels. Until the end of the observed period, the gallery has organized 21 solo and group exhibitions featuring Swedish and international artists, as well as joint exhibitions with other Skåne-based art projects.

4.2 Research strategy and design

This study investigates the practices and challenges of the sole management of a cultural enterprise. In order to achieve this aim, the thesis adopted a constructivist ontological perspective, which argues that social phenomena and their meanings are consistently constructed by social actors through interactions (Bryman, 2016). In terms of epistemology, this thesis takes an interpretivist stance, as our research aim requires grasping subjective meanings of social action (Bryman, 2016; Flick, 2018), namely the practices and challenges of cultural entrepreneurship. Therefore, the research strategy chosen for this thesis is qualitative, which seems more appropriate

to our research aim and questions, as it emphasizes greater focus on words than on numbers, pays attention to the interpretations of the world by its participants, aims to collect rich and deep data, and has a specific relevance to the study of social phenomena due to the pluralization of the world and the local, temporal and situational context of the object of study (Bryman, 2016; Flick, 2018). As Bryman (2016) points out, qualitative research usually tends to emphasize the inductive approach between theory and research, therefore theories are usually generated from empirical data. However, in the case of our thesis, the abductive approach was considered appropriate for the aim and research questions: our starting point was the empirical case, but the theoretical understanding of the context of the studied phenomenon was still important, so we mentally moved back and forth between the existing theories and the empirical material throughout the data collection. With this regard, the more specific strategy for the data collection and analysis is hermeneutical, which asserts the notion of hermeneutical circle and underlines the mental movements between pre-understanding and understanding of studied phenomenon (Alvesson & Sköldbberg, 2018).

The research design used for the purposes of achieving our aim and answering the research questions is case study, focusing on a single case of a small art gallery in southern Sweden. This allows us to study our object in detail with the main goal of developing as complete understanding of the case as possible (Bryman, 2016; Silverman, 2017). Our case represents the unique situation in which a non-artistic cultural entrepreneur establishes and maintains a viable art gallery and is its sole employee. Therefore, following Yin's (2018) classification, we define our case as unusual or unique because it illustrates an atypical form of cultural entrepreneurship and is therefore of academic interest. Furthermore, Yin suggests that these cases are likely to involve only single-case studies, as is the case in our thesis. When it comes to generalizations drawn from a single case study, the researchers tend to agree that there is no need in generalizations to a larger population (Veal & Burton, 2014; Bryman, 2016).

4.3 Data collection: methods overview

Given that our data collection aimed to capture in-depth and diverse perspectives on the study object, the chosen methods were designed to avoid imposing a predefined structure on the participants, considering that “keeping the structure of data-collection instruments to a minimum

enhances the opportunity of genuinely revealing research participants' perspectives" (Bryman, 2016, p. 397). Simultaneously, we sought to stay aligned with our research aim and questions and, with that in mind, semi-structured interviews were selected as one of our methods. This approach allowed for flexibility in the interviewing process and the use of the script, while ensuring that all necessary topics were addressed (Bryman, 2016). Given the discrepancy between what people say and what they actually do, participant observation was utilized to observe how our research subject behaved in specific contexts and interacted with other participants (Bryman, 2016), involved in the gallery. As a third chosen method, document analysis was used to collect information about the gallery present on the website, social media and documents shared by the owner of the gallery. Through this approach, our goal was to capture interpretations of practices while also aiding in identifying past, present, and future events.

Utilizing the three methods, triangulation was the chosen approach to guide our methodological decisions. According to Flick (2018), it consists of combining different perspectives, theories, methods in a complementary way that gives us knowledge on different levels. Taking into account Flick's suggestion that, while performing triangulation, one should reflect about why and to what benefit this choice is made, triangulation was a conscious choice aimed at generating complementary data. Semi-structured interviews compensates the areas impossible to capture during participant observation, considering that "there is a wide range of issues that are simply not amenable to observation, so that asking people about them represents the only viable means of finding out about them within a qualitative research strategy" (Bryman, 2016, p. 494). In addition, interviews allow for past events related to the gallery to resurge and contribute to the research (Flick, 2018). In conjunction with the interviews, our intended goal behind participant observation was to achieve a thorough understanding of the individuals' actions, drawing upon both their verbal accounts and our direct observations of their behavior. On the other hand, document analysis contributed to the development of relevant questions for the interview guide and provided us with insights into the variety of programs offered by the gallery. Furthermore, throughout the data collection, this methodological triangulation was allied with investigator, data and theoretical triangulation (Denzin, 2009). The aim of this multiple triangulation (Denzin, 2009) is to diminish limitations of a single-method and researcher approach and collect a variety of data in order to grasp the phenomenon in a comprehensive and thorough manner.

4.4 Sampling

According to Flick (2018), qualitative research typically follows a substantial criterion in sampling procedures, which focuses on the relevance of specific features of individuals for a particular study. As previously outlined, the case for this thesis was selected based on its unique qualities, representing the purposive type of sampling that is focused on a strategic way of sampling relevant to the particular research questions (Bryman, 2016). Furthermore, in purposive sampling techniques, “the point of reference is not so much the developing theory but the gain of insights in the field or about the issue under study expected from specific participants (or groups) provided by them” (Flick, 2018, p. 182). Sampling was crucial in applying the chosen methods to our case. This is especially true in single-case study research designs (Bryman, 2016), where different sampling levels are often combined. Regarding the semi-structured interviews, we not only interviewed the entrepreneur, Elsa, who is in the main focus of our research questions. In addition, we interviewed four other individuals, including artists and friends of Elsa's who had previously worked on various projects or assisted at the gallery, in order to add different perspectives to the practices and challenges of running a cultural enterprise alone. When selecting individuals for the interviews, we utilized purposive sampling once again. Two of the respondents were identified as valuable friends and helpers during the interviews with Elsa. Moreover, Elsa suggested four more artists in response to our question about which artists exhibiting at the gallery have had particularly challenging or memorable interactions. Of the four artists initially contacted, only two responded to the interview request. The information about all conducted interviews is outlined in the table below.

Participant	Interview length
Elsa (Interview 1)	45 min
Erik	47 min
Elsa (Interview 2)	47 min
Anna	50 min
Elsa (Interview 3)	1 h 12 min
Karin	46 min
Elsa (Interview 4)	1 h 15 min

Elsa (Interview 5)	1 h 7 min
Elsa (Interview 6)	1 h 3 min
Nils	49 min

Table 3. Information about the interviews

Bryman (2016) notes that the principles of purposive sampling can be applied to individuals, observations, and documents whereas Flick (2018) notes that sampling in observations aims to focus on different social situations, “in which specific activities or interactions are expected to happen” (p. 331). When conducting observations, we aimed to sample from a variety of contexts and occasions to provide a comprehensive account of the actions and strategies employed by the entrepreneur. The gallery schedule is formalized, with all events and exhibition openings taking place in the evening, on both weekdays and weekends. We made an effort to select a variety of event types, as the specifics of each event could potentially impact the entrepreneurial actions and behaviors we observed. Regarding the observations of the exhibition installations, both occasions occurred on weekdays during the time between exhibitions when the gallery was closed to regular visitors. Table 4 provides an overview of all observation occasions without specifying the dates of the observations to respect anonymity.

Name	Occasion	Date	Hours of observation
Observation 1	Exhibition opening	January 2024	1 hour
Observation 2	Event and its preparation	February 2024	10 hours
Observation 3	Exhibition installation	February 2024	9 hours
Observation 4	Exhibition opening	February 2024	1,5 hours
Observation 5	Live music event and its preparation	February 2024	3 hours
Observation 6	Observation during the interview	March 2024	2 hours
Observation 7	Live music event and its preparation	March 2024	3,5 hours
Observation 8	Film screening and live music and its preparation	March 2024	3 hours

Observation 9	Exhibition installation	April 2024	7 hours
		Total number of hours:	40 hours

Table 4. Information about observations

The documents analyzed in this case study were sampled in the same purposive manner (Bryman, 2016). The gallery's website and social media were chosen as the primary sources for the gallery's public representation and ongoing activities. The gallery owner shared non-public grant application documents with us upon request. These documents were selected purposefully to serve as a source of information about the gallery's positioning, strategic and analytical work, past experience, and future planning. They closely resemble the strategic and statutory documents that we initially requested from the gallery's owner, but which were not developed.

4.5 Semi-structured interviews

To investigate the entrepreneur's actions in managing the gallery, interviews were conducted focusing on Elsa's practices in operating the gallery, as interpreted by herself and the research participants. A pilot interview took place on January 31st 2024, gathering basic information about the gallery and Elsa, and aiming to explore the aspects that were previously found in the media or rooted in our pre-understanding. Based on this, interview guides were developed and organized into the following thematic categories: Internal events; External events; Other activities in the gallery; Networks; Quotidian and organizational questions; Questions about strategic planning and competitors; Finances, budget and relationship with funding bodies. Posterior to this, acting in an hermeneutic manner (Alvesson & Sköldberg, 2018), we alternated between our set of questions and what we knew at the moment in time post data collection, making modifications taking into account our research aim and the information we lacked. Thus, the interview questions were revised prior to each interview, according to novel issues and unanswered topics (Bryman, 2016). Along the way Bricolage and Effectuation categories questions were added, once the theoretical framework for the present research became clear.

In total, six interviews were conducted with Elsa, temporarily spaced out to allow for modifications to the interview guide and to not overwhelm the interviewee. The remaining four interviews were

carried out with artists within the entrepreneur's circle. Before every interview, an interview guide was prepared. The interviews were recorded with a digital device Sony Walkman B170, with the informed consent of the participants, and transcribed manually. The latter process was performed in a way that captured not only what the interviewees said, but how they said it (Bryman, 2016). The schedule for the interviews was negotiated in person or via SMS and e-mail, informing the participants about the time needed and negotiating dates and duration according to the interviewees availability. On one occasion, the themes to be discussed in the interview were sent to an interviewee who requested it. Regarding the place of the interview, the gallery was the chosen location for the interviews conducted with Elsa, either before opening times or at less busy hours. For the restant participants, the interviews were made online, through a video call on the platform Google Meets. This choice was made, as outlined in Bryman (2016), to save time and costs implied in meeting physically, considering part of our sample was geographically dispersed, while at the same time allowing for flexibility of the interview schedule.

The interviewing duties were shared between us: one posed questions from the guide, while the other contributed with relevant questions as needed. The interviews with Elsa focused on revisiting her management practices at the gallery, aimed at addressing the specific themes outlined before. These were supplemented by interviews with artists to evaluate specific events Elsa described, observing her actions from an external viewpoint. Thus, the interview guides for the artists were structured differently, compared to those used with the entrepreneur. The questions for the artists aimed to investigate collaborative events, examining negotiation processes, decision making and project execution. Additionally, participants were encouraged to provide detailed descriptions of Elsa and their perceptions of her management practices.

Probing, follow-up and specifying questions (Bryman, 2016) were applied, with the focus on exploring the depth of the aspects interviewees outlined, even if it did not fit into a particular theme or interview guide. By doing so, we created room for the interviewees to vent and share aspects of the gallery and Elsa. Silence was also utilized as a way to “to give the interviewee the opportunity to reflect and amplify an answer” (Bryman, 2016, p. 475). Additionally, the interview guide was used flexibly, allowing for the order of questions to be adjusted based on the flow of the conversation. Furthermore, a responsive interviewing style was applied (Rubin and Rubin, 2012,

as cited in Flick, 2018), consisting of efforts to establish a relationship of trust between interviewers and interviewees, while conducting the interview in a friendly tone and showing consideration towards what the individuals have to share. This was especially important given that multiple interviews were scheduled with Elsa, and considering that being the subject of study can come with pressure and a degree of vulnerability. At the same time, interviewing other participants about their experiences with Elsa presented a sensitive scenario, especially since some participants have close relationships with the entrepreneur and delicate topics might emerge. Thus, ensuring the comfort of the interviewees was a priority we consistently maintained.

4.6 Participant observation

Overt participant observation was used as a method of data collection to complement the semi-structured interviews. Observations occurred on nine occasions with a total amount of 40 hours, as shown in Table 4, to collect diverse data about Elsa's actions and practices. Denzin (2009) notes that participant observation "simultaneously combines document analysis, respondent and informant interviewing, direct participation and observation, and introspection" (p. 186). Bryman (2016) highlights the similar features of participant observation, which, in practice, is more than just observing; it also involves the researcher's immersion in a particular social setting, listening to conversations of those being observed, and asking questions. In our study, we followed this practice by frequently initiating conversations with observants or asking clarifying questions to what we see or heard from them. Moreover, we used the observations' results as a basis for further interview questions.

The initial observation, which occurred in January 2024, can be considered a pilot observation. One of us visited the gallery to become acquainted with the space's layout and gain a general understanding of Elsa's and others' activities during the exhibition opening. For the second observation, in which both of us participated, we created a short semi-structured observation plan. The plan outlined what to observe and pay attention to in relation to our research aim and questions, such as specific activities, behaviors, and verbal and non-verbal interactions between observed individuals. To gather further observations, we have decided not to formulate any specific plans but rather to observe as much as possible based on the aspects we have already reflected on prior to the initial observation, and we also tried to identify both typical and unusual behaviors.

During the observations, we wrote field notes using the notes apps on our smartphones. We immediately wrote down noticeable things we saw or heard in a chronological order, trying to make our notes as detailed and clear as possible, sometimes adding our momentary personal reflections and analytical remarks to the observations notes, which is in line with the general principles of field note-taking as outlined in Bryman (2016). At the end of each observation session, each of us edited our own field notes shortly afterwards, adding other memorable moments and elaborating on the situations, which were outlined briefly in the notes. While writing field notes, we tried not to ignore writing down even trivial details and generally followed the rule of creating thick descriptions of the observed situation, scenes, and individuals to enable what Bryman calls a "contextual understanding of social behavior" (p. 395).

After editing and comparing our field notes from the first observation in Microsoft Word Documents, we realized that there were not many differences in our notes and that we generally noticed the same things. In addition, one of us knows Swedish on an intermediate level and could understand the basic tenor of the conversations between the observed individuals, as they spoke Swedish to each other on most of the observation occasions. Therefore, we decided that there was no need for both of us to observe together, which was also practically not convenient, and that the person with Swedish language skills could take more detailed notes alone. Therefore, both of us observed together on three occasions, which included one event and two exhibition's installations, while one person observed alone during six observation sessions.

4.7 Documents as a source of data

Document analysis focused on two primary sources of documents, adopting Bryman's (2016) definition that these consist of "objects [...] are "simply out there" waiting to be assembled and analyzed" (p. 547). Initially, we examined official documents from a private source, referring to those submitted for funding applications. These documents, which detailed the project, offered insights into the gallery's strategic goals and the entrepreneur's management practices. The documents were translated from Swedish to English using DeepL Translate software, with only the translated versions being cited. During analysis, we were aware that these documents are not objective but instead expressing an intention from the part of the research subject (Bryman, 2016). Additionally, the gallery's website and social media served as a continuous resource throughout

our research, providing information about the gallery's past and future program. This facilitated the process of tailoring our interview guide to include relevant questions. On the website, the *program* and *exhibitions* sections were analyzed in order to be informed about the agenda and exhibited artists, but also the *about* section for grasping the gallery's description. The gallery's Instagram and Facebook pages served mainly the purpose of being informed about the gallery's program and any representations of the events and Elsa.

4.8 Data analysis

Data analysis began with close work with transcriptions and the observation notes. We shared the task of transcribing interviews among ourselves and ensured that each of us reviewed the other's work, which was done individually in Microsoft Word documents and then shared via email. Additionally, we revisited existing material as our interview guides to Elsa evolved over time with new data from other interviews and observations. This allowed us to spend significant time with our extensive empirical material, allowing us to become more familiar with it, as suggested by Rennstam and Wästerfors (2018). Guided by our research questions, we used thematic analysis to identify recurring themes and patterns in the collected data (Bryman, 2016) by color-coding the relevant fragments of interviews, observations, and the documents. The coded material was categorized to establish themes. Initially, 11 categories were generated, which were later merged or reduced based on their relevance and recurrence. As a result, we formulated six themes, relevant to the first research question: Gallery as an extension of the founder; Meaningful social connections; Multiple roles; Using the resources; Relationships with artists; and Planning. The empirical material is further sorted and reduced (Rennstam & Wästerfors, 2018) according to these six themes. Our second research question pertained to the challenges faced by the entrepreneur in managing the gallery independently. In order to answer this question, we revisited the empirical material with a focus on identifying the challenges mentioned by Elsa and other interviewees. As our epistemological stance is interpretivist, we approached the empirical material through interpretation, aiming to understand the internal logic of the data excerpts and to contextualize it (Flick, 2018).

4.9 Ethical considerations

The interviews were conducted on a voluntary basis, with the informed consent of the participants, who were aware of their right to withhold sensitive information, to refuse to answer any questions they were unwilling to answer, and to remain anonymous. During the observations we made sure that Elsa and the other participants were comfortable and tried not to interfere with their behavior unless clarification was needed. The purpose of our research was clearly communicated to all participants during interviews, and as much as possible during observations, to ensure that data collection remained strictly within the focus of our study. In regard to the documents, the original copies were deleted, with only the translated versions retained. Given the absence of sensitive topics, such as financial or other entities' information, the content of such documents did not present any visible threats to the participants of the research. Furthermore, all the judgments made throughout the research are grounded on data, in order to avoid assumptions that cannot be proved, as emphasized by Flick (2018).

Given the potential sensitivity surrounding management practices, and in alignment with ethical guidelines to prevent harm, as outlined in Bryman (2016) and Flick (2018), the names of participants and gallery identifiers were anonymized through the use of fictional names in the observation notes, interview transcripts, and the final text of this thesis. This is in accordance with the Lund University Guidelines for the processing of personal data in degree projects at the Faculty of Social Sciences (Samhällsvetenskapliga Fakulteten, 2023). Furthermore, any passages that might potentially reveal the identities of the individuals in question to those involved were anonymized by replacing names with the symbol 'X'. All data were treated confidentially and were not shared with external parties. In the case of information that may be too sensitive to share, we chose not to include it in our analysis, balancing the interests of our research with the integrity of the participants, as suggested by Flick (2018).

Conversely, the triangulation of methods makes it more challenging to adhere to certain ethical principles in their entirety, such as ensuring anonymity or consent across all methods (Flick, 2018). During the observation of events or the day-to-day operation of the gallery, it was not feasible to obtain consent from all individuals present, in contrast to the straightforward consent process for individual interviews. Despite this challenge, we were meticulous in ensuring that no sensitive

data was captured or included in our observational notes. The ethical issues were kept in mind throughout the application of the three methods.

4.10 Limitations

During the research process, we focused on being reflexive about our practices, carefully examining our methodological choices, being conscious of their consequences, and holding ourselves accountable (Alvesson & Sköldbberg, 2018). Considering that “reflexivity entails a sensitivity to the researcher’s cultural, political, and social context” (Bryman, 2016, p. 388), we acknowledge biases inevitably affect data collection and analysis, despite efforts to minimize and reflect upon their influence. We are therefore aware of the limitations of our research, which are implicit in our choice and application of methods. In terms of observations, the fact that neither of us is fluent in Swedish could be seen as a limitation. However, one of us had an intermediate understanding of the language, which allowed us to grasp the general meaning of the conversations. We then asked the observed individuals to confirm our suggestions or clarify what they said. Moreover, providing a detailed account of every conversation that occurred during the observations was not the main objective of our study. Instead, our focus was on the actions and strategies employed by Elsa in managing a cultural enterprise. Clarifications were sought when necessary to capture as much of the reality as possible. We also recognize that our presence during the observations might have influenced some individuals to alter their natural behavior, which is an inherent limitation of this method. Although increasing familiarity with the participants over time may have mitigated this effect, we were nevertheless aware of the risk of “going native” (Bryman, 2016; Flick, 2018) and tried not to lose our research focus.

During the interviews, the closeness of some participants to the gallerist may have influenced their descriptions of Elsa's practices, despite assurances of anonymity. Furthermore, we recognize that statements made during interviews are secondary interpretations, meaning that individuals not only recall past events but are also influenced by their current interpretations and opinions (Alvesson & Sköldbberg, 2018), and that it can be difficult to recall past events in detail. Despite these challenges, interviews were crucial for documenting past events relevant to our research and for understanding actions outside of our observation sessions. Finally, Elsa's interviews were conducted in the gallery during quieter opening hours. This setting led to occasional interruptions

as people entered the gallery, which could potentially affect the flow of the interviews. However, both the timing and the location were chosen by the participant.

Given that our object of study is a cultural enterprise run by one person, there were limited documents available for our research. Consequently, the volume of data collected from the document analysis method was smaller compared to the other two methods. Furthermore, due to concerns about anonymity, sources used for the case description, as well as media articles, could not be included because they would disclose the identity of the gallery. This limitation affects the transparency of the research and constrains our capacity to provide contextual information that would illustrate the gallery's success. Consequently, we are aware that, if anonymity was breached, contextual details could further enrich our depiction of the gallery as a unique case and object of study. This opportunity was, unfortunately, lost due to ethical considerations previously outlined.

In terms of sampling, given the recommendations from the entrepreneur regarding potential contacts, we ensured that she was comfortable with these connections. Therefore, this influenced our purposive sampling strategy, as it limited the range of potential participants, some of whom were not contacted due to a personal request from the gallerist. The variety in our sampling was influenced in order to fulfill our ethical principles regarding consent.

5. ANALYSIS AND RESULTS

This chapter presents the empirical findings, which we have analyzed in line with our research aim and questions, and through the theoretical lenses of bricolage and effectuation, while acknowledging the previous research. The first subchapter is dedicated to the findings related to the RQ1 and presents six themes that have been identified in the analysis of Elsa's practices of sole management of Cadence Gallery. Section 5.1.1, in line with the previous research, refers specifically to Elsa's personal and entrepreneurial characteristics and justifies Elsa's strong connection to the gallery and how her practices are linked to the characteristics of identity. The second subchapter is related to RQ2 and examines the challenges Elsa faces in sole management of Cadence Gallery.

5.1 The practice of solely managing a cultural enterprise

5.1.1 Gallery as an extension of the founder

Identity, particularly the "Who am I?" in effectuation practices (Sarasvathy, 2022), is relevant to consider how the entrepreneur's characteristics are essential for managing the gallery solely. Elsa's identity shapes her actions and goals, making her values, preferences, and personal attributes key assets in the gallery's operation. Elsa identifies herself as a curator, creative director, and gallerist, with interests spanning cinema, poetry, curatorship, coffee, and acting. Immersed in the arts from a young age through dance, theater, music, and graphic design, this involvement is rooted in her community: *Yeah, I grew up in a, like, very creative family, their interests have always been art, and music, and, yeah, culture in any way. I guess I've been taking it for granted. And also theater, yes. And all of my friends as well are either painters, or graphic designers, or doing more like acting stuff, and musicians* (Interview 1).

Elsa's identity is crucial to the gallery, which she views as intimately connected to her individuality: *It is just an extended version of me maybe* (Interview 3). This aspect is presented by Poettshacher (2005), who describes the creative firms as being deeply connected to their founders, and by Naudin (2018) as one of cultural entrepreneur's characteristics. The gallery was inspired by Elsa's passion for culture and desire to create a space accessible during both day and night, particularly for screening underground films (Interview 1). Her interests at a particular moment in

time and the way she spends her free time outside of the gallery work are clearly linked to organizational choices. When questioned about how work is separate from personal life, Elsa replied: *Not so much! [laughs] [...] But that's also because everything I do here I'm also interested in. [...] And also everything that I like at the moment will be shown here. Like everything from the music – okay, now I like to listen to this , but maybe in two weeks I won't, and then it will not be that music here anymore. Or with magazines. Before it maybe was ceramics, or before it maybe was more posters... And then that changes as well* (Interview 3).

The importance of passion characteristic of the bohemian lifestyle and the blending of personal and professional life are entrepreneurial features in the culture and creative field (Wilson & Stokes, 2002; Eikhof & Haunschild, 2006; Oakley, 2014). Personal interests determine Elsa's entrepreneurial behavior, which she describes as being passion-driven (Interview 1). This indicates that the pursuit of enjoyment is central to her actions, leading her to alternate between projects accordingly. Her past decision to drop out of a music band is an example of that: *With a band, I was so passionate about it and we were just about to release our EP and we were, like, playing everywhere... And then one day I was like "No, I don't want to do it" [...] And then there was no way for me to do it because then I found another project which I thought was more fun to do [...] That's the word "lustdrivet", driven by passion...like things you are happy with and you want to do* (Interview 1).

Although Elsa mentions money as a concern and necessity for the organization's viability (Interviews 1, 2, 3, 4, 5), finding joy and fulfillment in creating cultural content, in the pursuit of creative expression, holds greater value than a machine-like business approach focused on profit (Poettschacher, 2005). Nevertheless, acting on one's passions introduces an element of unpredictability. Throughout the data analysis, uncertainty and goal ambiguity (Sarasvathy, 2003; 2022) are present, as the project's existence is dependent on her actions and is shaped by the volatility of her preferences. This is reflected in Elsa's ties to the gallery: *So, when I started [the gallery], I started it with a short-term rental contract [...], because I never know when it's not fun anymore. Or because I also don't want to be stuck geographically with a project.[...] And this is why I always open with that, because I never know...* (Interview 1).

Consistent with Naudin's (2018) description of cultural entrepreneurs as value-driven, Elsa aims to cultivate an inclusive environment in terms of age, culture, gender and art form: *I think it's also linked to the question about programming. For me it's also about representation...And that also sets who will come. Like if it's a young artist exhibiting, that will bring a younger crowd. But if it's another, elderly person exhibiting, then it will also bring a different crowd. And it's the same with the events. Because it is important for me to have a mixed audience. In gender, background, and age. And for live music, for example, I don't want only to have jazz here, or only to have rock, or only to have soul. Each live music show is in a different genre every week, which also brings a different audience* (Interview 1). This aligns with her personality, which Karin described as *including*. Simultaneously, Nils describes Elsa as inviting, and a creator of a welcoming space: *Very, like, inviting. Which I think is why the gallery has succeeded. In the way it has. Everyone feels welcome, [...] I truly believe in that. [...] And a lot of people have, like, come and go over the years. A lot of different, very strong personalities have been attracted too. And that's all because of her.*

Elsa emphasized autonomy and freedom of action as important, significantly influencing her decision-making processes, which has been previously outlined as something appreciated by cultural entrepreneurs (Wilson & Stokes, 2002; Poettschacher, 2005). In the gallery's operations, she prioritizes understanding her own opinions before considering or being swayed by others. Additionally, she values her independence and dislikes reliance on others: *It's me as a person – I don't want to be dependent on anyone and I don't want anyone to be dependent on me. And I know that this is a quite childish way of seeing the world because you cannot do anything alone but that I learned now [smiling].[...] Yeah, I don't want to share things with people...when I'm in a state of what I want to do. And...[reflecting] Yeah, I want to have my own decisions [...] I've always been like that I guess* (Interview 1).

This independence was evident during observations of the exhibition preparations. While arranging the room, including hanging paintings, relocating furniture and art pieces, and connecting cables and equipment, Elsa appeared highly concentrated and self-reliant, often declining assistance from others (Observations 2, 3). On one occasion, she mentioned having been *in her head* over the past few days while hanging the exhibition (Observation 3). This phrase was used repeatedly to describe her deep focus on preparation, a period during which she noted that

she tends to avoid engaging in many conversations. Aligned with this sense of independence, Elsa identifies herself as someone who prefers to maintain control: *I have a very strong... [thinking] I don't know, I want to say 'control'? Control freak? And I was very clear that I wanted to do it myself [...] Like...I prefer to do it alone first, so I know exactly how I want it. And when I know how I want it, I can say: "Okay, I want you to do this, and you – to do that".* (Interview 1). In regards to risk and circumstances, Elsa acts according to the pilot-in-the-plane principle (Sarasvathy, 2001; 2022), by controlling present means, instead of attempting to predict all the outcomes. For example, accepting the open and undetermined nature of the project's future, Elsa accepts that some circumstances are out of her control: *There is not so much I can do. I think I'm doing exactly the same thing because I cannot change [the risk]* (Interview 4).

Problem-solving is a recurring skill in Elsa's work and as long as she can find a solution, she does not consider it as a problem (Interview 3). It aligned with Baker and Nelson's (2005) description of bricoleurs actively engaging with problems. Additionally, her easy-going attitude is present in the actions of running the gallery, as highlighted by Karin: *I think it was two days before opening, or something. And I went in and it looked like hell in there. It was, like, this building stuff. And she was like, "It's opening in two days for this", and you're the first one there, coming with your piece. She only had, like, one other art piece there. And her father was, like, building stuff, and they were, like, painting walls... But she was super cool! She was like "Yeah, we're gonna manage it, we're gonna manage it".* Elsa's relaxed yet ambitious attitude is also mentioned by Nils: *Elsa has an incredible way of making everything feel possible. Because, a lot of the time, these projects are [...] ambitious and there's a lot of things that have to [be done] [...] Like with this previous exhibition, like, we stayed up like three in the morning. [...] But it's never from a place of stress. It's more from a place of creation, I think.*

Notable perfectionism was also present in her actions at the gallery. This was particularly evident in the meticulous process of hanging paintings, where she would place and reposition them several times to ensure they were at the correct height and alignment, often remarking, *"It's tilted"* or *"It's too high"*. (Observation 3). This is addressed by Erik: *She spends a lot of time hanging stuff and is like "Oh, I want to put this here, and this here, and then this here, and then this here" [...] Like, this last exhibition. I mean, everything was there and in place basically on Tuesday, right? And*

then it was just four days of her moving everything around. Thus, aligned with her personality, practices related to the curation of the space are performed following her perfectionist tendencies.

5.1.2 Meaningful social connections

Cultural entrepreneurs are highly networked and rely on their social capital (de Klerk & Saayman, 2012; Scott, 2012; Konrad, 2013; Essig, 2016; Naudin, 2018; Nieminen & Lemmetyinen, 2022). Additionally, networking is related to Sarasvathy's (2003; 2022) notion of entrepreneurial means, specifically the “Who I know” question, which aims to identify available social connections to achieve goals. Within entrepreneurial bricolage, networking can be a source for entrepreneurs to conjure something up, especially in the labor domain (Baker & Nelson, 2005; de Klerk, 2015). Elsa admitted that her network is large, although she does not like the connotations of the word as having a certain insincerity and denies that she deliberately networks with people: *That's maybe why I would say that I don't relate to networking because I feel like it's a strategic plan to do something. And of course you have to do that, maybe. But I don't think I'm doing that. [...] And I guess that is the way of networking. But also just meet a person and talk about what this person is doing, and, of course, that could be in mind and we can collaborate in future* (Interview 5).

In contrast to active networking, she emphasizes that her social connections are rooted in her genuine interests in art and culture, and summarizes that the different people who make up her network are not only connected to her interests by sharing them, but also reflect the different stages of her life in her engagement with various cultural practices: *Because I worked in different fields, with acting, you get acquainted with people from there, and with graphic design – with people from there, and with music – the same, and I was into writing, like I met people from that field also. So, I guess...[reflecting] If I was only interested in one thing, I could only meet a limited number of people. But having many interests, and being very curious about things I'm interested in work [makes me] visit a lot of places, artists' ateliers, and so on* (Interview 5).

Since the gallery opening, most of the exhibitions were arranged by Elsa with the help of her networks, although there were still exceptions when she approached completely unknown artists (Interview 5). As for the weekly events, the vast majority of performances were arranged on the

basis of incoming requests: *99% of everyone who played here is just the people I just picked up from my email [inbox], that I listened to and then decided that it could work* (Interview 1).

Running the gallery alone, Elsa is present there daily, which has become the main place for her to meet people (Interview 5). Indeed, her aforementioned sociability and openness was something we also noticed during our observations. In one case, an American artist who had recently moved to Sweden came to the gallery to see the works on display and to get to know the local artistic community. During this brief acquaintance, Elsa managed to introduce the gallery concept, invited the artist to upcoming events, started to follow the artist on Instagram, engaged with the artist's work by commenting on what she liked, and shared her contact details when the artist asked for them (Observation 6).

Regarding professional connections, the crazy quilt principle of effectuation emphasizes the creation of alliances and partnerships by effectual entrepreneurs as opposed to competition (Sarasvathy, 2022). When asked if Cadence Gallery has any competitors, Elsa responded in the negative and proceeded to state that she would prefer to have many competitors as they could be potential collaborators, acting in accordance with this principle: *I perceive other projects as partners...100%! [...] I cannot understand how people can think about “konkurrens” [...] And especially not when you talk about art and culture... And why I react like this is because the question is valid. And for me – I don't even think about it! And I think the more [different institutions and projects] the better. So if someone talks about competition, then I would love to have many competitors!* (Interview 4).

Networks in the arts and culture context are not just about work, but are based on relationships that are complex and not fixed (Naudin, 2018). As an entrepreneur solely running the gallery, Elsa relies heavily on her closest circle of friends and family, who have been helping with the gallery since it opened, shaping, as outlined in Sarasvathy (2022), Elsa's “Whom I know” means and becoming self-selected stakeholders, influencing what Cadence Gallery is about. Elsa noted that she has personally changed a lot since she began her entrepreneurial journey and now allows herself to loosen control and involve her friends in decision making (Interview 5). She asks her friends for their opinions, even though she may already have a predetermined view on things, an

aspect that was elaborated on by Erik as one of the people she relies on for advice: *I suppose, first and foremost, I'm a sounding board for her [thinking]. If she has any hazard, you know, questions about how to do things. I mean for the most part I think she knows a lot of times. Like, she'll ask for my opinion and then ignore it [...] just like taking the temperature and kind of, like, just getting a second opinion on a lot of things.* The same is outlined by Nils: *But I would say, like, nine times out of ten, Elsa knows what she wants. And I'm usually just there as like...a wall. For her to bounce ideas off of.*

For Elsa, it is very important to get along with people, and a good mutual understanding can potentially outweigh the level of people's skills: *[...] Like it makes no sense for me to have a fantastic barista or a fantastic carpenter, if we don't get along. I would rather prefer someone from the guys than a professional we can't get along with* (Interview 5). However, competences are nevertheless important in the task distribution among her friends. According to Erik, *Everyone has [...] a place in her mind, like things this person is good at and things this person is not good at. Like, "this person is good with this", "this person is good with this". And, I mean, there's some overlap, but it's very clear in her head who should do what.*

Elsa herself confirms this assumption and elaborates on how she chooses among friends for a particular task: *Sometimes it's very-very practical, because half of the group doesn't have a driving license. So yesterday X was helping out for three hours because X has a driving license, and I know X is good with printers, so that's why I asked X yesterday to go somewhere, buy papers, print that [...]* *And, for example, tonight I need help either from X or X, because it's an event tonight. And sometimes when it's live music, I like to have X at the gallery because...I don't know, I think X has "good ears", and then it's good to have another ear saying it's too loud or something. Just to have X in the room. [...]* *Or when you have to paint the walls, I always ask X to be here because X thinks it's so fun* (Interview 5). Indeed, it shows Elsa's good knowledge of the human resources available within her close circle and her own assumptions about their benefits.

Trust was highlighted as a crucial aspect for Elsa to involve people in the processes of the gallery. During the interviews, Elsa mentioned several times that trust is something she values a lot when it comes to choosing people to help in the gallery (Interviews 2, 4, 5). Erik confirms this by

recalling the first time he helped out at the gallery: *She asked me to help. I was like...it was a clear, like, crossing of a threshold of her idea of "person I trust"*. Karin, who is not only Elsa's friend but an artist who had exhibited in the gallery, noticed, in turn, Elsa's trustworthiness as a basis for sincere personal and professional relationships: *Even though we are friends I feel like... You can trust, really trust her [reflects]. Even if we were not friends, I feel like she's a gallerist that [is] not doing this to have money or something.*

5.1.3 Multiple roles

Sole management of the gallery requires a lot of versatile work from Elsa, as she described in one of the grant applications: *I still plan and implement all the content, book all the musical performances, select and contact the artists, curate the exhibitions, do all the graphic design, manage all the gallery's social media and website, document events and manage all communication, marketing, finances, have contact with all musicians and artists, coordinate, manage technology and sound during all concerts, select the film program, choir all deliveries, print materials, manage the cafe, clean, coordinate and work every day and evening in the gallery* (Documents). Elsa also takes the initiative to book accommodation and travel tickets for the artists, organizes transport and helps decide the selling prices of the artworks (Interview 4; Anna; Karin).

Although the multi-role mode has previously been outlined as a characteristic of cultural entrepreneurs (Leadbeater and Oakley, 1999; Ellmeier, 2003), in the case of Cadence Gallery it takes on an extreme form of prolonged and intense work: *It's difficult to work at the same time, cause most of the time someone sits here. Or people are coming and people really want to talk, and that's nice, but that's why I say like after a whole day here – then my work starts. Because then I can focus completely on what I'm doing, and that's why it is a 24-hour job* (Interview 3).

As we observed, running the gallery also involves a lot of manual and physical work, which Elsa often preferred to do herself (Observations 2, 3): *Elsa hangs up a ladder, goes up and makes the holes in the wall with a drill. No one helps her, she doesn't ask for help. She seems to know how to use the drill correctly. She made two new holes by herself, then took a large painting and tried to hang it up. Elsa asked one of us for help and guided her ("Up, up, perfect, jättebra!"). Elsa notices that the picture is now too high, thinks aloud, asks herself if it's too high, judges it from*

different points in the room. After deciding to take it off the wall herself, she takes it to the corner to continue working on the holes. She takes the ladder again to make new holes, now lower than the previous ones (Observation 3).

Furthermore, Elsa's multi-functionality includes specific knowledge and a high level of involvement in what goes on at the gallery. During the preparations for live music events, we observed how focused and engaged she was in connecting equipment, checking sound quality and solving technical problems, even though this is not her primary task in managing the gallery (Observations 2, 5, 7): *Elsa notices something about the sound quality, goes to the second room where the equipment is stored and brings another cable. She connects the small artist's mixer to the big one and says "Now check". Elsa is by the mixer, fixing something herself. The artists are at the computer, fixing something. Then she checks the floor with the cables and tidies it up. X. and X.'s partner exclaim with relief and joy, something is finally working thanks to Elsa because she's discovered the problem and brought the extra wire (Observation 5).*

Learning by doing, outlined by Naudin (2018) as another characteristic of cultural entrepreneurs, is also present in Elsa's work and related to different roles, as confirmed by Elsa herself: *Oh, I learn a lot! Like really...I hadn't done anything like this before I opened, and I have been doing it every day. [...] Like now I know that I can arrange exhibitions and make things happen. And learn a lot... Yeah, the things that you cannot just read about. I mean, I'm learning by doing, and I think I will continue learning by doing (Interview 3).* Learning by doing is connected to the bricolage notion of finding solutions through trial and error, rather than focusing on resource constraints (Baker & Nelson, 2005). In this regard, Elsa confirms the presence of this in her work: *[...] To curate an exhibition you cannot prepare it 100% before you try it. Because it's impossible! You have to see it. And you have to try, and you have to sleep on it as well! And when you come back the day after, and you thought it was good, you see "Oh! No-no! It doesn't work at all!" (Interview 2).*

Multi-functionality includes Elsa being involved in production, as outlined by Naudin (2018) as a one of the cultural entrepreneurs features. However, it is not something Elsa deliberately wants to do, as it adds pressure and interferes with her other responsibilities in sole management of a

cultural enterprise: “*Like, I’m producing this exhibition. Which is absolutely crazy, like a gallery doesn’t produce...If you do that it takes a lot of time... And I’m very bad at this, like, for example, now. Now I’m doing this!* [making thermal stickers with an iron and an ironing board] (Observation 9).

Multiple roles can be linked to the desire for autonomy and control, as Elsa mentioned several times. And although Elsa trusts her community of friends and wants to rely on them more, task delegation seems to be difficult to achieve: *I would never ask someone to post something. I would never ask anyone to do graphic design, which I really could because I really need help with that, but that is the thing I never did. I never delegate a meeting to someone, I always want to be the person to talk to on behalf of the gallery. Also, making orders, like ordering everything for the gallery, is still me. And buying stuff when you have a choice.* (Interview 5). In addition, the gallery, due to its diverse activities and programming, can be categorized as a multiple-identity organization (Poettschacher, 2005). However, in the case of Cadence Gallery, the opportunity to perform in a variety of roles is not optionally provided, but rather required of Elsa. These roles include, but are not limited to those of curator, receptionist, barista, social media manager, producer, designer, and events manager.

5.1.4 Using the resources

Elsa started the gallery with a limited understanding of the institutional and regulatory environment surrounding the gallery's establishment, which has been identified as one of the environments where bricolage can be present (Baker & Nelson, 2005). Securing financial support is essential to the gallery’s operation and was one of her initial steps after signing the lease, even though she was unfamiliar with the process: *When I called [to rent the place] and I got the contract, I directly contacted [Municipality] and I said “I’m doing this” [pointing around at the gallery] could you help me out? How can I get cultural support? I haven’t done that before. [...] And then I applied, and I got it! [...] I was like “Oh, okay, wow, this is really supporting!” [...] So they have been supporting me since day one and that’s fantastic! So literally it would not work without them* (Interview 1).

In addition to this, initial support was also gathered through the crowdfunding platform Kickstarter (Interview 1). Nowadays, the gallery also accepts donations via Swish, through QR-codes displayed on the premises and shared during events (Observation 2). Therefore, it is clear that seeking public support has been essential for Elsa to overcome financial constraints and sustain the gallery, especially when the motivation is passion rather than profit: *It has never been interesting to, like, doing it for money. [...] Again, it is good and it's also bad because...if you don't earn money you cannot have the place anymore* (Interview 1).

Furthermore, Elsa leverages resources through her social connections, practicing collaborative bricolage (de Klerk, 2015). By doing this, she seeks what to use from a set of existing resources owned by the peers from her social circle: *Normally, I just have two speakers, but he [the artist for upcoming event] wanted...like a surrounding [sound] system. So he brought one [additional speaker] and X brought one. So it was two more [speakers] than I normally have* (Interview 2). Resource sharing is often employed while running the gallery, and is often mutual, as pointed out by Erik as well: *One of the projectors is mine, one of them is hers, but I've been borrowing the projector for my clubs, like her projector for myself and it's kind of... shared. [...] And I assume, like, if she would have anything that she needed mine she would totally have it. Like [laughs]... we just kind of, like... just share a lot of stuff, in that sense.* On one occasion, Elsa used Instagram stories to request a projector, asking if anyone could lend it for an event. This demonstrates Elsa's reliance on existing networks in terms of exchanging resources needed to achieve her goals.

On the other hand, Elsa heavily relies on her social connections for assistance, utilizing their skills and talents to operate the gallery, an aspect highlighted in the meaningful social connections previously described. She implements bricolage by leveraging existing human capital (Baker & Nelson, 2005) and uses “Who I know” as a resource (Sarasvathy, 2022): *It really needs a team to make it happen because it's so easy just to take what you have close to you than to reach for something that maybe is not that common or sometimes difficult to find* (Interview 4). As Lévi-Strauss (1962) described, bricolage involves the act of gathering resources in anticipation that they may be useful in the future. As such, meeting people does not arise from Elsa's deliberate choices but naturally occurs through interactions at places related to her passion: *Just meet a person and*

talk about what this person is doing, and, of course, that could be in mind and we can collaborate in future (Interview 5).

Moreover, Elsa applied her own skills and knowledge to the tasks at hand, as outlined as a specific feature of both bricolage (Baker & Nelson, 2005) and effectuation (Sarasvathy, 2022). Graphic design, producing social media content, barista skills and music-related knowledge are employed in the functioning of her gallery, regardless of how experienced she is (Interview 1; Documents; Observations 2, 3, 4, 5, 7, 8, 9). When her own knowledge is not enough, she seeks other people's opinion, even though this is done as a last resource: *So, most of the time I always know what I want, and I always was like this. And I get very confused when I cannot decide, but it doesn't happen that often. And when I come to this stage when I need people it's because it's already taken so many hours, so I cannot see clearly anymore, and I see different stuff in them that doesn't exist [laughs]* (Interview 5).

Additionally, a bricolage approach was utilized in using existing resources for the decoration of the space: *I mean, the interior, these chairs, we took them from my father's summerhouse. And...like me and dad, we really did the interior ourselves, so it was not so much expensive. And all the books, I just took all I had from home, and the plants are also from home* (Interview 5). During the preparation of events and exhibitions, the same pieces of furniture are often rearranged to suit the nature of the event or to serve specific purposes. For example, a stack of magazines was once used as a support for preparing a painting or a bench usually found inside is placed outside (Observation 3, 8).

5.1.5 Relationships with artists

Elsa prefers to make her own decisions first before talking to anyone (Interview 1). Even so, she admits that managing the gallery involves a lot of negotiation with artists and people she works with: *That is my work [...] to curate. It's always me who decides, but it has to be in conversation with artists. With compromises* (Interview 2). On the other hand, highlighting the collaborative nature of entrepreneurial behavior (Naudin, 2018), Elsa specifies that exhibitions require the most conversations: *And maybe I have a vision, and an artist has a vision, and I think it always happens when there's exhibitions. Because there is not so much to discuss when it's other collaborations,*

they just want to do it in a way I want to do it. And then I decide how it is gonna be, and then they are happy with that. But with exhibitions, the artists are really close to their artworks, and they may see or feel stuff that we cannot understand.[...] Like to make an artwork is one work, and to curate artworks is another work. [...] And that is always a big discussion of how to present and also to choose from works (Interview 3).

Elsa actively seeks a balance between her own desires and the perspectives of others, not aiming to establish a hierarchy – a quality outlined by Poettschacher (2005) as one of the identity-defining features for cultural entrepreneurs. Although decisions are made primarily by Elsa as the owner of the gallery, they are not made in a way that places the entrepreneur above the artists. Karin touches it upon while describing Elsa: *[I see her] professional in a way like, her way to talk to people, and just her feeling for, like, to combine... She has a feeling about what people want. Like, what people want, but also she [does] it her own way (Karin).* This ability of Elsa to agree on a common ground is also commented upon by Anna: *She expressed of course her wishes regarding works that she liked. But I never felt like she wanted to decide everything. Or that she wasn't interested in my view [...] I think that I would not have agreed on doing it if I didn't feel like I had the right and power to push it in different directions. [...] It's not like I felt like I could push her around. But more, like, we could meet on the same level and talk. And...I was interested in hearing her opinions, and she was interested in hearing mine.* Thus, Elsa does not disregard her own thoughts, while at the same time considers the artists' opinions.

During the preparation of events, Elsa was seeking opinions from others, mostly about placing objects in the space, although she appeared to be primarily absorbed in her own thoughts most of the time, focusing at the task at hand, supporting the artists and friends in what they need or giving instructions when necessary (Observations 2, 3, 4, 5, 7, 8). The gallery's environment is casual, mixing work with laughter and conversation, despite the moments where Elsa was deeply focused. The creation of a space where individuals are comfortable to share their ideas is in line with Guercini and Ranfagni's (2016) view on conviviality. For example, on one occasion, Elsa and X were sitting on a bench, observing one's paintings on display, while discussing personal matters. Thus, Elsa creates an environment that establishes a sense of closeness between her and the artists, which could be challenging, but her attitude towards artists makes it a successful approach: [...]

Because you don't want to hurt someone's feelings, if you know them a bit, and if you hang out with them and talk about [...] private stuff. And then [...] you want to be more gentle with that person maybe. [...] But I actually didn't feel so limited [...] Because we really had an open discussion and I felt like I could say that "This is the reason why I don't want this work and, I hear you, but I still feel like this". And she was really interested to hear why I felt like that (Anna).

Exchange of information, outlined as an element of entrepreneurial behavior (Mueller et al., 2012), is present in Elsa's interactions with artists throughout collaborations. The entrepreneur described the process as involving a lot of communication: *[...]Every time I have contact with artists, it is always double checking if the date is correct, time is correct, sound checking, what do the gallery have, equipment, like what technical equipment is here and what do you need, and what do you wish, time for sound checking, and I need information text about, like... information about an artist, I need pictures, because I create a Facebook event, and I put it on a website, in the monthly program. And it's different information and different stuff (Interview 2).* Therefore, the excessive involvement in communication and ongoing discussion is also related to the multi-role nature of Elsa's work and reflects the peculiarities of being the sole manager of the gallery.

5.1.6 Planning

Planning plays an important role in Cadence Gallery day-to-day work. As Elsa notes, *[...] this place cannot exist without planning, because you have to plan half a year ahead all the time when you search for money from the municipality, [region] Skåne, Kulturrådet – they want to know what you do and you cannot search for money if you don't have a plan. And that's why normally I have contact with people, who will perform tomorrow, but also next week, two weeks after, three weeks after, four weeks after...Up till over a half a year ahead... Everything is planned. (Interview 3).*

When explaining the planning of the gallery program, Elsa used a blank canvas metaphor, in which she puts exhibitions first, since they require more work and preparations, and then weekly events, emphasizing the variation of events as her priority: *For example, I would like to have at least one or two events every week, and I don't plan like two music events same week, or two literature events same week. So... I like when it's...maybe music, film, poetry...Like a variation of events... And it also needs to be a variation of the music, so I don't plan two pop, or two jazz, or two hip*

hop genres close to each other. [...] And the same with exhibitions: I try to have as many contrasting exhibitions as possible close to each other. [...] Then you do not compare exhibitions in the same way, or you do not compare music, or like if you as a visitor go to a jazz thing [then] probably you would not go to a jazz thing next week (Interview 4). In addition to the programme variation itself, this way of planning underlines Elsa's approach to making the programme varied and therefore appealing to different segments of the audience, although she never tracked any statistics at the gallery, including audience profiles (Interview 4).

Poettchacher (2005) elaborates on strategic creativity, a concept he uses to summarize the way cultural enterprises plan and strategize, relying on the right feelings and spirit. Saintilan & Schreiber (2023) note the same characteristic and link it to the pervasive uncertainty in the creative and cultural field. When asked what guides her planning, Elsa confirmed this idea, stating that it is her intuition and personal perception of interesting and strategic things: *[...] I think it's only what my intuition is [telling me] and what I think is strategic and interesting. And by strategic I mean...if we do this then maybe it can open up [the way] for that. Or if we do this then maybe this audience will come, which has never been here before (Interview 4).* However, being strategic in Elsa's understanding contradicts the conventional meaning of strategy, formulated by Mintzberg (2000) as a reasoned step-by-step path for an organization from its current state to a desired future, accompanied by metrics to measure progress. This lack of a long-term strategy can be explained not only by limited resources, but also by the ambiguity of the gallery concept: *[...] That's what I do all the time. I have half a year [of the rent], and then half a year... I don't want to be stuck. But...Cadence, I see it as a concept, and it doesn't have to be here, and doesn't have to be [...] Maybe Cadence will turn into a magazine, and a magazine will maybe turn into a concert... Maybe I will just curate exhibitions in Stockholm or Berlin [...] Cadence, I see it as something fluid (Interview 1).* According to Sarasvathy (2022), effectuation theory relies on goal ambiguity as one of the critical factors in entrepreneurial decision making. Indeed, Cadence Gallery's fluid concept refers to effectual goal ambiguity, in the context of which it is personal values and tastes that drive entrepreneurial action, further confirming the idea of close connection between the entrepreneur and the enterprise (Naudin, 2018)

While noting the importance of planning for the gallery's program and her own daily tasks, Elsa emphasizes the presence of improvisation and experimentation at the gallery: *In the beginning the only thing I knew is that there will be coffee here. [...] So that is maybe the only thing that has been exactly the same. And this reception desk has been here all the time. But how it looks, and how to use it, it's different. First time it was live music, the way we put up the microphones and the PA – improvisation. Where people sat – improvisation* (Interview 4).

Moreover, Elsa notes that her planning priorities changed, and the planning process became less strict: *I also think I learned a lot to not plan too much because of the everyday conversations here, at the gallery. And to trust that everything will work out in a way... [...] I always try not to have a full schedule for a season to also have an open dialogue here at the gallery. Because every day someone comes here and says “Hey, I want to play here” or to exhibit. So, the exhibitions are not that flexible. [...] But musicians, they are really more flexible – maybe they are living in the area, or they just say “No, no, it's okay, we can just come by, we have the instruments”* (Interview 3). As Sarasvathy (2022) notes, the lemonade principle of effectuation underlines the importance of contingency planning. The fact that Elsa leaves gaps in the gallery's schedule and is generally open to potential opportunities illustrates this principle and highlights the use of uncertainty as a resource.

Furthermore, one of the reasons Cadence Gallery has a diverse cultural program, because Elsa is not only open to interesting opportunities but rather has a capacity to quickly act on them: *[...] But then, I heard about this [pointing at the event on the program], and I said “Of course we do it!”. I wasn't even thinking about the program being full. Because he [the artist] is traveling from the US [...] and he is a really interesting person, who will show a movie and talk about his label. And this one [pointing at another event], we talked just, I don't know, three weeks before the thing. And when they presented their idea and that they were searching for a place, then I said “Take it! [the gallery]. No, of course you should take it!”* (Interview 4). Thus, the mix of leaving space for improvisation and the ability to act quickly on opportunities that arise is equally important to Elsa's way of running the gallery.

5.2 Challenges of sole management of a cultural enterprise

Solely managing a cultural enterprise presents several interdependent challenges, as noted by Elsa and other interviewees, and identified through our analysis of Elsa's practices. The first challenge is directly related to Cadence Gallery's essence as a project solely managed by one person. The gallery is an “extension” of Elsa, so it embodies, among other things, her desire for autonomy and personal control. However, these features contradict the **sustainable way of working**. Elsa explained this matter in connection with the perceived success of Cadence Gallery: *[...] There are so many things, so many categories that I wish would be successful. And there are a lot of hidden things. People don't know how much I work. People think I am an organization. So, first of all, Cadence in this constellation can never be successful because it's not successful when you work 24 hours. [...] Success would be like working 8 hours a day, and the gallery works. [...] That would be successful to make a place sustainable for people to work here. Because that would also be clear in the results – that people with expertise work with it.* (Interview 4). Unsustainability is also related to the inability to combine several tasks at the same time, which affects the quality of work: *Now I'm doing this!* [she makes thermal stickers using an iron on an ironing board] *I can't be on the phone. So this whole day I'm working with this. And I know I have many missed calls, many missed emails, I know that I have a lot of things to do”* (Observation 9). Thus, an unsustainable approach to work is evident in Elsa's overwork and sole responsibility for running the gallery.

Elsa has expressed her **desire to hire people**, allowing her to focus more on what she truly wants to do (Interview 3). However, her commitment to maintaining affordable prices and the critical role of public funding in the gallery's operations make this financially unfeasible: *I don't want coffee to be very expensive, I don't want art to be very expensive.[...] Yes, it's based on cultural support and cultural support is not enough so I cannot take a salary and I cannot get people paid. And it's so sad!* (Interview 1). The fact that money is not a central goal, and that she is driven by passion, makes achieving this more challenging. This results in her taking on tasks that she would rather not do, and the lack of delegation due to the inability to pay others fairly.

Moreover, **securing funding** is, by itself, a challenge that affects her actions and decisions. If Elsa does not manage to get it, it will affect the operation of the gallery in terms of limiting

programming: *I really thought I would get it [the regional funding]. And I planned the whole spring with that support [in mind]. And when they said no, it was devastating [and I realized] this spring would be really difficult.[...] A huge exhibition I planned for May was like “Okay, I cannot do this”. It was [supposed to be an exhibition of] a graphic designer in New York who I wanted to bring here. We had contact, and it could be possible but when they [the funding body] said no, it became completely impossible* (Interview 4). According to Sarasvathy (2001; 2003; 2022), the principle of affordable loss is about controlling the downsides that the entrepreneur-effectuator tries to assess and estimate what s/he is willing to lose. In line with this, Elsa adjusts the programme, reduces magazine purchases and limits payments to people who help her at the gallery, in order to avoid running out of budget and to ensure that there is enough money to manage the gallery (Interview 6).

Managing a cultural enterprise presents the challenge of balancing Elsa's **multiple roles**. As a gallery founder and curator, she faces a conflict between her desired tasks and her necessary responsibilities: *So now maybe I'm doing 10% or even less of what I really wanna do, and 90% is what I have to do. Like, I would like to work on long-term projects and not decide on the artist just a few months before the exhibition starts... Yeah, I would like to have more interesting exhibitions, more space to showcase... And in the curation part I'm not happy with any of the exhibitions yet. Like, in Swedish, we say nöjd [satisfied, happy – authors], and I don't feel that* (Interview 5).

Furthermore, multi-functionality along with other aspects of representation and personal connection to the gallery, at the current stage perceived by Elsa as self-exploitative activity, which can be further interpreted as a form of forced entrepreneurship, as outlined by Oakley (2014). As Elsa says: *I don't want to be here every day. Because all this talk here at the bar... It's so nice.. But it's not my profession. Like, this amount of time that I'm here... When I think about that: “Oh all this time I could learn about... art history, or journalism, or graphic design. Or do all of this work”. [...] So, if I could change something, I would change that I would not be here every day. To separate me from the gallery and link me to the exhibitions. And to have much more time to focus on the curation and working with the artists. That's what I want to do. I'm not interested in doing coffee. I'm not interested in, actually, doing live music. I'm not interested in cleaning. I'm not interested in the economy. I'm not interested in buying oat milk. And get deliveries. And do the*

e-mail. Like, I don't want to do it. I want to buy magazines [laughs]. And I want to curate (Interview 3). Thus, the multi-role mode of working and the tensions between different roles, together with the aforementioned unsustainable mode of working, create a particularly challenging and self-exploitative condition for Elsa's work.

Another challenge in Elsa's work is **managing responsibilities**, which is related to what the previous research described as the balance between creative and business poles (Poettschacher, 2005; Lindqvist, 2010; Essig, 2022). Nils notes that Elsa has to constantly manage artistic and business commitments: *There's one type of responsibility on the business side, and there's one sort of responsibility on the artistic, like, representative side. For the business side, of course she's responsible for making it work. She does all the applications for grants, all the applications for scholarships, or whatever. And that [takes] a lot of time. And if she would fail, then it wouldn't be viable anymore. So that's a huge responsibility. And then she also has the responsibility of representing artists in a respectable, and professional manner. Like, where she's happy and where the artist is also happy. [...] Like, that's very much a collaboration. And it has to work so everyone is happy. And that's also a big responsibility.* Therefore, managing artistic and business responsibilities adds versatility to Elsa's work and contributes to an even greater already existing multi-functionality of sole management of a cultural enterprise.

Adopting many different roles also leads to the challenge of **managing expectations**. As Erik outlines: *[...] I think one of the big challenges is juggling [...] all these different events. And acts. And kind of, like, I think, keeping up on emails and keeping people informed. And kind of mediating, managing expectations.* These expectations are further discussed by Elsa, particularly regarding the shift in event quality from amateur to more serious, a change necessary to secure funding: *I guess it's higher expectations as well to what I produce. In the beginning everything was like DIY...It's still DIY, but maybe people didn't know what to expect, but now, when it becomes a hype around something, maybe the pressure is also higher. And the quality needs to be better as well when you get support from the government. [...] It's not just something you do for fun but it also has to be done in the correct way. And when more people are working with you it is also more to deal with both economy wise and communication wise* (Interview 3).

In addition, Elsa cares about quality, when it comes to the audience, the artists and their expectations: *One of the reasons I quit this cinema club is that I think I don't have a projector that is good enough, or chairs that are comfortable enough, or a room that is big enough. And then I have to decide: "No, I cannot have this". Even though I really want to. Because, like, expectations of someone coming here will be disappointed by the result. [...] Otherwise with the music, in the beginning, it could be a bit whatever. Like, it could be someone from the music school that is playing jazz maybe, and yeah "Let's go, let's do it". Maybe I haven't heard them before. But it was just fun to take something local. To support them, and to just have something here. When I didn't have the network good enough... But now, when I know that so many people would come, then it also has to be something good. And also in respect for people that come* (Interview 3).

Moreover, people expect her to embody the organization and always be available to socialize, an aspect that can be emotionally draining: *It's a really weird thing to say but it's a lot of expectations of me. When people come here, they expect from me that I would really like to talk to them. And of course I would like to talk to them. But they also forget that I'm here every day, and everyone wants the same thing. [...] And they expect that I really want to hear about what they are working on at the moment. Or I really [laughs] want to hear their new song. Or that I really want to hear how bad their work is. Like, that is the expectation* (Interview 3).

Furthermore, the lack of financial resources and the need to fulfill various roles conflict with the responsibility to curate high-quality events, making it both a burden to meet expectations and a privilege to have the opportunity to do so: *The quality needs to be always better. It cannot go backwards. So the expectations [are] very big, from my side. But of course also from [the] other side. And especially again, if you get support from the government, that means there is money, that means there is time. [...] Like, when you think about Cadence Gallery, you don't think it's one person. You think it's more people. And of course there is more people, but there's not so many people. And there is not so much money. And that sometimes crashes, collides. [...] People have expectations. And it's good with expectations. Because that also motivates you to fulfill them* (Interview 3). Managing expectations is therefore a multi-faceted challenge, involving the shift in the gallery's services towards higher quality, the expectations of the artists who work with the

gallery, and the expectations of Elsa as the sole representative of the gallery and the main person in charge.

6. CONCLUSION

In this chapter we summarize the findings of the thematic analysis outlined in the previous chapter and elaborate on the contributions of this thesis. The first section delves on answering our research questions. The next two sections outline the theoretical contributions and practical implications respectively. The last section suggests avenues for future research in the field of cultural entrepreneurship.

6.1 Concluding discussion

In this study, we sought to explore the practices of a non-artist culture entrepreneur who creates and runs an enterprise individually. To accomplish this, we collected data through semi-structured interviews, participant observation, and document analysis, seeking to capture the actions and challenges inherent in Elsa's management of Cadence Gallery. To answer our first research question, consisting of “What does Elsa do to solely manage a viable cultural enterprise?”, actions were divided into six different themes. While analyzing our data, we realized that the gallery functions as an extension of the entrepreneur, meaning Elsa's actions often reflect her personality traits and must be understood in that context. This is evident in Elsa's autonomy, her choice of programming based on personal interests and passions, and her creation of a welcoming and inclusive cultural space. Consequently, “Who I am”, one of the effectuation means suggested by Sarasvathy (2022), became a recurring underlying aspect of Elsa's actions.

In addition, the effectuation's “Who I know” manifests in her meaningful social connections. The entrepreneur leverages resources in a bricolage manner through her existing networks, which consist of like-minded individuals and close friends. Elsa is fond of asking for others' opinions, using it not as a primary source of decision-making, but as a way to express her opinions and get some validation or external confirmation of her wishes. Thus, networks are used by Elsa as a way to tap into the skills of different individuals to meet the gallery's needs. Besides this, her social circle serves as a way to exchange resources internally in terms of skills and physical resources. Thus, rather than looking outward to find solutions, Elsa firstly taps into her network to make decisions within a resource-constrained environment, incorporating bricolage into her actions (Baker & Nelson, 2005; de Klerk, 2015) and highlighting the collaborative nature of cultural entrepreneurs (Scott, 2012; Naudin, 2018).

Furthermore, Elsa adopts multiple roles, ranging from curating and social media management to administrative tasks and working as a barista, which are vital to keeping the gallery viable. Another important action in the management of the gallery is securing funding, a resource that is necessary for the operation of the gallery, considering its non-profit nature. This, in addition to her reliance on social connections, results in blurring of private and professional lives, as her multiple roles lead her to overwork outside of conventional working hours. Implicit in these multi-roles is the practice of learning by doing, given her commitment to the project without prior management experience and her tendency to act even when she is not fully acquainted with the processes. Moreover, collaboration with artists is enabled not only through regular communication, but also by creating an environment that is both meaningful and informal, thereby fostering a close and equal relationship. Decisions concerning exhibitions or events are discussed openly with the people involved. Finally, planning is central to the gallery's operation, but Elsa does not follow this strictly, leaving some gaps in her planning in order to be able to seize opportunities when they arise. Overall, selective bricolage is applied in Elsa's entrepreneurial behavior, considering that bricolage is not consistently present in all areas or at all times (Baker & Nelson, 2005), being characteristic of her acquisition of physical resources and human capital. At the same time, effectuation is used more frequently, in the connection of her identity with the gallery, her meaningful social connections, multi-roles and planning- related actions.

The practice of solely managing a cultural enterprise is inherently challenging, which we explored while answering the second research question: "What challenges does Elsa experience in the sole management of cultural enterprise?". Although others perceive the gallery as successful, Elsa does not consider it as such due to overworking herself, the self-exploitation of cultural entrepreneurs, as discussed by Oakley (2014). She has taken on multiple functions, driven both by a desire for autonomy and financial necessity. This forces her to fulfill roles typically performed by other employees, involving tasks that often do not bring her fulfillment. The financial strain limits her ability to hire staff or compensate collaborators, continually challenging her ability to secure sufficient funding, which affects the gallery's operations and programming. Additionally, the necessity of funding not only imposes a burden in managing the gallery but also adds pressure due to the unpredictable outcomes of funding applications and their impact on planning. The findings

thus demonstrate the act of balancing between creative expression and business aspects (Poettschacher, 2005; Lindqvist, 2010; Essig, 2022), presenting the challenge of managing the responsibility on both dimensions. Furthermore, managing expectations presents ongoing challenges, particularly in terms of guaranteeing the quality of cultural output and her availability to engage with others.

Throughout our research, when asking “what does Elsa do?”, we frequently encountered practices closely tied to aspects of her personality, raising the following question: can one truly separate actions from who a person is? Which is more crucial in managing a viable cultural organization? In this case study of cultural entrepreneurship, actions are deeply intertwined with the individual’s passions, values, and qualities. Autonomy, previously highlighted as a central value to Elsa, characterizes Cadence Gallery’s case as something unique, considering such value motivated her to start this project in the first place. Simultaneously, valuing independence brought about the realization of the challenges it entails, such as assuming multiple roles and balancing responsibilities alone. Cultural entrepreneurship in this case is driven both by her desire to independently act according to her passions and by necessity, given her inability to afford paying collaborators for less enjoyable tasks. Thus, cultural entrepreneurship and solely managing the gallery becomes an enabler of freedom of expression and choice, but also a forced decision, resembling what Oakley (2014) defined as forced entrepreneurship.

Furthermore, although Elsa manages Cadence Gallery by herself, this job is not as lonely as one would expect. Elsa’s ability to create and rely on networks, proving her social skills, was an aspect we identify as central to the gallery’s viability. Nonetheless, Elsa operates that gallery *with* the people, but also *for* the people. With this, managing expectations appeared as a challenge previously unexplored in the cultural entrepreneurship field of research. Additionally, the unsustainable working hours from juggling multiple roles and managing expectations create a conflict between “Who I am” and the actions required to run an organization, as Elsa is forced to handle unenjoyable tasks. Thus, we can argue that in Elsa’s case, the balancing act between business and creative responsibilities, as suggested by Poettschacher’s (2005) and Essig (2022), also involves a third element: balancing personal well-being and what one is willing to compromise. This case study also raises questions about the sustainability of solely managing a

cultural enterprise, making us consider the compromises made and reflect on viability versus success, distinguishing between personal and organizational success. This distinction often gets lost in the mix between the individual and the organization itself.

6.2 Theoretical contributions

Our primary contribution is to illustrate the operations of solely managing a cultural enterprise and maintaining its viability. We explored how both bricolage and effectuation work in the unique context of solely managing a not-for-profit cultural enterprise, specifically concerning a non-artist entrepreneur. Additionally, although comparisons between both theories were previously made (Fisher, 2012; Essig, 2015; Sarasvathy, 2022; Vasconcelos Scazziota et al., 2020), the present study differs by using bricolage and effectuation to explore a case from the arts and culture field. Specifically, by applying both theories to understand Elsa's practices, we can see how these tools are effectively combined in the real-world setting of cultural entrepreneurship. In addition, Elsa's adoption of multiple roles was important to explain the viability of the organization in the unique conditions. This effectively turns her into a versatile asset that serves as a means to achieve the gallery's objectives and is closely related to the "Who I am" means highlighted by Sarasvathy (2022). This adaptability aligns with the bricolage principle of using "What is at hand" (Lévi-Strauss, 1962; Baker & Nelson, 2005) as she personally acts as a multifunctional tool. Thus, our thesis contributes by considering multi-roles as an aspect to be explored in both bricolage and effectuation theories, approaching entrepreneurs as specific assets that are reshaped to fulfill specific purposes.

Furthermore, the management of responsibilities, high expectations, and extended working hours associated with these roles, while intended to address resource scarcity, inadvertently constitute challenges associated with leading a cultural organization alone. Thus, this study contributes to the exploration of such challenges. Additionally, Elsa's preference for autonomy and independence complicates the dynamics, posing questions about whether entrepreneurial behavior is driven more by necessity, choice, or both simultaneously. This indicates that cultural entrepreneurship, involving both challenges and creative rewards, does not fit neatly into a simple binary of forced versus freely chosen practices, as outlined by Oakley (2014). Instead, it is important to reflect on how tensions arise and challenge the oversimplification of these roles into two distinct categories.

This case also demonstrates the importance of allowing space for these tensions, studying them rather than dismissing them. Therefore, cultural entrepreneurship should be viewed as unique to each situation, avoiding generalizations and instead focusing on how it varies across different contexts and individual entrepreneurs. Thus, this study contributes to cultural entrepreneurship literature by exploring entrepreneurial practices and challenges within a specific and unique case.

6.3 Practical implications

Although exclusively self-employed individuals represent a smaller portion of cultural employment in Sweden (Kulturanalys, 2022), exploring how this applies in Elsa's case as a cultural entrepreneur can be insightful to understand how individuals in these working conditions operate, and for policymakers to determine the best ways to support them. Furthermore, this study highlights the challenging conditions entrepreneurs encounter. In the present case, these include the blending of private and work life, managing responsibilities and expectations placed on a single individual, and securing funding. As our study shows, funding is a crucial source of finance for entrepreneurs running non-profit organizations. However, the findings also indicate that funding alone is not enough to cover expenses. At Cadence Gallery, exhibitions are free and the events are optional to pay for, ensuring barrier-free access to culture, while other products for sale are low priced. Thus, the gallery does not generate significant income from other services, which are priced low to ensure the creation of a welcoming and affordable space. This situation raises the question of how to create conditions where reliance on funding and representativity can coexist sustainably in a cultural enterprise managed by only one person, and whether it is possible for cultural policies to contribute to this. In this regard, funding bodies might consider assessing the impact of grant support not only in terms of cultural contribution but also in terms of what is compromised to achieve these outcomes.

6.4 Future research

To answer our research questions in a greater depth, a more comprehensive and longitudinal understanding of the gallery would be gained by extending data collection beyond the current four-month period, but this was beyond the scope of our research. Therefore, one recommendation is to conduct the study over a longer period of time. Furthermore, we applied both bricolage and effectuation theories to analyze our data, incorporating different principles from each. However,

the contributions to both theories could be enhanced by focusing on fewer aspects of each theory to add depth to their concepts. Further research could also focus on the specific actions of entrepreneurs who solely manage cultural organizations. Both these approaches could adopt micro-ethnographic methods (Wolcott, 1990 as cited in Bryman, 2016). Additionally, a case comparison of non-artist entrepreneurs' sole management practices could add more detailed variety to the topic within cultural entrepreneurship studies, by comparing cases under similar circumstances of Cadence Gallery. Furthermore, incorporating a gender perspective into studies of sole cultural entrepreneurship could enrich current research, especially by exploring whether gender influences the operations and challenges faced by one-person cultural organizations. At last, exploring the relationship between the individuality of cultural entrepreneurs and their actions, referring to the introduced theme of the gallery as an extension of the entrepreneurial self, could be a possible research path to follow.

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