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Walden University

College of Management and Technology

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Carolyn Nelson-Kavajecz

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the review committee have been made.

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Dr. David Bouvin, Committee Chairperson, Management Faculty
Dr. Marcia Steinhauer, Committee Member, Management Faculty
Dr. Barbara Turner, University Reviewer, Management Faculty

The Office of the Provost

Walden University
2019

Abstract

Midwestern Artists' Responses to the Demands of Entrepreneurial Management

by

Carolyn Nelson-Kavajecz

MA, University of Wisconsin-Superior, 2003

BS, University of Wisconsin-Superior, 1998

Dissertation Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Philosophy

Management

Walden University

August, 2019

Abstract

Artists have the potential to achieve higher levels of success in business management, leadership roles, and entrepreneurial endeavors if equipped with the proper knowledge. Although artists may have a creative perspective and could possess many of the attributes sought after by organizations and communities in need of innovative leaders, their approaches to entrepreneurial management differ from traditional business managers or community leaders. The problem was poor understanding of how artists in Midwestern regions of the United States respond to the demands of entrepreneurial management. The purpose of this qualitative multiple-case study was to understand how 20 individuals who self-identified as artists and living or working in a specific county located in the Midwestern United States responded to entrepreneurial management demands. The key research question involved how these self-identified artists perceived and dealt with the demands of entrepreneurship through the lens of aesthetic leadership. Data from interviews, field notes, and observations were coded and categorized using NVivo to assist in identifying patterns and themes. Findings indicated that the self-identified artists indicated a need for entrepreneurial support, educational systems, and business development support from state and local community service programs that recognize and support their creative entrepreneurial endeavors. Understanding the intrinsic motivations that influence artists can help educators and contribute to business development that incorporates their unique circumstances. Art is transformational on many levels and benefits individuals, communities, organizations, and societies by promoting a more humanistic vision of the world.

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Dedication

This dissertation is dedicated to Traxx, Rokkyn, Exxl, and Versii. You inspire me to bring beauty into this world. Thank you for your patience, your understanding, your support, and your unconditional love throughout this entire process. In addition, thank you for believing in me when I tell you, "Optimism is the key to success!" It must be, because here we are. I love you guys more than you will ever know.

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Chapter 1: Introduction to the Study

Due to complexity and rapidly changing circumstances in contemporary society, businesses, organizations, and communities need innovative leaders who can develop creative plans for unknown circumstances and sustainability. Turning to the arts sector when seeking creative, humanistic, and innovative leaders has become a growing trend in organizations and communities throughout the United States. This has caused artists to gain recognition as individuals who have the ability to make significant contributions to business and society.

The increasing recognition and credibility that the arts have obtained has played a substantial role in the expanding options for artists to achieve employment in the creative sector. This has also increased opportunities for individuals to develop arts-based businesses and sustain arts-based careers. Although arts-based businesses, arts-based leadership initiatives, creative and humanistic approaches, and artists themselves have been recognized by business managers and community leaders as valuable assets to development and change initiatives, it was not clear how artists respond to, prepare for, or conceptualize management. Because geography influences the attitudes, beliefs, and behaviors of individuals (Obschonka, Schmitt-Rodermund, Silbereisen, Gosling, & Potter, 2013), artists in varied geographic locations may respond differently to the demands of entrepreneurial management. The purpose of this study was to generate a greater understanding of how artists approach entrepreneurial management demands.

In Chapter 1, I discuss the background of the study, as well as the conceptual framework for the study based on aesthetic leadership. I also provide rationale for the

chosen design and the nature of the study, and define key constructs used throughout the study. Finally, this study's significance to practice, to theory, and to social change is discussed as well as how this information can serve as a foundation for management and business development programs in the Midwest to serve artists who are passionate about business, community, social, and economic development.

Background of the Study

Leaders of today's organizations face unknown circumstances and challenges that are distinct from those of previous eras. This has made many traditional leadership models less effective and has created a new need for innovative leaders. Rapid advances in technology in recent decades have played a significant role in the globalization of business and society (Tsai, 2012). Organizations and communities are in need of those who can develop creative plans for unknown futures in an effort to maintain a competitive edge and economic stability in a rapidly changing, globalized marketplace (Carmeli, Gelbard, & Reiter-Palmon, 2013). In addition to maintaining a competitive edge and economic stability, organizations and communities need innovative leaders who can develop solutions for sustainability as well because the future of the organization, humanity, and the planet depends on it (Tripathi, Amann, & Kamuzora, 2013). According to Dewhurst (2015), a growing trend in businesses and communities is to turn to the arts sector when seeking innovative and creative individuals to help with economic development and transformational processes.

The rapid pace of knowledge generation has heightened the need for creative thinkers in organizations and society in general (Mishra & Henriksen, 2013). Artistic

reasoning is the process of thinking intertwined with perception (Springborg, 2012). Painters, dancers, literary artists, storytellers, musicians, actors, and other individuals who create art think with all of their senses (Springborg, 2012). This has inspired educators to view the product of the artist as a translation of humanistic thinking and reasoning (Springborg, 2012). The increased recognition of the value that artists can bring to business and society has amplified the potential career opportunities for artists as well as their ability to contribute to positive social change.

The need for innovative leaders has led to emerging arts-based teaching approaches in business schools. Business educators are increasingly viewing leadership as an art form (Springborg, 2012). Business leaders are increasingly aware that there is a link between innovative thinking and those who study the arts, which has led them to explore using arts-based approaches to increase creative thinking among business students (Baguley & Fullarton, 2013). Alternative arts-based teaching approaches are used in some business schools to help students change their perception of the modern organization and to assist future business leaders to adapt their way of thinking to fit new business models (Lorange, 2013). Arts-based learning approaches to leadership development are learning methods that allow students to transform their aesthetic experiences to leadership and management issues (Katz-Buonincontro, 2014; Sutherland, 2013; Sutherland & Jelinek, 2015). Formal logic cannot be used to understand everything in the world; therefore, arts-based methods provide alternative ways for individuals to understand, relate to, and respond to complex situations (Sutherland, 2013). As a result,

the artist is gaining recognition as one who has the potential to add value and bring new perspectives to businesses, organizations, and communities.

Researchers have written extensively on how organizations and business schools use the arts to teach leadership (Edwards, Elliott, Iszatt-White, & Schedlitzki, 2013; Katz-Buonincontro, 2014). There has also been significant research on how artists have the potential to become innovative business leaders, entrepreneurs, and managers with transformational leadership qualities (Brandenburg, Roosen, & Veenstra, 2016; Roberts 2013). However, there was a gap in the literature regarding how artists respond to the demands of entrepreneurial management. Specifically, there was a gap in the literature regarding the management skills of artists who live and work in Midwestern regions of the United States, and how these artists respond to entrepreneurial management demands (Chang & Wyszomirsk, 2015; Roberts, 2013; Tsai, 2012). This study provides insight on how Midwestern artists' respond to the demands of entrepreneurial management in an effort to build a framework to develop educational plans, business development programs, and community support for artists and arts-based business and organization developers.

Problem Statement

Artists have the potential to achieve higher levels of success in business management, leadership roles, and entrepreneurial endeavors if equipped with the proper knowledge. Art has the ability to enhance vision and provides opportunities for individuals to use their senses to fully experience and see everything that is going on in a place or situation (Adler, 2015). Transforming this idea to a business, organization, or

community allows the successful leader to see disaster as opportunity and plays a role in transforming a bad situation into a beautiful situation (Adler, 2015). Artists are often referred to as *starving artists* because they tend to be intrinsically motivated, meaning that they would rather create art and worry about the quality of that art than worry about money or business (Roberts, 2013). Although many artists are intrinsically motivated, photographers, dancers, painters, actors, and more have confirmed throughout history that it is possible to be self-employed as an artist and lead successful arts-based businesses (Roberts, 2013). As of April 2017, 673,656 U.S. businesses participated in the creation or distribution of the arts (Americans for the Arts, 2017). These creative industries make a significant impact on the economic development of communities not only by providing jobs, but also by promoting tourism and making a positive impact on downtown revitalization projects across the United States (Americans for the Arts, 2015).

Cities throughout the United States that are in the process of business and economic revitalization could benefit from arts-based businesses and artistic leaders in their communities. Although artists may have a creative perspective and could possess many of the attributes sought after by organizations and communities in need of innovative leaders, their response to the demands of entrepreneurial management may differ from traditional business managers or community leaders. The general problem was that some artists residing in counties in Midwestern regions may not be equipped with the management knowledge needed to develop arts-based businesses or to apply their creative efforts to economic development projects. The specific problem was that researchers have not explored how artists in Midwestern regions of the United States

respond to the demands of entrepreneurial management. Addressing this problem could help educators and community leaders understand the needs of artists when it comes to business development and management. Addressing these issues has the potential to lead to the development of educational programming and informational resources specific to the needs of artists, which in turn may lead to creative and cultural development in businesses and communities.

Purpose of the Study

The purpose of this case study was to understand how artists living and working in the Midwestern region of the United States respond to the demands of entrepreneurial management. The study focused on artists in a specific county in the Midwestern United States. The targeted population consisted of individuals 18 years of age and older who self-identify as artists and who lived or worked in the particular Midwestern county. I conducted interviews with the individuals who identified themselves as artists to gain perspective on their responses to the demands of entrepreneurial management.

Research Question

The research question was: How do individuals who identify themselves as artists and who are living or working in a county in the Midwestern United States respond to the demands of entrepreneurial management?

Conceptual Framework

The conceptual framework for this study was based on aesthetic leadership. Aesthetic leadership is often associated with or compared to transformational leadership, ethical leadership, and values-oriented leadership (Mannix, Wilkes, & Daly, 2015a). The

idea behind aesthetic leadership theory is that leadership is a balance of art and science, and that in an effort to achieve effective leadership, feelings as well as the conceptual mind must be used (Barnes, 2015). In this study, I used the aesthetic leadership lens to build a foundation for exploring the leadership and management skills that help artists become successful leaders in organizations and society.

Nature of the Study

Quantitative, qualitative, and mixed methods are the three main approaches that researchers choose from when determining how to conduct a study. Quantitative researchers explain a phenomenon using numerical data (Yilmaz, 2013). Qualitative researchers seek to understand a phenomenon from the point of view of those experiencing it (Vaismoradi, Turunen, & Bondas, 2013). Mixed methods studies combine quantitative and qualitative approaches in different phases of the research project (Terrell, 2012). Because I sought to examine how artists respond to the demands of entrepreneurial management, the quantitative or numerical data approach and the mixed methods approach were not appropriate choices for this study.

The nature of this study was thus qualitative. I chose a qualitative approach in an effort to examine how artists respond to and give meaning to entrepreneurial management (see Salkind, 2010). I used a case study approach, which allowed me to examine and gain insight on Midwestern artists' responses to entrepreneurial management demands. My intention was to collect data from persons living or working in a county in the Midwestern United States who identify themselves as artists. These individuals could

have been employed as artists or could have self-identified as artists but worked in other industries.

To understand the artists' responses to entrepreneurial management demands, it was important that I understand the artists' perceptions of entrepreneurial management and their view on obstacles that they face in meeting the demands of entrepreneurial management (Hamel, Dufour, & Fortin, 1993). Conducting a multiple case study allowed me to do so. Data were collected through interviews with the participants. Interview questions were semi-structured, and I delivered them mostly in a set order, but with some flexibility to accommodate the interviewee (see Rowley, 2012). There is not a specific number of interviews that need to be conducted in a case study in order to reach data saturation; rather the researcher should conduct interviews until there is no new data emerging from the interviews, and when additional coding is no longer feasible (Fusch & Ness, 2015). I interviewed 20 participants to achieve data saturation in an effort to strengthen the validity of the study (Yin, 2013).

I analyzed the data to identify management knowledge and skills that the artists had acquired that they attributed to their artist-leader success or lack thereof. The management knowledge or skills may have accumulated as a result of lived experiences or as a result of higher education. The data was also analyzed to identify if the artists perceived any obstacles preventing them from obtaining arts-based careers or business ventures.

Definitions

Aesthetic leadership theory: The idea behind aesthetic leadership theory is that leadership is a balance of art and science, and that in an effort to achieve effective leadership, feelings as well as the conceptual mind must be used (Barnes, 2015).

Artist: For the purpose of this study, the definition of an artist goes beyond one who receives compensation for their occupational role in an arts-based endeavor. An artist occupies a social role that can capture work lives, hobbies, and a disposition toward one's community (Lena & Lindemann, 2014).

Arts entrepreneurship: Arts entrepreneurship is a management process that involves an ongoing set of innovative choices and risks intended to recombine resources and pursue new opportunities to produce artistic, economic, and social value (Chang & Wyszomirsk, 2015).

Arts-informed research: Arts-informed research is an approach to leadership research that provides benefits associated with the different perspectives and understandings that traditional research methods lack (Latham, 2014).

Creative city approach: The creative city approach to arts-based development focuses on using arts and culture to attract an affluent audience such as tourists and professionals with expendable incomes, thereby enhancing global competitiveness and emphasizing art as a consumer amenity (Murdoch, Grodach, & Foster, 2016).

Creative class: The creative class is composed of two main groups called the *super creative core* who work in the sciences, social sciences, education, arts, entertainment and media, and the *creative professionals* who are business managers,

healthcare workers, and finance, sales, and legal professionals (Lawton, Murphy, & Redmond, 2013).

Creative placemaking: Creative placemaking combines grassroots artistic community building efforts with community economic development efforts and encompasses the idea of bringing artists, arts organizations, cultural groups, and other community groups into existing neighborhoods to boost cultural and creative participation amongst citizens to engage community members in beautifying and improving areas of a city (Nicodemus, 2013).

Entrepreneur: An entrepreneur is an individual who organizes, manages, and assumes the risks of a business enterprise (Laguador, 2013).

Entrepreneurial management: A managerial approach by which individuals, either on their own or inside organizations, pursue opportunities without regard to the resources they currently control (Stevenson & Jarillo, 1990).

Entrepreneurial management skills: Entrepreneurial management skills are a set of management skills that allow individuals to pursue new business ventures or manage growing organizations, businesses, or communities. These management skills include commitment to pursue and seize opportunities in the market, strategic orientation competency, strategic business planning, accounting, sales and marketing, product innovation, and human skills such as leadership, conflict resolution, and communication abilities (Gürbüz, & Aykol, 2009; Kozubíková, Belás, Bilan, & Bartos, 2015; Yazdanifar & Soleimani, 2015).

Entrepreneurship: The concept of entrepreneurship relates to the development of new business, or the act of one taking it upon themselves to produce and then execute a job or endeavor (Rahim, & Mohtar, 2015).

Leadership artistry: Leadership artistry requires that people return the world to beauty and develop a framework and the practical skills to do so (Adler, 2015).

Social entrepreneurship: Social entrepreneurship encompasses the idea of using market-based methods to solve social problems (Grimes, McMullen, Vogus, & Miller, 2013).

Tetrahedral model: The Tetrahedral model (TM) involves focusing on creating a personalized value exchange to develop a better understanding of a combined aesthetic and economic value of a product or service (Bryan & Harris, 2015).

Transformational arts-based learning: Transformational arts-based learning focuses on students transforming their aesthetic experiences to leadership and management issues (Sutherland, 2013).

Urban decay: Urban decay, or the decay of a city's core, takes place when people and businesses leave their original neighborhoods, which makes it necessary for communities to find creative solutions for growth and revitalization (Goldberg-Miller & Fregetto, 2016).

Assumptions

Quantitative research is based on an objectivist epistemology which holds that knowledge can be reached through reason, that laws in social behaviors can be statistically measured, and that the researcher and the subjects are separate with an

external reality (Yilmaz, 2013). Qualitative research, on the other hand, is informed by constructivist epistemology, meaning that knowledge is socially and psychologically constructed, knowledge does not have an absolute value but rather is based on an individual's experience with the environment, and that there is a relationship between the researcher and the subjects (Yilmaz, 2013). Because qualitative studies are concerned with understanding a phenomenon through participants' experiences and interpreting meaning through inductive reasoning, there are underlying assumptions with qualitative research (Yilmaz, 2013). An assumption refers to the act of taking for granted or believing as true something that is not empirically proven (Schoenung, & Dikova, 2016).

The first assumption that I made in this study was that participants who identified themselves as artists living or working in the Midwestern county represented the population being studied. The second assumption was that the participants would be able to articulate and share their experiences with the phenomenon. The third assumption was that participants would answer the interview questions honestly and thoughtfully. The final assumption was that the data collection method was appropriate for this study and that data would emerge that could be categorized and analyzed.

Scope and Delimitations

A scope sets limits or boundaries for a study and identifies the population to be included in the theories generated from the study (Byrne & Ragin, 2009). This study was concerned with understanding how artists respond to the demands of entrepreneurial management. Because geographic location plays a role in attitudes, behaviors, and beliefs, artists in various geographic locations may have different responses to the

demands of entrepreneurial management based on geography and their lived experiences (Obschonka et al., 2013). In an effort to narrow the focus of the study, I elected to include artists in one particular U.S. Midwestern county.

For the purpose of this study, I wanted to collect data based on the lived experiences of artists. These artists included those with varied backgrounds, those who studied and practiced various genres of art, and those with varied employment experiences in an effort to provide a thorough investigation of the phenomenon. Not all artists achieve or maintain employment in the arts. Many artists find employment in short-term artistic projects or devote a significant amount of time to an occupation in a non-arts related field in an effort to support their artistic endeavors (Lena & Lindemann, 2014). Therefore, it was important not to limit the study exclusively to professional artists. The study was limited to participants who identified themselves as artists and who were living or working in a particular county located in the Midwestern United States.

Limitations

Disclosing the limitations of a study provides a realistic and self-critical look at the potential weaknesses of a study (Brutus, Aguinis, & Wassmer, 2013). I used purposeful sampling in an effort to select information-rich cases that were relevant to the phenomenon (see Yin, 2014). One of the limitations of the study was that the participants needed to self-identify as artists. Being an artist extends beyond receiving financial compensation for artistic labor, which may influence individuals to identify as artists (Lena & Lindemann, 2014). In addition, there are artists who actively receive compensation for their work or have received compensation for their artistic endeavors in

the past who do not self-identify as artists (Lena & Lindemann, 2014). Because participants needed to self-identify as artists, and because individuals conceptualize the role of an artist differently, this presented a challenge in collecting data from a population that adequately represents all artists living in a particular county. In an effort to minimize this limitation, the definition of an artist for the purpose of this study was made available to all potential participants.

Another limitation of this study was the potential for cultural bias. Individuals have preconceived opinions about certain topics or areas of interest (Wolcott, 2009). Because I self-identified as an artist and have lived and worked in the Midwestern United States as an artist, I may have had a shared set of values, beliefs, principals, and attitudes with some of the study participants who also self-identified as artists living or working in the Midwestern United States (see Carrasco, Francoeur, Labelle, Laffarga, & Ruiz-Barbadillo, 2015).

The third limitation of this study related to transferability. Transferability relates to the potential for a study's findings to transfer to other groups or settings (Cope, 2014a). This study focused on artist responses to the demands of entrepreneurial management in a specific Midwestern county. Because geographic location plays a role in one's beliefs, attitudes, and behaviors (Obschonka et al., 2013), the results of this study may not be transferable to other regions of the United States.

Significance of the Study

This study provided insight on the entrepreneurial management skills and knowledge of artists living in Midwestern regions of the United States. This study also

addressed how Midwestern artists respond to the demands of entrepreneurial management. By providing insight to fill the gap in the literature in this area, this study may be beneficial to artists in the Midwest by allowing educators, business advisors, community leaders, and city development advocates the opportunity to understand entrepreneurial management and business through the lens of the artist. Understanding the artists' perspectives on entrepreneurial management provides a tool to help build creative economies and creative cities throughout the United States.

Significance to Practice

By understanding the type of leadership and entrepreneurial management knowledge that artists possess, artist-leaders and arts entrepreneurs in the Midwest can use this information as a platform to gain additional knowledge to help themselves become successful leaders in business and society. By understanding the skills that are crucial to an artist's economic survival, one may be able to develop educational opportunities for higher education arts students in order to help them achieve their artistic and financial goals (Thom, 2016). Educators could use this information in the practical application of developing a cross-disciplinary educational program for artists that combines leadership, management, and entrepreneurial initiatives with their chosen artistic field. Cross-disciplinary arrangements can inspire new perspectives, which in turn can inspire new ideas and ways of doing things that individuals or groups working independently may not accomplish (Baguley & Fullarton, 2013). Although it is possible for individual artists to gain this knowledge through lived experiences in the work environment, it may be helpful to give arts students a headstart on acquiring this

knowledge while they are still in college. The information acquired in this study could provide a foundation for the development of this type of academic curriculum in Midwestern colleges and universities.

This information could also serve as the groundwork for entrepreneurial management and business development programs in the Midwest to serve artists who are passionate about community and economic development. The arts make an impact on creative placemaking for community development, cultural development, and the creative cities approach to economic development (Murdoch et al., 2016). Communities need artists who understand entrepreneurship, business, and management techniques in order to make these types of programs successful. Artists need communities that recognize the value of the arts and creativity. The information provided in this study and the potential that it has to inspire the practical application of arts-based leadership and business development programs may support the professional practice of artists and help them generate a greater understanding of various ways to use their creative perspective.

Significance to Theory

Artists who possess leadership and entrepreneurial management skills may have an increased potential of using their artistic qualities and creative perspectives to become business owners, community leaders, organizational leaders, civic and cultural advocates, and agents of positive social change. The intent of this study was to gain insight on how artists in the Midwest respond to the demands of entrepreneurial management. This information is useful in building a framework to determine the type of entrepreneurial management skills that would help artists obtain leadership, management, and

entrepreneurial roles throughout their professional careers. The original contribution to knowledge in this study has helped generate a greater understanding of this concept from the artist-leaders' perspectives.

Significance to Social Change

Generating a greater understanding of Midwestern artists' responses to entrepreneurial management demands may help in the development of educational programs, community resources, and opportunities for artists to work alongside and collaborate with other business and community leaders. Arts organizations, once mainly run by dedicated volunteers, have begun to adopt business approaches in order to align themselves with other organizations and to enhance collaboration efforts (Baguley & Fullarton, 2013). These collaborative efforts benefit the artist and the arts organization as well as other businesses and the larger community. The fusion of artistic perspectives and management provides hope and promise that the organization and work itself will become more creative, interesting, and meaningful (Meisiek, & Barry, 2014). Art has the ability to widen the management practitioner's perspective of self from one with only economic interest and purpose to one with a humanistic vision as well (Meisiek & Barry, 2014). When management practitioners have the ability to see their organizations through a multifaceted lens, the possibilities for positive organizational and social change opportunities increase.

If community leaders and developers understand Midwestern artists' perspectives on entrepreneurial management, they can use this knowledge as a framework to create community resources and support for artistic entrepreneurial endeavors. Entrepreneurship

is an interdisciplinary endeavor and providing artists with entrepreneurship knowledge and resources enables them to become self-employed business leaders in their chosen discipline (Roberts, 2013). This benefits the artist by providing them with both professional and personal value, and it has the potential to benefit society.

The social and creative intervention that coincides with entrepreneurship has the power to transform society (Hjorth, 2013). Entrepreneurs are those who create change and economic development (Rahim, & Mohtar, 2015). They are individuals who seek change opportunities, exploit those opportunities, and move the economy forward (Rahim, & Mohtar, 2015). When empowered with entrepreneurial knowledge, artists, who are often associated with the humanities, have the ability to bring forth a creative approach to business, economic, and community development. A social science and humanities-based approach to understanding entrepreneurial endeavors introduces a context for viewing social problems as opportunities for value creation (Hjorth, 2013).

Social entrepreneurship is a concept based on the idea of a social and entrepreneurial relationship focused on both social change and economic development (Ruebottom, 2013). Social enterprises resulting from social entrepreneurship endeavors enhance the employment status of locals, food security, community strength, and social economics (Eversole, Barraket, & Luke, 2014). Social enterprises benefit the environment, local culture, local economy, and have positive social welfare outcomes (Eversole et al., 2014). Artists and social entrepreneurs have some values and concepts that align (Bryan & Harris, 2015), making artists with entrepreneurial skills potential candidates for social entrepreneurial endeavors. One of the obstacles that social

entrepreneurs face is skepticism from the larger community (Ruebottom, 2013). In order to overcome such obstacles, social entrepreneurs must have the necessary skills to publicly communicate and articulate their intentions (Ruebottom, 2013). These skills often come along with traditional public relations, marketing, and business management knowledge.

Summary and Transition

Businesses, organizations, and communities need creative thinkers and innovative leaders given the rapid pace of knowledge generation. This need has caused business and community leaders to turn to the arts sector when seeking creative and alternative solutions to contemporary problems. Artists are gaining recognition as individuals who play a significant role in creative placemaking, arts-based leadership, and arts-based business and community development. This has increased employment, leadership, and entrepreneurial opportunities for artists who are interested in working in the arts sector.

Artists may respond differently to the demands of entrepreneurial management than those individuals with a business or entrepreneurial background. The purpose of this study was to generate a greater understanding of how artists respond to the demands of entrepreneurial management. In this study, I examined the responses of artists who live or work in a county located in the U.S. Midwest. In Chapter 2, I discuss the conceptual framework for the study. I also provide a review of the literature related to this topic, which includes arts-informed leadership development, arts-informed research, arts-based transformational learning processes, arts entrepreneurship, social entrepreneurship, arts-based community and economic development, and preparing artists for leadership roles.

Chapter 2 also demonstrates a gap in the literature and builds an argument supporting the need for this study, the information provided by this study, and its potential for positive social change.

Chapter 2: Literature Review

Artists have the potential to achieve higher levels of success in business management, leadership roles, and entrepreneurial endeavors if equipped with the proper knowledge. Using artistic vision to guide an organization, the successful organizational leader sees disaster as opportunity and can transform a bad situation into a beautiful situation (Adler, 2015). Although many artists are intrinsically motivated, photographers, dancers, painters, actors, and more have confirmed throughout history that it is possible to be self-employed as an artist and lead successful arts-based businesses (Roberts, 2013). Arts-based initiatives have the potential to revitalize communities, making arts-based businesses and artistic leaders valuable to cities that are in the process of revitalization projects. The general problem was that some artists may not be equipped with the entrepreneurial management knowledge needed to develop arts-based businesses or to apply their creative efforts to economic development projects. The specific problem that this study addressed was that researchers have not explored how artists in Midwestern regions of the United States respond to the demands of entrepreneurial management.

In the past decade, researchers such as Edwards, Elliot, Iszatt-White, and Schedlitzki (2013), and Katz-Buonincontro (2014), have noted that organizations and business schools are using the arts to teach leadership and management techniques. The concept of artists possessing the potential to become innovative business leaders, entrepreneurs, and managers with transformational leadership qualities has been recognized by researchers such as Brandenburg, Roosen, and Veenstra, (2016) and Roberts (2013). There was a gap in the literature pertaining to Midwestern artists' responses to business and organizational entrepreneurial management demands (Chang &

Wyszomirsk, 2015; Roberts, 2013; Tsai, 2012). The purpose of this qualitative case study was to develop a greater understanding of the entrepreneurial management skills held by artists living in the U.S. Midwest, and their responses to entrepreneurial management demands.

Literature Search Strategy

I gathered materials for the literature review using the Walden University Library to access databases such as Business Source Complete, EBSCO, ProQuest, SAGE, and ScienceDirect. I also used Google Scholar to search for articles and used the Walden University Library cross-referencing tool to access the articles. The search terms that I used include but were not limited to *aesthetic leadership, arts based learning, arts based leadership, arts based business, arts entrepreneurship, arts informed research, artistic perspective, community development, community revitalization, creative city, creative class, creative placemaking, culture, cross-disciplinary programming, economic development, entrepreneurial management, entrepreneurship, extrinsic motivation, gestalt philosophy, globalization, human development, intrinsic motivation, leadership, management, social entrepreneurship, storytelling, transformational learning, transformational leadership, and urban decay*. I combined many of these search terms when looking for specific information such as *arts and management, arts-based leadership training in business schools, creative placemaking and urban decay, and artists and intrinsic motivation*.

Conceptual Framework

Aesthetic leadership was the basis for the conceptual framework of this study. The individual recognized as the father of aesthetics is Alexander Gottlieb Baumgarten

(Hansen, Ropp, & Sauer, 2007). In his 1735 master's thesis, Baumgarten introduced aesthetics as the concept of perceiving or being aware of something through the senses (Guyer, 2013). Similar to tacit knowledge which refers to instinctual knowledge or gut feelings, aesthetic knowledge is often gained from experience, is interpreted as a feeling, and is difficult to explain or categorize (Hansen et al., 2007). Art is often associated with beauty (Adler, 2015) and the two are often associated with aesthetics, however, the concept of aesthetics does not always relate to art or beauty (Hansen et al., 2007).

A work of visual art or a musical piece can produce an aesthetic experience, which can make one feel various emotions, but other things such as a room, a neighborhood, or an object can also provide an aesthetic experience. Beauty is not always the inspiration for aesthetic experiences, and these experiences are not always positive. Aesthetic experiences can inspire feelings such as anger, depression, warmth, or terror (Hansen et al., 2007). In the 20th century, theorists combined the idea of aesthetics with management theory to examine organizational processes.

Theorist Chester Barnard, best known for his book *The Functions of the Executive* (1938), combined his career in management and his life-long hobby of music to develop the symphony metaphor to describe the importance of the aesthetic experience in management (Nikezić, Dželetović, & Vučinić, 2016). By using metaphors to draw parallels between two entities (Clouse, Goodin, Aniello, McDowell, & McDowell, 2013), Barnard inspired combining aesthetics with organizational management and leadership. Management, according to Barnard (as cited in Godfrey & Mahoney, 2014) “is a matter of art rather than science and is aesthetic rather than logical” (p. 369). It was during the industrial revolution that the concept of management rose to prominence as a science

(Meisiek & Barry, 2014). Combining aesthetics and management provided inspiration to explore the relationship between art and science.

Art and science have complimentary qualities. One cannot fully understand world concepts via formal logic (Sutherland, 2013). Arts-based methods provide alternative ways to understand, relate to, and respond to complex situations (Sutherland, 2013). Looking at the world through a scientific lens may require one to conceptually simplify things, while viewing the world through an artistic lens may encourage intensification and a more complex view (Irgens, 2014). To understand how aesthetic leadership provided a conceptual framework for this study, it is important to take a closer look at how aesthetics can affect organizations, communities, communication processes, and social structure.

Aesthetics is often conceptualized as the as the philosophy or appreciation of art. The concept of aesthetics can deal with a work of art and the audiences' perception of it (Meisiek & Barry, 2014). Aesthetics; however, do not necessarily focus on fine art alone. Aesthetics are present in every-day life. Organizations, businesses, consumer goods, urban and suburban built environments, and ordinary artifacts that humans interact with on a daily basis are part of every-day aesthetics (Potgieter, 2016). The aesthetics of a place, an atmosphere, or artifacts within a physical location can influence the perception of the organization, the leadership style of an organization, social structure, communication processes and more (Biehl-Missal, 2013; Ropo, Sauer, & Salovaara, 2013; Schein, 2013).

One can attach both subjective and objective knowledge to a place. The objective knowledge of a place refers to the physical characteristics of a place such as color, mass,

and shape (Ropo et al., 2013). The subjective knowledge of a place is in the mind of each individual (Ropo et al., 2013). Two people exposed to the same physical place may subjectively view the space differently. One's subjective knowledge may lead them to find the place ideal while the other may find the same place dreadful. The physical space has the ability to affect the social space (Ropo et al., 2013). This concept plays an important role as to why it is important to examine the aesthetics of communities and organizations and develop a deeper understanding of how aesthetics may influence the overall operation of the entity.

The aesthetics of an organization can influence the social structure and culture within. Organizational aesthetics involve being open to the idea of allowing one's senses to take in all that is happening within the organization as opposed to relying on preconceived notions of what is taking place or what should be taking place (Taylor, 2013). Art has the ability to sharpen one's attention to the environment and allows one to reflect on the aesthetic dimension of the environment, which enables them to legitimize the importance of beauty in many aspects of organizational life (Schein, 2013). Visual artifacts used in organizational settings may stimulate the senses of those exposed to them (Biehl-Missal, 2013). Those exposed to organizational artifacts find meaning in the artifacts and acknowledge a sensory experience (Biehl-Missal, 2013). The human sensory experience combined with the aesthetics and physical location of the place or organization generates atmosphere.

Atmosphere is a mediator between the visual artifacts or a physical location and the human condition (Biehl-Missal, 2013). Those exposed to artifact imagery in physical locations may experience emotional responses to the mood of the atmosphere (Biehl-

Missal, 2013). Atmospheres may bypass one's intellectual structures and influence one's physical and emotional state, which in turn can shape beliefs and cultural values (Biehl-Missal, 2013). In turn, physical places and atmospheres play a role in socially constructed leadership through symbolic meanings, power issues, and felt experiences (Ropo et al., 2013). Because people experience physical places and atmospheres differently, physical places can influence the actions of others, similar to that of a person in a leadership role because a material space can have an effect on a person's behavior, attitudes, interpretations, and judgements (Ropo et al., 2013). These ideas inspired the aesthetic and arts-based leadership development methods.

The conceptual framework for this study was based on aesthetic leadership. Aesthetic leadership is often associated with or compared to transformational leadership, ethical leadership, and values-oriented leadership (Mannix et al., 2015). The idea behind aesthetic leadership theory is that leadership is a balance of art and science, and that in an effort to achieve effective leadership, feelings as well as the conceptual mind must be used (Barnes, 2015). The concept of using art and science together is similar to the foundation that business schools and communities have used to create arts-based approaches to leadership development. The difference is that in this study, the aesthetic leadership lens built a foundation for exploring how artists respond to leadership and entrepreneurial management demands that have the potential to help them become successful leaders in organizations and society.

Arts-Based Leadership Development

Leaders and artists are commonly compared. Managers and leaders are like artists in that they are capable of implementing change and bringing something new into the

world (Liotas, 2014). Arts-based leadership development programs have increased in popularity in recent years because of the growing recognition that traditional leadership methods and models are losing their effectiveness in contemporary organizations because of new challenges and complex problems that are now part of the organizational environment (Sutherland & Jelinek, 2015). When leadership is understood as a relational aesthetic experience rather than an influence that is passed down from one person to another, the concept behind arts-based leadership-development programs becomes more clear (Ropo et al., 2013). It is now common to compare leadership and management to art forms.

The name given to leadership as an art form is *leadership artistry*. Leadership artistry requires that leaders return the world to beauty and develop a framework and the practical skills to do so (Adler, 2015). The three main objectives that educators and practitioners have when using artistic experience to transform and develop leadership skills in students and practitioners include: mastering the craft, or using creative thinking to develop new products or practices; engaging metaphorically or enriching thinking and reasoning skills; and developing organizational aesthetics which adds to the human experience (Sutherland & Jelinek, 2015). The problem with this is that the use of the arts in management and leadership development practice has grown faster than the research behind it to support the positive effects of the idea (Sutherland & Jelinek, 2015). Although the practice of arts-based management and leadership learning has grown faster than the research, researchers have conducted some studies on the topic in recent years.

Arts-Informed Research

Arts-informed research is not exclusive to one artistic form. Art allows us to see reality from a new perspective and invites us to see the beauty in everyday situations in an effort to transform it into what it has the potential of becoming (Adler, 2015). Arts-informed research is an approach to leadership research that provides benefits in the regard that it can provide different perspectives and understandings to emerge that traditional research methods lack (Latham, 2014). One of the weaknesses of arts-informed research; however, is the fact that it allows for multiple interpretations and levels of engagement (Latham, 2014). Researchers in the health care field have started to use arts-informed research methods as a way to understand patient experiences (Lapum et al., 2014). The educational field has also started to use arts-informed research methods to understand student experiences and learning processes (Lapum & Hume, 2015). Arts-informed research is transformational in process and uses aesthetic form and intuitive creativity together along with data sources that enable the exploration of organizationally relevant issues that affect leadership in modern organizations (Latham, 2014). In an effort to develop a greater understanding of using the arts to support management and leadership development, one could examine transformational learning processes.

Arts-Based Transformational Learning Processes

Arts-based transformational learning is not exclusive to one art form. Transformational learning focuses on reframing the learning process (White & Nitkin, 2014). The concept of using the arts in transformational learning to support management and leadership learning in schools, businesses, and other organizations has gained recognition by researchers in the past decade, such as Adler (2015), Liotas (2014), and

Sutherland (2013). Transformational arts-based learning focuses on students transforming their aesthetic experiences to leadership and management issues (Sutherland, 2013). Arts-based training methods have the ability to engage those learning about leadership holistically, and it helps students become more aware of being present in the current moment (Liotas, 2014). Transformational learning provides a new way of understanding.

Transformational arts-based learning can help individuals see processes and situations through a different lens. Using art as a management training or teaching tool may help managers realize their habitual way of seeing things and may inspire a counter-intuitive look at situations from an alternative perspective (Meisiek & Barry, 2014). Arts-based training can also inspire creativity and help individuals see things from a dialogical perspective (Liotas, 2014). Art forms used in transformational management and leadership training include but are not limited to dance, improvisational theatre, music, and storytelling. The next section explores some of these art forms and their impact on transformational learning experiences.

Dance in Transformational Learning

An art form used to understand leadership and management is dance. Dance is one of the oldest art forms and described as the mother of all arts (Ehrich & English, 2013). A current trend in leadership development is to use the arts to understand various leadership qualities and practices metaphorically (Ehrich & English, 2013). Using metaphors allows one to draw parallels between two entities (Clouse et al., 2013). Based on the idea that metaphors connect left-brain logical thinking with right-brain creative thinking, metaphors can help balance the thinking and learning process (Clouse et al., 2013). In dance, the body is a translation medium where bodily movements translate

thoughts (Ehrich & English, 2013). By understanding the metaphorical connection between dance and leadership, one can form an argument toward the development of dance as an arts-based learning tool (Ehrich, & English, 2013). There are other ways that dance can be used to teach management and leadership.

In addition to metaphorical learning processes, dance can inform leadership and management development such as developing an understanding of embodied leadership. Embodied leadership suggests that individuals can physically sense and interpret organizational concepts and ideas faster and easier than they can verbally articulate them (Zeitner, Rowe, & Jackson, 2015). Embodiary leadership suggests that an individual can physically imagine a leadership scenario or an organization's future (Zeitner et al., 2015). For example, the physical act of dance can help in the construction of understanding leader-follower relationships (Hujala, 2015). Moving the body in dance expression can enhance transformational leadership teaching (Zeitner et al., 2015). Dance as a tool to physically sense and interpret organizational concepts goes beyond leader-follower relationships.

Contemporary dance is an art form that does not necessarily focus on traditional technical training such as ballet or tap but focuses more on connecting the mind and body and creating a physical expression of emotions. Artistic interventions such as contemporary dance provide elements used as a transformational leadership development tool in educational settings (Bozic & Olsson, 2013). These elements include trust, respect, openness, freedom, creativity and risk-taking (Bozic & Olsson, 2013). Physical space is another element of significant importance to dancers and their ability to create innovative production pieces (Bozic & Olsson, 2013). The key principles that support the

creative process in modern dance groups are similar to those that describe the key elements in innovation theory (Bozic & Olsson, 2013). Innovation theory relates to how innovations are adapted in various settings and cultures, and at what pace various cultures accept the innovations (Archibald & Clark, 2014). The elements that support the creative process in contemporary dance troupes, including the importance of physical space are elements that when applied to business and organizations, can help in understanding and inspiring the radical innovation process. (Bozic & Olsson, 2013).

Dance can help learners understand organizational culture. Organizational culture refers to shared values and beliefs that set expectations or a norm for behaviors within an organization (Hogan & Coote, 2014). The culture of contemporary dance companies, choreographers, and dancers embrace improvisation, reflection, personal involvement, diversity, and emergent supportive structures (Bozic & Olsson, 2013). Contemporary dancers do not work with pre-planned goals and structures, which has a significant impact on their ability to innovate and create new ideas (Bozic & Olsson, 2013). The improvisational learning process that is transformational to leadership learning through contemporary dance is also a characteristic in improvisational theatre.

Improvisational Theatre in Transformational Learning

Non-cognitive approaches such as art to teach leadership allows learners to get in touch with their emotions, improvisational skills, storytelling skills, and creativity in an effort to develop a wider understanding and appreciation for leadership within organizations (Edwards, Elliott, Iszatt-White, & Schedlitzki, 2013). Improvisational theatre is another art form used in transformational management and leadership learning. Improvisational theatre involves actors working together in a collaborative effort to

develop a spontaneous performance with no pre-planning or script (Gagnon, Vough, & Nickerson, 2012). Participation in improvisational theatre allows individuals to learn how to provide quick responses without a preset plan and helps them gain proactive competence, which challenges them to experiment (Gagnon et al., 2012). Improvisational acting is a method of teaching individuals to think on their feet, an inspiration for creative thinking, and helps individuals learn to respond quickly to situations without the use of a script or a pre-designed plan (Katz-Buonincontro, 2014). Improvisational theater techniques can also inspire cooperation among team members.

Improvisation aids in developing one's sense of self as well as building collaboration skills among members of a group, which helps to build empathy in individuals (Katz-Buonincontro, 2014). In addition, learning improvisational theatre techniques helps individuals to realize the importance of the support of others when one is in the spotlight, and that leadership is a skill that involves supporting others when they are in the spotlight (Gagnon et al., 2012). These skills help individuals to understand the importance of fostering the input of others and the importance of playing the role of follower in an effort to help other members of the team succeed (Gagnon et al., 2012). Creativity and collaboration are important because organizational leaders who are able to embrace their creativity and develop a greater understanding of the individuals with which they collaborate will be the most successful in the modern world (Liotas, 2014).

Music in Transformational Learning

Music is a tool that can help learners conceptualize different management techniques such as lean management. Lean management is a progressive system of management that evolved from scientific management, which focuses on improving

quality and efficiency (Emiliani & Emiliani, 2013). Lean management requires a hands-on approach to learning, similar to learning how to play a musical instrument (Emiliani & Emiliani, 2013). Music is an analogue to explore leadership and management based on the idea that they are all process oriented, temporal, and ephemeral (Bathurst & Cain, 2013). When organizational leaders and managers are able to associate the correlation between music and organizational processes, they develop a deeper understanding of how to adapt a method and implement it within an organization.

Music can also inspire collaborative learning in leadership and management. Music is helpful as a leadership tool by allowing learners to act as a conductor of a band or choir, which the musicians rely on for collaborative success (Katz-Buonincontro, 2014). In one such study, students had the opportunity to conduct a professional choir in an effort to demonstrate that leadership is a process between the leader and the other members of the team (Sutherland, 2013). The facilitator of the master class used this conductor opportunity to help the students understand that in leadership, listening is just as important as giving direction and the interactions between the leader and the other group members such as eye contact and body language play an important role in the leadership process (Sutherland, 2013). In addition to music being a direct teaching tool, it enhances the aesthetic qualities of an environment (Katz-Buonincontro, 2014). Some individuals, who participated in the professional choir study mentioned above, reflected that the aesthetic learning experience made them more aware of themselves and others, and created an environment with an emotional and transformative appeal, which made the participants engage more in the activity and the learning process (Sutherland, 2013).

This is an example of how arts-based transformational learning can enhance the process in multiple ways.

There is a physical aspect to music and leadership as well. Similar to the physical embodiment of dance, where physical movements translate thoughts, music can present a similar learning experience (Ehrich & English, 2013). Musical performance and leadership align with the body and gestural acts combined with conversation in order for either to become a reality in practice (Bathurst & Cain, 2013). When artists perform music, they are using instruments as an extension of their bodies and create gestures that allow the audience members to engage in emotional and expressive moments (Bathurst & Cain, 2013). The musicians play the role of leaders to the audience who assume the role of followers as the audience generates a response to the musicians' gestures (Bathurst & Cain, 2013). This is similar to how dance and leadership are contrasted in such a way that dancers need to understand the technicalities of executing proper technique and combine this with emotion, body movements and artistry in an effort to perform as a soloist as well as perform alongside others (Ehrich, & English, 2013). This creates an atmosphere and a developed perception of the reality of the surrounding community (Bathurst & Cain, 2013). Atmospheres have the ability to bypass one's intellectual structures and directly influence one's physical and emotional state (Biehl-Missal, 2013). This example demonstrates the crossover between the leadership and management learning potential contrasted with various arts forms.

Narrative Expression in Transformational Learning

Narrative artistic forms such as storytelling and poetry play a role in leadership development from an expressive and metaphorical perspective. Narrative expressions

enrich the scientific logic of a process, such as the process of business management (Nesteruk, 2015). Narratives bring humanistic character to management learning and practices, which are necessary for individuals to understand if they are to become effective leaders of organizations (Nesteruk, 2015). Using storytelling and narratives in leadership development programs may disrupt the thinking process in a way that enables individuals to embrace storytelling as a way to capture and engage an audience (Schedlitzki, Jarvis, & MacInnes, 2014). The use of narratives can provide various insights in management and leadership development.

Narratives can bring a humanistic perspective to management and leadership learning. Storytelling and poetry help to build empathy in individuals because they focus on recollection and sharing of lived experiences, which helps people relate to one another (Katz-Buonincontro, 2014). Storytelling is an art form that if used correctly can positively construct and convey knowledge that provides meaning, and can help increase understanding, justification, emotional connection, and provide education (Sutherland, & Jelinek, 2015). While there are different types of narrative and storytelling processes, a common theme in many processes includes developing a metaphorical understanding of situations.

Metaphors can connect ideas or help one draw a mental picture and create a deeper understanding of an event or a situation. Metaphors are ways to connect right-brained and left-brained thinking, which helps people, use their whole brain to create knowledge and generate their perception of reality (Clouse et al., 2013). Metaphors are a way for people to describe things as if they were something else, and a way for people to

see things from different perspectives (Ehrich, & English, 2013). An example of a storytelling process that uses metaphors is Greek Mythology.

Greek mythology allows learners to engage in the story telling process, to rethink things that they may take for granted, and allows them the opportunity to reflect on experiences (Schedlitzki et al., 2014). Through the Greek mythology re-storying process, participants develop a greater understanding of how an organizational situation may arise, what various leaders and members of an organization bring to the situation, and how situations may unfold (Sutherland, & Jelinek, 2015). Whether through Greek mythology or another narrative artistic form, Metaphors have the ability to move our imaginations and our thought process in directions that they have not gone before, which can inspire new ways of thinking and increase understanding (Meisiek & Barry, 2014). This can increase understanding among humans.

While listening to stories can increase shared understanding among humans, storytelling can also help individuals explore and report on humanistic findings. When organizational leaders learn how to re-story and reflect on the self and their organizational relationships through the storytelling lens, this can play a key role in sense making of an organizational structure and of the relationships that lie therein (Sutherland, & Jelinek, 2015). For example, digital storytelling technologies that use audio of voice and sound, video, still images, and digital graphics can enhance student engagement into exploring and reporting on the impact management and leadership of organizations has on human lives (Nesteruk, 2015). This scenario provides an example of how storytelling can help organizational leaders understand what is important to the stakeholders. This, in turn, can help with the development of an organization and the continued evolution of an

organization in such a way that will give value and positive meaning to all those invested (Chen, 2013).

Other Art Forms in Transformational Learning

There are more art forms that can be used in the transformational learning process other than the four mentioned earlier in this section. Drawing, sculpture, fiber, painting, ceramic, and mosaic are just a few of the possibilities. Visual arts communicate existing information in a new format to encourage better understanding, promote new means of group interaction, and provide visuals of situations and problems for analyzation from a different perspective (Katz-Buonincontro, 2014). Understanding and being able to see negative space in drawing for example, can be transformed to introducing organizational leaders to seeing negative space within their organization (Adler, 2015). This allows the organizational leaders to understand the importance of organizational culture and the effect that this can have on the overall functions of the business (Adler, 2015). Painting is another visual art form used in transformational learning.

Painting can provide metaphorical learning opportunities for leadership and management. Picasso's cubism approach to art encourages individuals to observe the paintings from different perspectives and search for different ways to find meaning in the images (Dufour & Steane, 2014). Seeing cubism from different angles aligns with leaders stepping back from the organization to look at it from different perspectives and to imagine new and innovative strategies for effective leadership in a changing society (Dufour & Steane, 2014). Introducing individuals to various art forms, such as drawing from a different perspective or to simply take a step back and look at creations, whether that be art or business, from a different location can help people understand that things

that they thought were impossible really are possible (Adler, 2015). When people develop a creative perspective and realize new possibilities, it can inspire the development of new endeavors, similar to the entrepreneurial process.

Understanding the Relationship Between the Arts and Entrepreneurship

Before one can begin to understand the correlation between entrepreneurship and the arts, it is important to understand entrepreneurship itself. Entrepreneurship relates to the development of new business or to one who takes it upon themselves to produce and then execute a job or endeavor (Rahim, & Mohtar, 2015). Entrepreneurs are innovative and creative individuals because they need to conceptualize, create, and implement business ventures that serve a need or fill a gap (Rahim, & Mohtar, 2015). Because entrepreneurship is associated with business development and maintaining a business, many individuals prepare themselves for entrepreneurial endeavors by attending traditional business schools where they study management, accounting, marketing, and other necessary skills to conduct business.

When one decides to start a business, they often prepare by acquiring the skills to develop a business plan or equip themselves with some sort of financial knowledge. Successful entrepreneurs; however, also learn through experimentation, trial and error, risk-taking, learn through experience how to cope with varied scenarios, and draw on habits and heuristics that they have developed over the course of their lifetime to help them succeed in developing new business ventures (Aldrich & Yang, 2014). Because successful entrepreneurs often experience business failure before they find success, those who eventually find organizational growth and sustainability tend to be motivated intrinsically, meaning that they find enjoyment and personal satisfaction through the

process of building their business (Yasuhiro, Peng, & Deeds, 2015). Entrepreneurship is a balance of business skills, humanistic skills, drive, and creativity.

Artists and entrepreneurs share many similarities in their approach to creating their product or entity. One of the similarities between artists and entrepreneurs is that they are comfortable with risk taking and experimentation (Goldberg-Miller & Fregetto, 2016). Entrepreneurs, like artists, need to be creative and robust in order to find success in today's economy (Goldberg-Miller & Fregetto, 2016). Artists, like entrepreneurs need financial, strategic planning, and other management skills traditionally taught in business schools or other entrepreneurial training programs (Goldberg-Miller & Fregetto, 2016). While artists and entrepreneurs share the desire to create, they also share some motivational factors.

Intrinsic motivation is another characteristic that links artists and entrepreneurs. Intrinsic motivation relates to feelings of enjoyment and those who are intrinsically motivated tend to immerse themselves in enjoyable processes (Hannam & Narayan, 2015). Intrinsically motivated individuals tend to view their surroundings and their work environment in a more positive light than others who do not necessarily enjoy their work or the process (Hannam & Narayan, 2015). In contrast, extrinsically motivated individuals perform tasks in an effort to attain a result or a reward upon completion of the task that is separate from the process (Olafsen, Halvari, Forest, & Deci, 2015). Individuals who complete a job to receive a paycheck, work extra hours to earn vacation time, or perform a task to receive a reward are examples of persons who are driven by extrinsic motivators. Artists are often thought of as *starving artists* because they are intrinsically motivated, meaning that they would rather create art and worry about the

quality of the art that they are producing than worry about money (Roberts, 2013). While intrinsic motivation may be a driving force behind the success of an entrepreneur, it may also be a contributing factor as to why many artists do not study business.

Communities need artists and creative professionals who have business skills and an entrepreneurial mindset in order to take an artistic approach to economic and community development. Teaching entrepreneurship to artists is an emerging practice in Universities (Roberts, 2013). The reason that many arts students do not study business skills is not because they cannot learn accounting skills or learn about finance, they simply do not want to (Roberts, 2013). Many artists would rather focus on their craft and hire someone else to take care of the financial spreadsheets than do it themselves (Roberts, 2013). Because artists who have the desire to be entrepreneurs tend to enter ventures that rely on their transmittal of aesthetic value of their product or service to the customer, an entrepreneurial business model that focuses heavily on creativity may be attractive to arts entrepreneurial educational programs as opposed to traditional business school models (Bryan & Harris, 2015). Understanding that the arts and business coincide and complement one another may provide artists with the inspiration to learn more about entrepreneurship and other business skills.

Artists and Entrepreneurship

Arts entrepreneurship includes the arts and business management and development techniques. In an effort not to confuse the two, there is a difference between arts management and arts entrepreneurship. Arts management and arts administrative work focus on maintaining resources and overseeing activities and people to make sure that certain tasks are accomplished (Roberts, 2013). Arts entrepreneurship is more about

innovation, taking risks and developing new concepts (Roberts, 2013). Arts entrepreneurship encompasses business, creativity, and communication (Bryan & Harris, 2015). Entrepreneurship is a management tool and a skill that artists may find helpful when building and managing a career in the arts.

Many artists want to make a living creating art. There are few full-time employment opportunities available for those who want to work as artists (Thom, 2016). In 1965, the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) were established to help with the growth of non-profit arts and cultural organizations (Manjon & Guo, 2015). Artists in the US form or work for non-profits successfully with the help of organizations such as the NEA, NEH, and other local, state, and national groups that fund the arts (Manjon & Guo, 2015). The non-profit arts organizations; however, face challenges such as the need for growth, limited ability to respond to changing demands, and organizational and financial constraints that many for-profit businesses and organizations do not face (Manjon & Guo, 2015). This can make full-time careers in the non-profit arts scarce. Because of this, entrepreneurial skills are essential to the career success and security of creative professionals (Brandenburg, Roosen, & Veenstra, 2016). In countries around the world, many artists are self-employed.

According to research in the UK and Germany, 90% of individuals who are employed as artists are self-employed (Thom, 2016). These 90% of artists who make a living producing their art and who are self-employed are also running one-person businesses (Thom, 2016). Oftentimes, artists who work professionally operate independently or in small and agile companies (Brandenburg et al., 2016). In the United

States, these businesses are sole proprietorships with one or less employees (Thom, 2016). Artists who possess entrepreneurial skills may have a greater chance of success in business than artists who are not familiar with entrepreneurial management skills.

Arts entrepreneurship is different from traditional forms of entrepreneurship. This management process involves an ongoing set of innovative choices and risks intended to recombine resources and pursue new opportunities to produce artistic, economic, and social value (Chang & Wyszomirsk, 2015). Another aspect of business that arts entrepreneurship deals with that makes it unique to many traditional forms, is that it deals with both tangible and intangible currencies. Tangible is that which can be physically touched or something that could have a recorded purchase value (Bryan & Harris, 2015). The aesthetic value of an art form is an example of an intangible currency in arts entrepreneurial endeavors that does not necessarily exist in all other business ventures (Bryan & Harris, 2015). Tangible vs. intangible in an arts venture creates a unique business based on dual value, similar to that of a social entrepreneur (Bryan & Harris, 2015). Considering artists and social entrepreneurs have some values and ideas that align, arts entrepreneurship serves a purpose beyond the self-employment of artists.

Artists as Social Entrepreneurs

Because of the aligning values and ideas of arts entrepreneurship and social entrepreneurs, artists may consider the social entrepreneurial career path. Social entrepreneurship encompasses the idea of using market-based methods to solve social problems (Grimes, McMullen, Vogus, & Miller, 2013). Traditional entrepreneurship often focuses solely on business and economic development (Rahim, & Mohtar, 2015). On the other hand, the non-profit sector tends to focus solely on social change initiatives

(Rahim, & Mohtar, 2015). As a combination of the two, social entrepreneurs bring forth change through social missions in addition to generating revenue through commerce (Rahim, & Mohtar, 2015). Once one recognizes a need in their community or in society, they can conceptualize a business plan as a means to solve the problem and enhance economic development at the same time.

An example of a business that emerged through social entrepreneurial endeavors is the Peepoo organization. The Peepoo enterprise was developed out of the lack of sanitized bathroom facilities in developing countries where disease was easily spread and women in particular were not able to attend or complete school due to lack of bathroom facilities and exposure to harassment (Hjorth, 2013). The Peepoo is a biodegradable one-time use toilet that provides an innovative solution to these problems and helps with economic development at the same time (Hjorth, 2013). This is one example of how creative thinking combined with social change initiatives not only provided help to individuals in need, but also enhanced the local economy at the same time.

The businesses that evolve out of social entrepreneurial endeavors are social enterprises. Social enterprises can help with community development initiatives. Social enterprises balance both social and financial resources in order to be self-sustaining and provide benefits to the community (Eversole, Barraket, & Luke, 2014). Based on their nature, social enterprises tend to have a specific relationship with the communities in which they are developed (Eversole, Barraket, & Luke, 2014). Social entrepreneurship embraces the idea of entrepreneurs recognizing complex social problems and developing business ventures for the purpose of economic development and solving problems within society (Rahim & Mohtar, 2015). Artists and social entrepreneurs share aligning values,

and social enterprises help economic development and social problem solving. This coincides with the idea of artists and arts-based businesses contributing to community and economic development processes.

The Arts as a Tool for Economic and Community Development

Urban decay is a problem that communities throughout the United States face. Urban decay, or the decay of a city's core, takes place when people and businesses leave their original neighborhoods, which makes it necessary for communities to find creative solutions for growth and revitalization (Goldberg-Miller & Fregetto, 2016). The role that artistic production plays in urban economic development is gaining more recognition and people are noting the value of the arts to community development (Seaman, 2015). The use of the arts for community economic development has become a common theme with many city developers and leaders (Murdoch, Grodach, & Foster, 2016). City planners often incorporate the arts into communities in an effort to promote positive social change and further development (Foster, Grodach, & Murdoch III, 2016). There are various approaches to using the arts as a tool for community development.

A recent trend that has emerged is support from both public sector and foundation leaders to combine grassroots artistic community building efforts with community economic development efforts (Nicodemus, 2013). This is known as creative placemaking and revolves around bringing artists, arts organizations, cultural groups, and other community groups out into existing neighborhoods to boost cultural and creative participation amongst citizens and engage community members in beautifying and improving areas of a city (Nicodemus, 2013). Creative placemaking has the potential to not only beautify existing neighborhoods, but also to bring diverse groups of individuals

together, enhance a neighborhood's social character, increase housing values, increase civic engagement, and decrease poverty levels (Nicodemus, 2013). There are various approaches to using the arts for creative placemaking and community development efforts.

One such method is the creative city approach. The creative city approach to arts-based development focuses on using arts and culture to attract an affluent audience such as tourists and professionals with expendable incomes, enhancing global competitiveness, and puts a concentration on art as a consumer amenity (Murdoch, Grodach, & Foster, 2016). These types of artistic approaches to development can be attractive to departments of tourism, developers, politicians and other stakeholders that benefit from communities becoming destination locations (Murdoch, Grodach, & Foster, 2016). The creative city approach aligns with urban branding, which represents cities as interesting places with promise of cultural and attractive experiences; therefore, people are more likely to visit these locations (Vanolo, 2015). Although the creative city approach can benefit communities, there are some downfalls to this method of city revitalization.

The creative city approach to economic development does not necessarily engage and enhance the lives of all members of a community. Through creative city development, the arts attribute to building stronger communities, though many cities that have taken the artistic approach to community development have faced criticism for gearing toward serving the upscale creative-class rather than providing social and cultural opportunities for all persons within the community (Murdoch, Grodach, & Foster, 2016). This type of arts-based development that focuses primarily on catering to higher income creative-class groups and individuals, has the potential to intensify inequalities within

communities rather than enhance overall community development (Murdoch, Grodach, & Foster, 2016). If, however, a community externally markets its qualities as attractive to tourists and investors and takes care to internally brand itself in a way that is credible and legitimate to local residents, creative development can be successful (Vanolo, 2015). This is similar to creating two slightly different brands for different audiences, one that will satisfy internal stakeholders and one that will attract a tourist population (Vanolo, 2015). This approach has the potential to provide a winning situation for stakeholders on different ends of the spectrum.

An alternative to the creative cities approach is the community development approach. The community development approach focuses on enhancing the lives of local residents by enriching culture, supporting small locally owned businesses, and engaging citizens of all income levels in their local communities (Murdoch, Grodach, & Foster, 2016). The presence of arts organizations within communities produces varied outcomes depending on the level and the type of diversity that exists within the communities (Foster, Grodach, & Murdoch III, 2016). Arts organizations that focus on a local audience tend to improve neighborhoods that lack income diversity (Foster, Grodach, & Murdoch III, 2016). Arts organizations provide spaces for social interaction, increased neighborhood identity, and decrease the negative effects of disadvantaged communities (Foster, Grodach, & Murdoch III, 2016). The arts have the ability to transform and strengthen communities, whether it be from attracting those with expendable incomes or enhancing the lives of local residents. Because of this, initiatives have been adopted by cities throughout the United States that focus on combining economic development with community empowerment in order to enhance quality of life as well as the financial

enhancement of communities (Murdoch, Grodach, & Foster, 2016). The city of Denton, TX, is an example of how an arts scene can improve quality of life for local residents and promote economic development.

Music scenes, such as the one in Denton, TX, promotes tourism, facilitates employment networks, and catalyzes urban development. Music scenes are economic clusters, or networks of businesses and institutions influenced by local assets or other institutions surrounding the area (Seaman, 2015). While traditional businesses typically locate in areas based on ease of transportation and access to markets, arts organizations tend to locate in areas that provide a social environment or “scene” where the organization can flourish (Murdoch, Grodach, & Foster, 2016). Music scenes are not always comprised of individuals seeking financial gain but seeking rewards in other forms such as cultural production (Seaman, 2015). The music scene in Denton, TX, is one such scene characterized by human and physical capital. Musicians, entrepreneurs, technicians, studio owners, consumers, and others who operate arts-based businesses work together in this music scene to promote the production of music (Seaman, 2015). Although this scene is an economic cluster that is a part of a larger music scene, it also plays a role in the economic development of the Denton, Texas area (Seaman, 2015). Arts scenes such as this not only contribute to community development but also contribute to diversity within communities, which in turn can strengthen the economy.

Artists tend to be attracted to diverse neighborhoods and their presence often results in the renovation of existing buildings and spaces within the community, job creation, entrepreneurship, a decrease in poverty, and an increase in social cohesion (Foster, Grodach, & Murdoch III, 2016). Competitive cooperativeness is an example of

social cohesion that has emerged in the Denton music scene, which has also played a role in diversifying the community. Competitive cooperativeness means that even though some of the bands, labels, venues, and other institutions within the Denton scene are in direct competition with one another, they are also willing to help each other out in an effort to continue to develop the music scene and make each other stronger (Seaman, 2015). When communities are socially diverse, such as the music scene in Denton, they attract individuals who work in high tech and creative industries, which in turn results in increased community development (Foster, Grodach, & Murdoch III, 2016). Arts and culture production within cities have the ability to provide influence beyond the local economy.

Some might argue that the economic impact of arts and culture production is temporary (Pedroni & Sheppard, 2013). Others argue that arts and culture production in local communities may generate some revenue but may also take revenue away from other entertainment opportunities in the area such as sporting events or amusement parks (Pedroni & Sheppard, 2013). However, arts organizations that are located within communities that are high in industry and income diversity benefit the neighborhood by coexisting with industry diverse organizations; therefore, resulting in increased regional economic development (Foster, Grodach, & Murdoch III, 2016). According to a study by Pedroni and Sheppard (2013), there is a correlation between arts and cultural production in communities and permanent changes to the local GDP. In addition, increased arts and culture production has the ability to affect state-steady income levels (Pedroni, & Sheppard, 2013). Recognition of the impact that arts and culture production has on community and economic development is not isolated to the United States alone.

Leaders throughout the world recognize the importance of the arts and its impact on community and economic development. In the 2000's the city of Toronto adapted a creative cities approach in an effort to enter the global market and enhance the lives of locals as well as create a cultural powerhouse to attract visitors and tourists to promote urban and economic development (Goldberg-Miller, 2015). Leaders in the Netherlands have recognized value in a creative economy and have set a goal to become the most creative economy in Europe by the year 2020 (Brandenburg Roosen, & Veenstra, 2016). In order to build a creative economy, communities need creative professionals who possess entrepreneurial skills and attitudes, business knowledge, and a professional mindset. This has inspired researchers to examine how the education system is preparing arts students for entrepreneurial and business type roles once they transition from college to the professional world (Brandenburg, Roosen, & Veenstra, 2016).

Preparing Artists for Professional Opportunities

Understanding how colleges and universities are preparing arts students for professional opportunities may inspire change within educational institutions and stimulate curriculum development that will prepare artists for creative professional careers in today's marketplace. Entrepreneurship is not strictly a business school discipline, but an interdisciplinary endeavor (Roberts, 2013). In order to be a professional artist, one must not only be well versed in their chosen artistic skill or craft but must also be a knowledgeable businessperson and entrepreneur (Thom, 2016). In order to be a successful businessperson and entrepreneur, arts entrepreneurs need a model that balances business and artistic elements (Bryan & Harris, 2015). One model that could bring this balance to arts entrepreneurs is the Tetrahedral Model.

The Tetrahedral Model (TM) involves focusing on creating a personalized value exchange to develop a better understanding of a combined aesthetic and economic value of a product or service (Bryan & Harris, 2015). The basis of the Tetrahedral Model is the Creativity, Network, and Business (CNB) Triangle (Bryan & Harris, 2015). CNB combines the artist's creativity, with their social spheres, and their arts business venture (Bryan & Harris, 2015). It focuses on a flow of ideas to balance the three elements, the breadth of perspective of the three, and depth of understanding the perspective in an effort to develop a successful arts-based business (Bryan & Harris, 2015). This model helps develop an understanding that there is more to successful arts business ventures than simply turning a profit (Bryan & Harris, 2015). Empowering arts students with business and management knowledge that they can relate to will aid them in developing artistic careers.

Another group of artists to consider is those who have already graduated from college or those who have never had any formal educational training but are ready or interested in participating in the creative workforce. These artists may not have plans to return to college to receive a formal education in business but may have the drive and desire to participate in entrepreneurial or business endeavors in an effort to improve their own lives, their communities, and the lives of others. By understanding how these artists respond to the demands of entrepreneurial management, it may help community leaders, community business development and incubation centers, and city planners create learning opportunities and resources for artists to become financially self-sufficient, and aid in the development of creative economic development initiatives.

Understanding the Needs of Artists in the Midwest

There has been a decline in business startups in the United States in recent decades (Decker, Haltiwanger, Jarmin, & Miranda, 2014). Start-up businesses in the United States have an immediate impact on job creation when they are first established; however, most startup businesses fail or those that do survive do not grow (Decker, Haltiwanger, Jarmin, & Miranda, 2014). This may be a contributing factor in the decline of startup businesses. Educational programs and business development resources in communities may help in startup business success.

Entrepreneurial subject matter and entrepreneurial thinking is important to all disciplines and is a skillset that is in demand in the creative industries (Niehm, Fiore, Hurst, Lee, & Sadachar, 2015). This has made it imperative to develop educational programming in order to help individuals interested in working in the creative industries prepare themselves to meet the challenges of the current market (Niehm et al., 2015). Empowering artists with arts entrepreneurship knowledge prepares them with the ability to identify the needs of the market, to find a niche for their talents, to recognize career opportunities, the knowledge to take responsible risks, and to understand self-efficacy (Manjon & Guo, 2015). In order to inform artists and potential arts-based business owners responsibly, it is important to understand the influences that may make the creative industries entrepreneur different from others.

The focus on educational programming does not need to be solely on institutions of higher education. Community resources such as continuing education programs, small business development centers, chamber of commerce organizations, business improvement districts, and professional advisors such as lawyers and accountants can play a significant role in helping artists develop successful businesses in the community.

When professionals such as attorneys, accountants, and other startup professionals advise small business clients, it is important that they understand all factors that influence the entrepreneurial thinking and decision-making process in various individuals (Blair & Marcum, 2015). Artists, for example, may have a different or more creative approach to developing a small business than someone with a marketing or business degree. Artists often do not possess the skills of the classic entrepreneur that they need in order to achieve financial and business success and many spend their careers as starving artists (Goldberg-Miller & Fregetto, 2016). In addition, geographic location may play a role in attitudes toward management and business development.

An individual's personality traits affect their behavior (Leutner, Ahmetoglu, Akhtar, & Chamorro-Premuzic, 2014). The Big Five personality traits, which include agreeableness, conscientiousness, extraversion, neuroticism, and openness, affect one's job performance as well as their attitudes toward and likeliness to pursue entrepreneurial endeavors (Leutner et al., 2014). Geographic location affects personality features such as attitudes, beliefs, and behaviors (Obschonka et al., 2013). For example, research has shown that persons living in the Midwestern region of the United States were more extroverted than those living in other regions of the U.S. (Obschonka et al., 2013). Social influence or one's response to various conditions such as work environment is another personality feature impacted by geographic location (Obschonka et al., 2013). Entrepreneurial behavior is associated with individual personality traits; therefore, geographic location may influence one's response to business development initiatives and management requirements (Obschonka et al., 2013). Based on this information, artists

living in Midwestern regions of the United States may respond differently to the demands of entrepreneurial management than artists living in other regions of the United States.

Summary and Conclusions

A summary of the themes observed in the literature revealed a correlation between management, entrepreneurship, leadership, and the arts. Managers and leaders are compared to artists because they are innovators and capable of bringing new concepts into the world. Arts based leadership and management development programs have gained momentum in recent decades. Using the arts for transformational learning programs in traditional business schools has gained recognition because the value of the arts and creativity are adding value in today's marketplace. Creative placemaking, arts based urban development programs, creative city economic development efforts, social entrepreneurial endeavors, and more are in need of artistic vision and creative entrepreneurs to aid in the development of communities to meet the needs of modern society.

The general problem was that some artists may not be equipped with the management knowledge needed to develop arts-based businesses or to apply their creative efforts to economic development projects. The specific problem was that it is not understood how artists in Midwestern regions of the United States respond to the demands of entrepreneurial management. There was a gap in the literature regarding the entrepreneurial management skills of artists living in Midwestern regions of the United States. The purpose of this qualitative case study was to develop a greater understanding of the entrepreneurial management skills held by artists living in the Midwestern region of the United States, and their response to entrepreneurial management requirements.

Aesthetic leadership theory, based on the idea of balancing art and science to achieve effective leadership, built a foundation for exploring the leadership and entrepreneurial management skills that help artists become successful leaders in organizations and society.

Chapter 3: Research Method

The purpose of this qualitative case study was to understand how artists living and working in the U.S. Midwest respond to the demands of entrepreneurial management. The targeted population consisted of individuals 18 years of age and older who self-identified as artists and either lived or worked in one particular Midwestern county. The conceptual framework for the study was based on aesthetic leadership. In Chapter 3, I discuss my role as the researcher, methodology, participant selection logic, instrumentation, the data analysis plan, and issues of trustworthiness.

The data for this qualitative multi-case study were collected through face-to-face interviews with artists who were 18 years of age or older and who lived or worked in a particular county in the Midwest. Because there is not one universally accepted definition of what an artist is, it was important that participants self-identified as artists. I used purposeful sampling to select information-rich cases (Yin, 2014). There is not one set number of interviews that guarantees data saturation for multiple case studies. For this study, I had conducted interviews with 20 participants when I achieved data saturation.

Research Design and Rationale

I used a qualitative case study approach to conduct this study. Researchers use qualitative approaches to look at the processes that connects people, situations, and events (Maxwell, 2013). The focus of qualitative research analysis and explanation is on how people, situations, and events influence one another (Maxwell, 2013). The research question was: How do individuals who identify themselves as artists and who are living or working in a county in the Midwestern United States respond to the demands of entrepreneurial management? In this study, the people were individuals who identified

themselves as artists. The situation was those people who identified as artists living and working in a county in the Midwest. The event was their response to entrepreneurial management demands. Because I sought to develop an understanding of the processes that connect these things and how they influence one another, the qualitative approach was the best choice for this study.

The conceptual framework for this study was based on aesthetic leadership. The idea behind aesthetic leadership theory is that leadership is a balance of the arts and science, and that in an effort to achieve effective leadership, feelings as well as the conceptual mind must be used (Barnes, 2015). Aesthetic leadership assisted in organizing ideas and informing the direction of this study. The aesthetic leadership lens built a foundation for exploring the leadership and management skills that help artists become successful leaders in organizations and society.

I considered several qualitative approaches for this study. The first was the narrative research approach. When using the narrative approach, researchers seek to understand the lived experiences of the participants through the stories that they tell (Wang & Geale, 2015). Through storytelling, the narrative approach allows researchers the opportunity to see the participants as they see themselves, and to understand experiences and events through the participants' personal lenses (Wang & Geale, 2015). Although the narrative approach had the potential to allow me as the researcher to understand the artist participants' experiences that led them to their state at the time of the study, it would not have allowed me to specifically examine their responses to the demands of entrepreneurial management.

Another approach that I considered for this study was the phenomenological approach. Phenomenology is a research approach that helps the researcher understand what the participants are experiencing and how (Greenfield & Jensen, 2016). In contrast to the narrative approach, which helps researchers understand the process of how the participants' experiences led them to their current state (Wang & Geale, 2015), the phenomenological approach helps the researcher understand how participants experience a phenomenon (Greenfield & Jensen, 2016). A phenomenological approach may have helped in developing an understanding of how artists experienced or perceived entrepreneurial management demands. I, however, sought to develop an understanding of how artists respond to the demands of entrepreneurial management. Therefore, I concluded that the phenomenological approach was not the proper qualitative approach for this study.

While phenomenology focuses on how participants experience a phenomenon (Greenfield & Jensen, 2016), researchers use grounded theory to help generate a theory to explain a phenomenon (Cho & Lee, 2014). A grounded theory approach to understanding artist responses to entrepreneurial management demands may be a useful approach in future studies related to this topic. For example, if one were to attempt to implement and explain a process such as developing a management educational program for artists and then generate a theory based on the artists' responses to the demands of entrepreneurial management introduced in the program, a grounded theory approach may be appropriate. In this particular study, I focused on understanding artist responses to entrepreneurial management demands as they existed at the time of data collection, and each artist may

have experienced a different process that led them to their response. Thus, a grounded theory approach was not appropriate in this case.

According to Jerolmack and Khan (2014), there is a difference between the way people respond to situations or their behavior under varied circumstances, and how they report that they would react or their narrative of their recalled actions. Ethnography involves observation of a culture-sharing group, which uncovers discrepancies between saying and doing (Jerolmack & Khan, 2014). The participants for this study lived or worked in the same county in the Midwestern United States; therefore, they were a culture-sharing group. Rather than understanding how this entire culture worked, I was interested in understanding an issue in this culture, which was the artists' responses to entrepreneurial management demands. As a researcher, I was also interested in using interviews as a data collection method and was not interested in observing participants; therefore, ethnography was not the ideal choice for this study.

The qualitative approach that I chose for this study was case study research. In contrast to ethnography, which researchers use to study a culture-sharing group, a case study is an in-depth inquiry into a specific phenomenon (Yin, 2013). Rather than choosing a single case to explore artist responses to the demands of entrepreneurial management, I conducted a multiple case study. A multiple case study is a collection of investigations that demonstrates multiple perspectives on a particular topic (Cousins & Bourgeois, 2014). I collected data through interviews with multiple artists who lived or worked within the same county located in the Midwest.

Role of the Researcher

In qualitative designs, the researcher serves as the research instrument (Maxwell, 2013). This means that a human instrument collects the data as opposed to a machine. Closeness does not make bias certain, nor does distance guarantee objectivity (Yin, 2014). When a researcher separates research from other aspects of life, this can disconnect key sources of insights, hypotheses, and validity checks (Maxwell, 2013). Therefore, it is important for the researcher to disclose information that reveals any relationships that she or he may have with participants, or any situations that may influence researcher biases.

The data for this qualitative multi-case study were collected through face-to-face interviews with artists 18 years of age or older, who lived or worked in a particular county in the Midwest. In an effort to maintain the flexibility of this case study, if all participants had not been available for face-to-face interviews, I would have conducted telephone interviews. As the researcher, it was important to disclose that I identified as an artist who lived and worked in the Midwest at the time of the study. It was important to recognize how my personal and professional background, as well as my cultural experiences in a geographic location may have influenced my biases and potentially affected my interpretation of the data collected. In addition to disclosing researcher biases, one can demonstrate objectivity by revealing decisions made throughout the research process (Houghton, Casey, Shaw, & Murphy, 2013). It was also imperative that I was aware of my personal lens in an effort to ensure that the interpretation of the data was representative of the participants' perceptions and not of my own (see Fusch & Ness,

2015). Throughout the research process, I remained self-aware and transparent in an effort to conduct a credible study.

In an effort to conduct ethical research, I followed the ethical principles for research on human subjects as presented in The Belmont Report (National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research, 1979). The Belmont Report was designed to protect the rights of research participants, and it serves as an ethical framework for research (Miracle, 2016). The three principles that The Belmont Report outlined to guide ethical research, which I used as a guide for this study, include respect for persons, beneficence, and justice (Miracle, 2016). Respect for persons means that individuals should be treated as autonomous agents, and that persons with diminished autonomy are entitled to protection (National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research, 1979). Beneficence includes the ethical treatment of people by protecting them from harm and respecting their decisions (National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research, 1979). Justice involves the equal and fair treatment of all people (National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research, 1979). Following these principles guides an ethical study.

Methodology

The research question was: How do individuals who identify themselves as artists and who are living or working in a county in the Midwestern United States respond to the demands of entrepreneurial management? Research questions that ask “how” are more explanatory than “what,” “where,” “how many,” or “how much” questions, and they are likely to lead to case study, history, or experiment for the preferred research method (Yin,

2014). The research question that directed this study focused on contemporary events, therefore, ruling out the historical research method (Yin, 2014). Answering this question did not require control of behavioral events, so the experimental method was not appropriate for this study either (Yin, 2014). Because the research question was a “how” question, it focused on a contemporary set of events, and it required no control of behavior events, a case study was the best research method for this study.

I used a multiple-case design for this study. A single case study is appropriate in situations where one case is suitable for a critical test of an existing theory or when there are extreme or unusual circumstances (Yin, 2014). I elected to use a multiple-case study design in an effort to compare and contrast different cases when trying to determine how artists living or working in a county in the Midwest respond to entrepreneurial management requirements. By carefully selecting multiple cases that predicted similar results, I worked to develop a study with evidence that will be regarded as more robust than if I were to use a single case study to attempt to answer the same research question (see Yin, 2014). Each individual case was considered a study, and the conclusions of each individual study was compared with other individual case results in an effort to replicate findings (see Yin, 2014).

Participant Selection Logic

Participants for this multiple-case study were individuals age 18 and over, who self-identified as artists, and who lived or worked in a county located in the Midwestern United States. Because there is not one universally accepted definition of what an artist is, it was important that participants self-identified as artists. Although some may view an artist as someone who works and generates revenue in an arts-related field, American

artists are more likely to work at more than one job, and some work in a non-arts related profession in an effort to support their artistic endeavors (Lena & Lindemann, 2014). In addition, many arts-based employment opportunities are temporary, such as theater or film roles for actors, one night or short-term gigs for musicians, or gallery showings for painters and sculptors. Identifying artistic or creative college majors or degrees has also become increasingly difficult, which in turn has made it more difficult to define what counts as artistic labor in today's rapidly changing work force (Lena & Lindemann, 2014). For the purpose of this study, rather than identifying artists as individuals who perform creative labor, artists were individuals who self-identified as artists, meaning they were employed in an arts related profession either full or part-time, or their arts-related identification could have coincided with a social role, hobby, or volunteer position.

To ensure content validity, the study must have enough participants to reach data saturation (Fusch & Ness, 2015). In quantitative studies, validity aligns with accurately measuring a concept and using tests of statistical significance (Maxwell, 2013). In this qualitative study, content validity does not imply objective truth in the findings, but rather the credibility of the study's conclusions (Maxwell, 2013). Because there is not one set number that will guarantee data saturation for this multiple case study, I conducted interviews with 20 participants for this study, which is when I achieved data saturation. In the interest of flexibility, I was open to conducting more than 20 interviews if it would have been necessary to reach data saturation.

Purposeful sampling was used in an effort to select information-rich cases that were effective in understanding Midwestern artists' responses to the demands of

entrepreneurial management (Duan, Bhaumik, Palinkas, & Hoagwood, 2015). Random sampling, which is a sampling technique used in quantitative studies and studies with a large sample size, allows confident generalization of findings to a larger population and controls for selection bias (Yin, 2014). Purposeful sampling on the other hand, allows researchers the opportunity to select information-rich cases that provide an in-depth understanding of the issues that are fundamental to the purpose of inquiry (Yin, 2014). In an effort to identify, contact, and recruit participants for the study, I contacted two arts councils that had social media and electronic communication connections with artists who lived or worked in the Midwestern county of interest to this study. I requested permission from the two arts councils to invite artists to participate in the study through electronic newsletters and social media platforms.

Snowball sampling is another technique that I used for identifying, contacting and recruiting participants. Snowball sampling is a practice that involves asking participants to recommend other participants (Small, 2009). Snowball sampling works based on the idea that members of a population, in this case artists who lived or worked in a county in the Midwestern United States, are able to identify other members of the same population via shared relations (Wig et al., 2014). Snowballing is an effective way of recruiting participants because potential interviewees are more receptive to participating in a study with a researcher that their friend or colleague has vouched for (Small, 2009).

Participants for this study provided one or more participant referrals for this study.

Instrumentation

As a qualitative researcher, I was the primary data collection instrument (Yin, 2014). I collected demographic information through a demographic questionnaire (See

Appendix A). I collected data through semi-structured interviews with open-ended questions (See Appendix B). Open-ended questions allowed the participants to respond to questions in their own words (Doody & Noonan, 2013). Conducting semi-structured interviews allowed the opportunity to seek clarification and explore issues that emerged throughout the interview process (Doody & Noonan, 2013). Conducting semi-structured interviews with open-ended questions allowed rich data to emerge based on the real-life experiences and accounts of the artists' responses to the demands of entrepreneurial management.

An interview protocol was used during the interview process (Appendix B). The protocol created a sense of order and ensured consistency throughout the interview process (Doody & Noonan, 2013). A case study protocol is a document that lists the procedures involved in case study data collection and aids in the reliability of case study research (Mills, Durepos, & Wiebe, 2010; Yin, 2014). The four sections included in a case study protocol include the case study overview, the procedures for data collection, the data collection questions, and a guide for the case study report (Yin, 2014). Data collection questions are included in Appendix B. The protocol also helped in conducting shorter case study interviews lasting approximately one hour, which allowed the time needed to collect data from multiple participants (Yin, 2014).

In addition to following an interview protocol (Appendix B) and taking handwritten notes during the interview, I used a digital audio recording device to record the interviews with participants. The words spoken by participants during the interviews provided the raw data that nothing else can substitute; therefore, it was important to record the participants' responses during the data collection process in a manner that was

appropriate for the genre, the setting, and the participants (Marshall & Rossman, 2016). Having access to digital audio recordings of the interviews aided in transcribing the data and accurately transforming the raw data into processed data for analyzation (Marshall & Rossman, 2016). In addition, using a digital audio recording device allowed me as the interviewer to pay closer attention to the participant during the interview process as opposed to focusing too much attention on taking verbatim handwritten notes (Marshall & Rossman, 2016). I obtained permission from each participant to record the interview prior to the start of the data collection process.

As the researcher conducting the interviews, I served as the data collector and as the data analyst, which allowed for the potential of researcher bias when interpreting the data (Birt, Scott, Cavers, Campbell, & Walter, 2016). One of the validation techniques that I used to explore the credibility of the results of the interviews was member checking (Birt et al., 2016). Member checking is a measure of trustworthiness of the data collected, as the researcher takes the interpretation of the data back to the participants for their confirmation (Harvey, 2015). Study participants were able to validate the conclusions and if, I as the researcher, accurately interpreted the interview data collected (Cope, 2014a). During the interviews, I restated and summarized the information to ensure accuracy. I requested permission to follow up via email with follow-up questions. This type of member checking played a role in enhancing the credibility of this study.

According to Cope (2014a), triangulation is another strategy employed to enhance the credibility and trustworthiness of a study. Triangulation refers to using multiple methods or data sources to strengthen a study (Yin, 2014). I used data collected from documents as well as data collected from semi-structured interviews to determine the

consistency of my findings (Yin, 2014). I asked participants to provide documents pertaining to their artwork, artistic endeavors, or arts-based businesses to check for consistencies and to provide deeper insight into each case in this multiple case study (Yin, 2014).

The types of documents that I asked participants to provide included brochures, promotional or informational items pertaining to an arts-based entrepreneurial endeavor that they had developed, conceptualized, or worked on in the past or that they were working on at the time of the interview. These items came in the form of hard copies and digital copies of the document or web-based information. I used the information in the documents provided by the participants to gather additional data and to clarify facts about participants' arts-based endeavors. This included the dates of events or the number of years that the organization or endeavor had been in existence, the number of persons served by the endeavor, the economic impact of the event or organization, other businesses or communities involved, and any additional facts that provided insight on the arts-based entrepreneurial endeavors. Participants were asked to bring these materials to the interview. Not all participants had documents to provide. If the participant thought of a document, brochure or promotional piece that may have been helpful after the interview, they were invited to provide this information at a later time.

Procedures for Recruitment, Participation, and Data Collection

Data for this qualitative multi-case study was collected through semi-structured interviews with open-ended questions. Interview participants were individuals age 18 and over, who self-identified as artists, and who lived or worked in a county located in the Midwestern United States. Purposeful sampling was used to select information-rich cases

that provided an in-depth understanding of responses to the demands of entrepreneurial management by artists living or working in a particular county in a Midwestern state (Yin, 2014). I conducted face-to-face interviews with participants in their arts-based work environment, their artist studio, or in the space that inspired their artistic endeavor. If face-to-face interviews would not have been possible with all participants, I would have considered telephone interviews in an effort to maintain flexibility; however, this was not necessary.

Another data collection procedure was through documents that pertained to the artists' work, arts-based businesses, or creative processes as provided by the participants. This triangulation process strengthened the trustworthiness and credibility of the study (Cope, 2014a). Collecting data through interviews and through documents also aided in determining consistency in my findings (Yin, 2014). Using member checking, which involves taking the interpretation of the data back to the participants for their confirmation, completed the triangulation process (Harvey, 2015).

As a qualitative researcher, I served as the data collection instrument (Yin, 2014). I conducted semi-structured interviews with open-ended questions to collect data from participants. I used an interview protocol (Appendix B) to ensure consistency throughout the interview process and to aid in the reliability of the research (Doody & Noonan, 2013; Mills, Durepos, & Wiebe, 2010). The protocol also aided in conducting shorter interviews (Yin, 2014). After receiving IRB approval, I recruited participants for this study and collected data as frequently as possible depending on participant availability, until I reached the point of data saturation.

Data collected during the interview process was recorded in two ways. In an effort to focus more attention to listening to interview participants and to capture complete and accurate statements, I used a digital audio recording device. Audio recordings provided verbatim records of the interviews, which assisted in meaningful analysis (Nordstrom, 2015). Audio recording devices provided benefits to the interview and data collection process; however, I believed that it was important to take handwritten notes as well in an effort to capture key words, to inspire further questioning that provided additional insight, and to serve as a back-up in instances where recording devices may fail. I followed the interview protocol (Appendix B) and took handwritten notes throughout the interview. Taking handwritten notes provided benefits such as capturing key words; however, details, context, and interview qualifiers are often omitted when taking notes (Kiewra, 2016). According to Kiewra, (2016), handwritten notes omit most verbal information during face-to-face meetings and telephone conversations and provide an incomplete account of spoken information. Recording data through written notes and audio recordings combined, aided in ensuring the data collected was intact, complete, organized, and accessible (Marshall & Rossman, 2016).

I contacted two arts councils that had social media and electronic communication connections with artists who lived or worked in the Midwestern County of interest to this study, and I requested permission from both to invite artists to participate in this study through electronic newsletters and through social media. I also used snowball sampling by asking participants to recommend other artists who might have been interested in participating in this study (Small, 2009). If this recruitment plan resulted in too few participants, I intended to reach out directly to arts-based businesses and artists that were

living and working in the Midwestern County of interest; however, this approach to participant recruitment was not necessary.

Data Analysis Plan

Having an analytic strategy in place helps the researcher avoid delays when arriving at the analytic stage of a research project (Yin, 2014). One way to begin to analyze case study data is to start with one of the questions in the interview protocol, and then identify data that addresses the question (Yin, 2014). Working with the data may help patterns and concepts emerge that provide insight on what to do with the evidence and how to interpret it (Yin, 2014). Writing notes and memos can aid in conceptualizing the data that was collected (Yin, 2014). Computer-assisted data analysis software is another tool that can assist in organizing ideas and assist in the data analysis stage.

Qualitative research is characterized by large amounts of data that comes in the form of text transcribed from interviews, field notes or journal entries, as well as videos, photos, audio recordings and documents (Cope, 2014b). Computer-assisted qualitative data analysis software (CAQDAS) helps in coding and categorizing the data (Yin, 2014). When using CAQDAS, researchers enter the data and define sets of codes, and the CAQDAS serves as a tool to assist in finding occurrences in the words and patterns in the data (Yin, 2014). CAQDAS programs cannot analyze the data for the researcher, but the programs do serve as a tool to support the researcher during the analysis process (Zamawe, 2015).

Although CAQDAS are advantageous in assisting the researcher, some argue that there are disadvantages to using CAQDAS such as researcher disengagement from the data (Cope, 2014b). When researchers allow themselves sufficient time to learn how to

operate the CAQDAS that they choose and are aware of the potential preoccupation with coding and other management procedures that come along with using software programs, they can avoid becoming distracted from the data (Cope, 2014b). There are several CAQDAS programs such as ATLAS.ti, NVivo, MAXQDA, Quirkos, and many more from which to choose. I used the program NVivo as a tool to assist in the data analysis process for this study. I chose NVivo because I have had the opportunity to work with the program, so I was already familiar with it. By using a software program that I understood how to use, I avoided becoming preoccupied with learning the software and was able to focus on the data.

Developing a strategy that involves the research question, the data, the interpretation of the data, and the ability to draw some conclusions helps in making sure that the data is analyzable (Yin 2014). Four strategies to consider include relying on theoretical propositions, working data from the ground up, developing a case description, and examining plausible rival explanations (Yin, 2014). Relying on theoretical propositions involves looking at theoretical propositions that shaped the data collection plan (Yin, 2014). The conceptual framework for this study was based on aesthetic leadership theory which looks at leadership as a balance of art and science, and that in order to achieve effective leadership, feelings as well as the conceptual mind must be used (Barnes, 2015). I used the aesthetic leadership lens to build a foundation for exploring the leadership and management skills that help artists become successful leaders in organizations and society. This inspired the design of a multiple case study using semi-structured, open-ended interview questions and documents to gather data that

explored how artists lived or worked in a county in a Midwestern state respond to entrepreneurial management demands.

Another strategy to consider was working the data from the “ground up” (Yin, 2014). This strategy involves pouring through the data to find patterns and useful concepts that inspire an analytic path (Yin, 2014). Although my study had a conceptual framework that guided the development of the data collection plan, following this inductive strategy could have helped in finding additional relationships within the data (Yin, 2014). Developing a case description is a third analytic strategy to consider, especially if a researcher is having difficulty relying on theoretical propositions or working data from the “ground up” (Yin, 2014). I settled on a research question and there was a conceptual framework that guided the development of the data collection plan; therefore, I did not think that developing a case description was the best analytic strategy for this study.

Examining plausible rival explanations is a fourth analytic strategy (Yin, 2014). Examining plausible rival explanations is a strategy that can be used in combination with the other three, and it can it can strengthen the validity of the case study (Yin, 2013). Rivals compete against a case study’s main hypothesized casual relationships, and researchers examine them in order to determine if they should reject or accept them (Yin, 2013). Examining plausible rival explanations may help in dealing with potential discrepant cases. The analytic strategies that I used for this study included a combination of relying on theoretical propositions, working data from the “ground up”, and examining plausible rival explanations.

I elected to conduct a multiple case study to understand how individuals who identified as artists and who lived or worked in a county in the Midwestern United States respond to entrepreneurial management demands, because I wanted to collect data from multiple participants to determine if findings applied to more than one case (Miles, Huberman, & Saldana, 2014). Cross-case synthesis is the analysis technique that I used which treats each individual case as a separate study (Yin, 2014). After examining and coding each case individually, I used a comparison strategy and looked for themes across the cases that represented similarities and differences among them (Miles, Huberman, & Saldana, 2014). Studying cross-case increases generalizability and generates an understanding of how the cases are qualified by local conditions; therefore, allowing powerful descriptions to develop (Miles, Huberman, & Saldana, 2014). Cross-case analysis also enhances transferability to other contexts (Miles, Huberman, & Saldana, 2014). This may provide inspiration for future studies.

Issues of Trustworthiness

Credibility

Selecting the best sampling method and the best informants for the study contributes to the credibility of the study (Elo et al., 2014). Because this study focused on the responses of artists who lived or worked in a particular county in the Midwestern United States, purposive sampling was the first procedure I used to recruit participants for this study. Purposive sampling allows interviews and data collection with participants who are the most knowledgeable on the topic of the study (Elo et al., 2014). I also used snowball sampling, which occurs by asking participants to recommend others who may

be interested in participating in this study (Small, 2009). Purposive sampling and snowball sampling provided the best informants for the study.

Selecting an appropriate data collection method to address the intended focus of the study was necessary for attaining credibility (Elo et al., 2014). One of the data collection methods for this study included conducting semi-structured, open-ended interviews with artists who lived or worked in a particular county in a Midwestern state in an effort to develop an understanding of their responses to entrepreneurial management requirements. I followed an inductive analysis strategy, which required the data to be unstructured; therefore, the data collection method aligned with the analysis strategy, contributing to the credibility of the study (Elo et al, 2014).

Data collection also occurred through documents pertaining to the artists' work, arts-based businesses, or creative processes as provided by the participants. The triangulation process involved in data collection through interviews and documents strengthened the trustworthiness and the credibility of the study (Cope, 2014a). Taking the interpretation of the data back to the participants for their confirmation, which is the process of member checking, completed the triangulation process that reinforced the study's credibility (Harvey, 2015).

According to Maxwell (2013), content validity enhances the credibility of the study's conclusions. Achieving data saturation is necessary in order to ensure content validity in qualitative studies (Fusch & Ness, 2015). Data saturation occurs when the researcher collects enough information to replicate a study; however, there is not a specific formula for determining the exact number of participants to ensure data saturation (Fusch & Ness, 2015). I conducted interviews with 20 participants after which

no new data or themes emerged from the data collection process (Fuch & Ness, 2015). In an effort to maintain flexibility, and to ensure data saturation, I was open to the possibility of conducting more than 20 interviews, but that was not necessary.

Transferability

Transferability refers to the ability of a study's findings to transfer to other settings or groups (Elo et al, 2014). Geographic location plays a role in one's beliefs, attitudes, and behaviors (Obschonka et al., 2013); therefore, this study's findings may not be directly transferable to other regions of the United States. I demonstrated throughout the study how the conceptual framework based on aesthetic leadership theory guided the data collection and analysis. This will allow other researchers who design studies with similar parameters the ability to determine if the cases described can be transferred to other settings and how this research relates to a body of theory (Marshall & Rossman, 2014). This aided in the external validity of the study.

Dependability

The social world is always being constructed, making the replication problematic (Marshall & Rossman, 2014). Leaving an audit trail was a transparent way to show how I collected and managed data throughout this study (Marshall & Rossman, 2014). The intended audience for the detailed documentation was me as the researcher in an effort to maintain confidentiality (Miles, Huberman, & Saldana, 2014). Auditing my work by keeping a journal and memos was important even though the audit trail was not intended for an external audience, because it strengthened the study as it progressed (Miles, Huberman, & Saldana, 2014). This helped in understanding the setting in which the study

took place and in accounting for changing conditions in the phenomenon (Marshall & Rossman, 2014).

Creating a case study database using the CAQDAS NVivo was one of the other steps that I took to increase the reliability of the study (Yin, 2014). Creating an organized database preserved the data collected and made it retrievable, which strengthened the study's reliability (Yin, 2014). Maintaining a chain of evidence allows external observers or those reading the study the ability to follow the process of the derivation of evidence through the conclusion of the study (Yin, 2015). Tracing these steps increases the reliability of the study and increases the overall quality of the study (Yin, 2015).

Confirmability

In a qualitative study, confirmability relates to neutrality or the researcher being explicit about inevitable biases that do exist (Miles, Huberman, & Saldana, 2014). The process of establishing confirmability and the process of establishing dependability are closely linked (Houghton, Casey, Shaw, & Murphy, 2013). Leaving an audit trail demonstrates the steps taken and the decisions made throughout the research process, which is essential in achieving rigour in a study (Houghton, Casey, Shaw, & Murphy, 2013). As the researcher, being transparent, keeping records that are detailed enough to be audited by an outsider, being aware of personal biases, and considering rival conclusions strengthened the confirmability of the study (Miles, Huberman, & Saldana, 2014).

Ethical Procedures

In preparation for this study, I completed the National Institutes of Health (NIH) web-based training course, *Protecting Human Research Participants* (Appendix C).

Upon approval of the proposal and prior to recruiting participants or collecting data for this study, I requested approval to conduct research from the Institutional Review Board (IRB) at Walden University. Upon approval from the IRB to conduct research, and prior to collecting data, participants were given an informed consent agreement for adults (Walden University, n.d.) stating that their participation in the study was voluntary and that they could withdraw from participating in the study at any time.

Participants were asked to participate in an open-ended interview, which would last approximately 60 minutes or less, and they were asked to provide the researcher with public documents that they felt would be helpful in developing a deeper understanding of their artistic business, artistic practice, or artistic endeavor. The informed consent agreement explained the risks and benefits of participating in the study. Prior to participating in the study and signing the informed consent agreement, the researcher verbally explained to the participants and included in the consent form in writing, that the participants would receive no financial compensation, gifts, or reimbursements.

Details that might identify participants will not be shared with anyone. Participants' personal information will not be used for any purpose outside of the research project. All data collected is stored in a locked file cabinet that only the researcher has access to. Electronic data is stored on a password-protected hard-drive that only the researcher has access to. The researcher is keeping all data for a period of at least 5 years as required by the university. As the researcher, I read the consent form with the participants and gave them the opportunity to ask any questions to ensure that they understood the study prior to volunteering to participate and signing the informed consent

form. All information regarding what was asked of the participants, risks, benefits, compensation, confidentiality was included in the informed consent form.

Summary

The purpose of this study was to understand how artists living and working in the Midwestern region of the United States respond to the demands of entrepreneurial management. A qualitative, multi-case study approach, with a conceptual framework based on aesthetic leadership was used to conduct this study. The research question was, how do individuals who identify themselves as artists and who are living or working in a county in the Midwestern United States respond to the demands of entrepreneurial management. Participants were individuals 18 years of age or older who self-identified as artists and who lived or worked in a particular county in the Midwestern United States.

Semi-structured interviews with open-ended questions were conducted with participants in an effort to gather data to answer this research question. Triangulation occurred through collecting data from documents pertaining to the artists' work, arts-based businesses, or creative processes as provided by the participants. Computer-assisted qualitative data analysis software (CAQDAS) was used as a tool to help code and categorize the data. The analytic strategies that I used for this study included a combination of relying on theoretical propositions, working data from the "ground up", and examining plausible rival explanations.

Demonstrating throughout the study how the conceptual framework based on aesthetic leadership theory guides the data collection and analysis allows future researchers the ability to determine if the cases described in this study are transferable to other settings, which aided in the external validity of the study. Auditing my work and

maintaining a chain of evidence strengthened the dependability of this study, while transparency strengthened the credibility of the study. Taking actions such as seeking IRB approval to conduct research, completing the NIH training course, and providing informed consent agreements to participants to help them understand the purpose of the study and their role in the study, aided in ensuring this study followed ethical procedures.

In Chapter 4, I discuss the research setting, the demographics of the participants, data collection procedures and the data analysis process. I also discuss the evidence of trustworthiness of the study including the credibility of the study, transferability, dependability and confirmability. Finally, I discuss the results of the study.

Chapter 4: Results

The purpose of this case study was to understand how artists living and working in the U.S. Midwest respond to the demands of entrepreneurial managements. The research questions was how do individuals who identify themselves as artists and who are living or working in a county in the Midwestern United States respond to the demands of entrepreneurial management? Chapter 4 reveals the results of this multiple-case study. In this chapter, I describe the research setting, participant demographics, data collection methods and instruments, data analysis procedures, evidence of the study's trustworthiness, and the study's results.

Research Setting

I collected data for this qualitative multi-case study through semi-structured interviews with open-ended questions. Purposeful sampling was used to select information-rich cases (see Yin, 2014). I requested permission from two arts councils, via written letter, to recruit participants for this study by posting flyers to their social media pages. Upon written approval of this request by the president of one of the arts councils, I posted a flyer on their social media page requesting volunteer participants for this study (Appendix D). Once I obtained permission from the first arts council, and the recruitment process began, participant volunteer responses came in at a faster rate and in higher numbers than I had originally anticipated. By the time the second arts council responded and approved my request to recruit participants, I had already obtained a sufficient number of volunteers to participate in this study. Therefore, I only used one arts council's social media site for participant recruitment instead of two as originally planned.

The flyer that I posted on the arts council's social media page requested volunteer participation from individuals 18 years of age or older who self-identify as artists and who live or work in a particular county in the Midwest. Potential participants contacted me via email or telephone to volunteer their participation. Once the participants contacted me, I explained the study, and upon agreement of the participant, I emailed the informed consent agreement to them and scheduled face-to-face interviews with them.

Interviews were scheduled and conducted in settings selected by each participant. These locations were places that participants felt comfortable, where they conduct their arts-based work, or in spaces that provided inspiration for their artistic endeavor. Some participants elected to participate in face-to-face interviews in a private setting that I provided. In addition to the participants reaching out directly to me to volunteer their participation, I used snowball sampling by asking participants to recommend other participants (see Small, 2009). For this study, I interviewed 20 participants. All interviews took place within the same county in the Midwest where the artists lived or worked.

Demographics

The 20 research participants consisted of both men and women age 18 or over, who lived or worked in a particular county in the Midwestern United States, and who self-identified as artists. It was important for the individuals to self-identify as artists because it is difficult to define what an artist is, as there is not a set of standards to identify an artist, and many conceptualize the role of an artist differently. Being an artist extends beyond receiving financial compensation for artistic labor, and many artists work in professions outside of the art world (Lena & Lindemann, 2014). Participants needed to

live or work in the particular county but did not need to do both. Because self-identifying artists do not need to receive financial compensation for their artistic endeavor in order to consider themselves artists, there are different scenarios associated with where they perform their artistic endeavor. They may perform their artistic endeavor in their work environment, in their home environment, or in a location separate from home or the workplace. Therefore, it was important to leave participation open to artists who live or work in the particular county.

Some of the participants had received formal training beyond high school in the arts, business, or entrepreneurship, while some had received informal training beyond high school in these areas. Other participants had no formal or informal training in any of these fields but had experienced workplace training. Formal training refers to learning in a formal educational setting with traditional educational pedagogical concepts (Manuti, Pastore, Scardigno, Giancaspro, & Morciano, 2015). Informal training refers to learning experiences delivered by professional trainers in semi-structured environments such as workshops or seminars (Manuti et al., 2015).

Twelve of the participants had previously participated in entrepreneurial endeavors that provided some level of financial compensation but were not active in an entrepreneurial endeavor at the time of their interview. Seven participants were active in an entrepreneurial endeavor that provided some level of financial compensation at the time of their interview. One participant had never participated in an entrepreneurial endeavor. Table 1 provides demographics for the research participants.

Table 1

Participant Demographics

Participant	Gender	Work or Live in County	Arts Training	Business Training	Entrepreneurial Training	Entrepreneurial Endeavor
1	Female	Live and Work	Informal	None	None	Currently
2	Female	Live and Work	Formal	None	None	Currently
3	Female	Live and Work	Formal	Formal	None	Past
4	Male	Live and Work	Formal	Formal	Formal	Currently
5	Female	Live and Work	Workplace	None	None	Currently
6	Female	Live and Work	None	Formal	None	Currently
7	Female	Live and Work	Formal	Workplace	None	Currently
8	Male	Live and Work	Formal	Workplace	Workplace	Currently
9	Female	Work Only	Formal	Workplace	None	Past
10	Male	Live and Work	Workplace	Formal	None	Currently
11	Female	Live and Work	Formal	Formal	Formal	Past
12	Male	Work Only	Formal	Formal	None	Currently
13	Female	Live and Work	Formal	Workplace	None	Currently
14	Female	Live Only	Formal	Formal	Informal	None
15	Female	Live Only	Formal	Workplace	Workplace	Past
16	Female	Live and Work	Formal	Workplace	Workplace	Past
17	Female	Work Only	Formal	Informal	None	Currently
18	Female	Live and Work	Formal	Formal	None	Currently
19	Female	Work Only	Formal	None	Workplace	Past
20	Female	Live and Work	Formal	Workplace	None	Past

Data Collection

Data were collected through face-to-face, semi-structured interviews with open-ended questions. Data collection started on June 11, 2018 following Walden University IRB approval (# 05-18-18- 0443154). The data collection phase of this research project ended on August 8, 2018 after conducting face-to-face interviews with 20 participants. The original plan consisted of conducting 20 interviews with participants because there is no set number that will guarantee data saturation in multiple case studies (Fusch & Ness, 2015). In the interest of flexibility, I was prepared to conduct more than 20 interviews to reach a point of data saturation. Reoccurring themes began to emerge in participant responses to one question during the second interview. After conducting five interviews, I recognized that there were several reoccurring themes emerging.

Although reoccurring themes emerged and I achieved data saturation early in the interview process with some of the questions, there were also new data and new themes that emerged with each interview. I wanted to ensure content validity, so I continued to conduct interviews until I did not recognize any new themes emerging from the data. Content validity enhances the credibility of the study's conclusions, and data saturation is necessary in order to achieve this (Fusch & Ness, 2015; Maxwell, 2013). I felt confident that I had achieved data saturation after conducting 20 interviews.

The initial plan for collecting data included conducting telephone interviews if it was not possible to conduct face-to-face interviews. I did not encounter any objections or obstacles when scheduling face-to-face interviews with participants, so no telephone interviews were necessary. I met with participants individually in their chosen location and at their chosen time. Before beginning the interview, I provided participants with a hard copy of the informed consent agreement to sign and offered them an additional hard copy to keep for their records. Prior to the participants signing, I went through the informed consent form with them to make sure they were aware of my role as the researcher, the background of the study, the procedures, the risks and benefits of participating in the study, and their privacy, and I reiterated that they could end the interview and terminate their participation at any time.

The interviews involved voice recordings, and I requested participant permission to begin recording before I started the interview. In addition to using a digital audio recording device to record the interviews with participants, I took handwritten notes on the demographic questionnaire (Appendix A) and during the semi-structured interviews using the interview protocol (Appendix B). Eighteen of the interviews took 60 minutes or

less, while two of the interviews lasted longer than 60 minutes, as these participants provided longer responses to some of the open-ended interview questions.

The handwritten notes were useful throughout the interview process, as I was able to write down key words while the participants were talking. These key words served as a reminder to ask additional questions pertaining to the participants' responses, which provided additional insight. The handwritten notes also served as a useful tool for member checking. The member checking process took place during the interview. Once the participant answered the question, I restated and summarized the participant's response and asked them if I understood this correctly to ensure accuracy. I also asked them if they would like to make any corrections, and if there was any additional insight that they wanted to provide.

In addition to semi-structured interviews, I invited participants to provide public documents that the artists felt would be helpful in developing a deeper understanding of their artistic business, artistic practice, or artistic endeavor. I had initially anticipated that the participants would provide documentation or brochures that outlined their artistic endeavor. Three of the participants shared written documents pertaining to their artistic endeavor. Thirteen of the participants referred me to websites or social media sites that detailed their arts-based endeavor or that displayed their art. The documents, websites, and social media sites provided facts and supporting information that provided additional insight on the participants' arts-based entrepreneurial endeavors.

Twelve of the participants showed me art portfolios or pieces of art that they had created. Two of the participants demonstrated their artistic process during the interview. When participants showed me their artwork or their process during the interview, the

observation of the objects and the process inspired additional questions that provided further insight into the participant's artistic or entrepreneurial endeavor. Observing the participants performing their artistic process allowed me to learn about their routines and their interactions in their creative setting and helped me gain a deeper perspective on who they were as an artist. Eleven participants invited me into their studio space or business to conduct the interviews or for tours of their space. Conducting interviews in the participants' studios and places of business provided the opportunity to observe the artists in their creative setting. In all instances of observation, I took handwritten notes that detailed descriptions of what I observed.

I transcribed the digital voice recordings using Microsoft Word. After transcribing the interviews, I uploaded the data into NVivo 12 Plus. I used the NVivo software program to assist with coding and data analysis. I also entered my handwritten notes from observations into Microsoft Word documents and then uploaded them into the NVivo software program. Entering the data into the NVivo software program was the beginning of the data analysis process.

Data Analysis

To analyze the data, I used Yin's five phases of analysis. Yin's five phases include compiling a database, disassembling the data, reassembling the data, interpreting the data, and concluding the data (Yin, 2016). The first phase of the analysis process, compiling the data, consisted of organizing the handwritten notes and the data that I collected during the interview process and organizing this information in a useful manner (Yin, 2016). The second phase of the analysis process, disassembling, consisted of breaking down the data and coding it to discover themes and groups of similar data (Yin,

2016). The third phase consisted of a reassembling process, which is a continuation of the second phase. I regrouped the data according to reoccurring themes and ideas that that became evident during the disassembling process (Yin, 2016). The fourth phase, known as the interpreting phase, consists of assigning meanings to the findings of the study (Yin, 2016). Phase 5, concluding, consists of conceptualizing the interpretations made in the fourth phase, and describing implications of the research or what was learned by conducting the research (Yin, 2016). Yin's five phases of analysis helped me break down the analyzation process and seamlessly transition from one phase to the next.

Phase 1: Compiling the Data

Informal analysis of the data began while I was collecting the data during the interview process (Yin, 2016). I recognized informal analysis taking place when I began to notice reoccurring themes during interviews, and while I was taking hand-written notes throughout the collection process. As I read through the data and while I was transcribing the digital voice recordings, I took handwritten notes which helped me develop ideas about relationships in the data and how I might categorize this information (Maxwell, 2013). This informal analysis is what led me to conclude that I had conducted a sufficient number of interviews to reach data saturation and that it was time to complete the data collection phase and move on to the analysis phase.

After I transcribed all of the digital voice recordings of the interviews and the handwritten notes from observations using Microsoft Word, I uploaded the data into the NVivo 12 Plus software program for coding and analysis. I created a file in NVivo 12 Plus for each participant in order to store and manage the data collected during the interview process. I placed the data from each participant in its own file and then used the

questions in the case study protocol to help further organize the data for analysis (Yin, 2014). I created nodes for each of the five interview questions.

Once I created the nodes for the interview questions, I went through each participant file, and identified data that addressed each question (Yin, 2014). The question that I started with was following: What criteria in your personal or professional life encourages you to self-identify as an artist? I placed the relevant data from each participant file in this node. I followed the same process with each of the participant files for the other four interview questions. Compiling the data and breaking it down into nodes using NVivo 12 Plus according to the interview questions, led into disassembling which is the second phase of data analysis.

Phase 2: Disassembling the Data

The disassembling process involved assigning new codes to the fragmented pieces of data that I compiled during phase 1 (Yin, 2016). When making decisions on what to code, I went back and reread the data that I had organized according to the interview protocol questions. I searched for repetitive ideas and segments of text and grouped the words and phrases under new node headings (Yin, 2016). The new node headings that I created and the codes that I assigned to the words from the original notes represent level 1 coding (Yin, 2016). For example, one of the questions from the interview protocol was, “Are there any barriers or challenges that would make it difficult or prevent you from perusing an artistic entrepreneurial endeavor?” I developed sub-nodes under the main node that contained data related to this question in an effort to break it down further based on connections that appeared in the ideas (Maxwell, 2013). The sub-nodes that I created to represent these connections included: financial barriers, gender, lack of

informational resources, local businesses do not value the arts, local educational systems do not emphasize the value of the arts, local government does not value the arts, personal motivation, public perception of the arts by people in this community, public perception of the community itself, and time restrictions.

I continued to compare and contrast the data in the sub-nodes. I broke down the data further into additional categories under the sub-nodes. The additional categories that were created are level 2 codes, representing a higher level of abstraction (Yin, 2016). The level 2 codes also allowed me to see things from a different perspective and code information together from different groups (Yin, 2016). For example, I added subcategories to the level 1 sub-node titled *Financial Barriers* that included: financial security, local economy, not sure how to make money as an artist, not sure how to manage or sustain funding, overhead costs, and startup costs. The hierarchical taxonomy that developed helped me work with the data which allowed patterns and concepts emerge that provided insight on what to do with the evidence and how to interpret it (Yin, 2014). The disassembling process led into the next phase of reassembling the data.

Phase 3: Reassembling the Data

Throughout the disassembling phase, I played with the data and combined pieces of data together that were not originally under the same node in an effort to see different relationships between the participants' ideas (Yin, 2016). For example, when asked about barriers or challenges that may make it difficult to pursue an entrepreneurial endeavor, thirteen participants talked about financial barriers and challenges. When asked about skills that the artists possessed that would be beneficial in pursuing an entrepreneurial endeavor, three participants talked about their financial experience as a benefit to

building an arts-based business. These same three participants talked about previous lived experiences and how they developed the financial knowledge that they believed would help them succeed in business today. When I asked the participants, what they thought would be helpful or beneficial to them in building an arts-based entrepreneurial endeavor, eight of them talked specifically about financial resources that would help them create a business, while ten participants talked about educational resources that would lead to business knowledge and financial confidence.

While reassembling the data, I realized that financial concerns were a barrier to some, a benefit to others, and part of a resource that yet others were seeking to help them succeed in entrepreneurial endeavors. In the end, finance became a reoccurring theme; however, different participants assigned different meanings and responses to this theme. This realization led me to revisit the research question and look deeper into what I was trying to discover by asking the questions in the interview protocol (Appendix B).

During phase 1 while I compiled the data, I placed the data into nodes according to the interview questions that the data addressed. During phase 2, I broke the data down into categories and two levels of codes. While I reassembled the data, I reexamined the research question and identified how each of the interview questions addressed the research question. Each interview question aligned with the research question in attempting to understand how the participants identify themselves as artists, their entrepreneurial management strengths and assets, their entrepreneurial management weaknesses and barriers, and their need for entrepreneurial management resources (Figure 1).

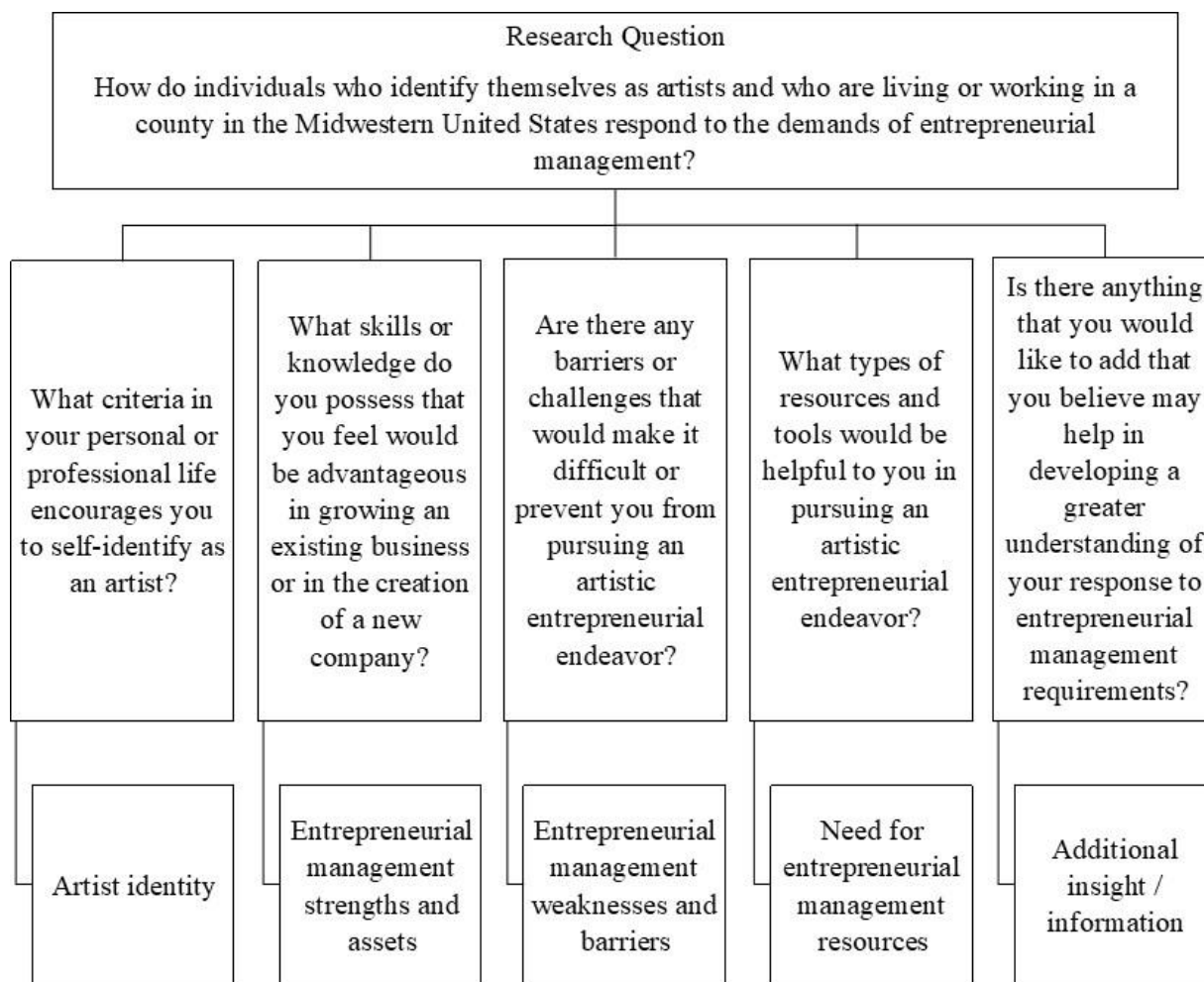


Figure 1. Research question and interview protocol question alignment.

By identifying how each interview question addressed artists' responses to entrepreneurial management demands, I was able to go back, reread the data that I had coded, and search further for reoccurring themes that addressed these responses. I continued to take handwritten notes during the reassembling process. Writing notes and memos can aid in conceptualizing the data that was collected (Yin, 2014). By writing and analyzing my handwritten notes and memos while re-reading the data as I reassembled it, I began to develop interpretations of the themes and ideas that emerged. This process led into phase 4, the interpreting phase.

Phase 4: Interpreting the Data

During the interpretation phase of analysis, I assigned meaning to the reassembled data. I started with the concept of what criteria helps the participants identify as artists. This was important because there is not one set of criteria that identifies or defines an artist, and one's perception of their identity extends beyond demographics that I outlined earlier in this chapter. In addition to reading the answers to the interview questions that had been reassembled, I reviewed the notes and memos that I made throughout the process, and reexamined the documents, websites, and social media sites that the participants provided that offered facts, supporting information, and additional insight to the participants' arts-based endeavors. This practice of triangulation provided divergent perspectives that provided me with a deeper understanding of the data being analyzed (Maxwell, 2013).

Phase 5: Concluding

The conclusion phase of data analysis brings the interpreting phase to a higher level, capturing the meaning or the implications of the study (Yin, 2014). In this phase, I answered the research question with the interpreted data. In addition to answering the research question, I provided suggestions for future research. The study results section details the conclusion and the suggestions for future research.

Evidence of Trustworthiness

Credibility

This study focused on artists who live or work in a particular county in the Midwestern United States and how they respond to the demands of entrepreneurial management. I used purposive sampling to recruit participants for this study, which allowed interviews and data collection with participants who are the most knowledgeable on the topic of the study (Elo et al., 2014). I also used snowball sampling, which occurs

by asking participants to recommend others who may be interested in participating in this study (Small, 2009). Purposive sampling and snowball sampling provided the best informants for the study.

Selecting an appropriate data collection method to address the intended focus of the study is necessary for attaining credibility (Elo et al., 2014). I conducted semi-structured, open-ended interviews with artists living or working in a particular county in a Midwestern state in an effort to develop an understanding of their responses to entrepreneurial management demands. I followed an inductive analysis strategy, which requires the data to be unstructured; therefore, the data collection method aligned with the analysis strategy, contributing to the credibility of the study (Elo et al, 2014).

In addition to the semi-structured, open-ended interviews, I collected data through documents and websites that the participants provided that pertained to their artistic endeavors. I also observed the creative processes of some of the participants. The triangulation process involved in data collection through interviews, documents, websites, and observations strengthened the trustworthiness and the credibility of the study (Cope, 2014a). I originally planned to confirm my understanding of the data by bringing the data back to the participants for confirmation after the interview for member checking, but I conducted the member checking process during the interview instead. Once the participant answered a question, I restated and summarized the participant's response and asked them if I understood this correctly to ensure accuracy. I also asked them if they would like to make any corrections, and if there was any additional insight that they wanted to provide. In doing so, it allowed me to confirm the data while it was

still fresh in the participants' mind, and by asking the participants if they had additional insight to add, I was able to collect greater depths of information from them.

Content validity enhances the credibility of the study's conclusions (Maxwell, 2013). Achieving data saturation, or collecting enough information to replicate a study, is necessary in order to ensure content validity in qualitative studies (Fusch & Ness, 2015). I conducted interviews with 20 participants and felt confident that I had achieved data saturation. Purposive sampling, selecting an appropriate data collection method, triangulation, member checking, and conducting enough interviews to achieve data saturation all played a role in contributing to the credibility of this study.

Transferability

The ability of a study's findings to transfer to other settings or groups is what the concept of transferability represents (Elo et al, 2014). Geographic location plays a role in one's beliefs, attitudes, and behaviors (Obschonka et al., 2013). Because I conducted this study in a Midwestern county within the United States, this study's findings may not be directly transferable to other regions. The conceptual framework based on aesthetic leadership theory guided the data collection and analysis. This information will allow future researchers to determine if the cases described can be transferred to other settings and how this research relates to a body of theory (Marshall & Rossman, 2014). In addition to serving as a guide for future researchers, this will aid in the external validity of the study.

Dependability

Leaving an audit trail is a transparent way to show how data was collected and managed throughout the study (Marshall & Rossman, 2014). Throughout the study, I

took notes, memos and journaled the process. I also created a case study database using the CAQDAS NVivo 12. I saved the audio recordings of the interviews on a secure electronic recording device. The database and the audio recordings preserved the collected data and made it retrievable.

The intended audience for the detailed documentation is myself as the researcher in an effort to maintain confidentiality; however, the audit trail that I developed strengthened the study because this allowed me to go back and reexamine the documentation of the progress (Miles, Huberman, & Saldana, 2014). Maintaining a chain of evidence also allows those reading the study the ability to follow the process of the derivation of evidence increasing the reliability and the overall quality of the study (Yin, 2015). The audit trail gave me the ability to retrace my own steps, communicate these steps with the reader, and confirm the bottom line that was developed.

Confirmability

The process of establishing confirmability and the process of establishing dependability are closely linked (Houghton, Casey, Shaw, & Murphy, 2013). As discussed above, in an effort to strengthen the dependability of this study, I left an audit trail to preserve the data, demonstrate the steps taken, and the decisions made throughout the research process. In qualitative research, the researcher is the instrument of research, and confirmability relates to neutrality or the researcher being explicit about inevitable biases that do exist (Miles, Huberman, & Saldana, 2014).

Transparency and being aware of personal biases are important in strengthening the confirmability of the study (Miles, Huberman, & Saldana, 2014). As the researcher, I self-identify as an artist living and working in a county in a Midwestern state. I am aware

that this could contribute to personal biases, since the participants are also self-identifying artists living or working in a county in a Midwestern state. Closeness; however, does not make bias certain, nor does distance guarantee objectivity (Yin, 2014). By disclosing this information and maintaining transparency throughout the study about my role as the researcher, being aware of personal biases that may exist, considering rival conclusions, and keeping records that are detailed enough to be audited by an outsider, I was able to strengthen the confirmability of the study (Miles, Huberman, & Saldana, 2014).

Study Results

Eight main criteria emerged when determining how the participants self-identified as artists, which included creation of art, receiving financial compensation or being paid for art-based work, educated in the arts, emotional attachment to being an artist or aesthetic emotions, art hobbyist, owns an arts-based business, artist is a personality trait, and teaching art. Throughout the reassembling phase and the interpretation phase, I identified major themes emerged for all five of the interview questions. Table 2 illustrates these themes that are discussed in detail in the remainder of this section.

Table 2

Major Themes That Emerged for Interview Questions

Interview Question	Question Categorization	Emergent Themes
What criteria in your personal or professional life encourages you to self-identify as an artist?	Artist identity	Creation of art/maker Paid for arts-based work Educated in the arts Aesthetic emotions Art hobbyist Owns arts-based business Art is a personality trait Teaching art
What skills or knowledge do you possess that you feel would be advantageous in growing an existing business or in the creation of a new company?	Entrepreneurial management strengths and assets	Ability to disconnect emotionally from artwork Ability to recognize opportunity Collaboration skills Communication skills Financial experience Marketing skills Multi-tasking and organization skills Set and achieve goals Work ethic Management skills
Are there any barriers or challenges that would make it difficult or prevent you from pursuing an artistic entrepreneurial endeavor?	Entrepreneurial management weaknesses and barriers	Financial barriers Local educational system Gender issues Community's perception of the arts Acquiring information and resources Public's perception of the community Time restrictions
What types of resources and tools would be helpful to you in pursuing an artistic entrepreneurial endeavor?	Need for entrepreneurial management resources	Business classes for artists Networking opportunities Arts resource in local government Financial resources Marketing resources Arts classes Maker space and performance venue in the community
Is there anything that you would like to add that you believe may help in developing a greater understanding of your response to entrepreneurial management requirements?	Additional insight or information	The arts are transformative

Artist Identity

The research questions was, how do individuals who identify themselves as artists and who are living or working in a county in the Midwestern United States respond to the demands of entrepreneurial management As of April 2017, 673,656 businesses within the United States are involved in creating or distributing art (Americans for the Arts, 2019). These arts-based businesses employ 3.48 million people in the U.S. (Americans for the Arts, 2019). Creative industries help build and sustain economic vibrancy and help the United States maintain a competitive edge in a globalized economy (Americans for the Arts, 2019). Arts-based businesses and the creative people that they employ are the organizations and people that are referred to when creative industries are mentioned; however, a single definition of what types of businesses the creative industries include has not been clearly identified (Taylor, 2015).

Similarly, there is not one universally accepted definition of what an artist is. It is not easy to identify an artist, since there is not one set of criteria that defines an artist; therefore, it was important for the purpose of this study to interview participants who self-identify as artists. In order to generate an understanding of the term artist for the purpose of this study, the first question that I asked the participants was: What criteria in your personal or professional life encourages you to self-identify as an artist? Every participant noted that creating some type of an art form, whether it be visual art, music, theatre, written word, or performance art, was one of the criteria that helped them to self-identify as an artist.

Sixteen participants noted their informal or formal arts training as playing a role in their artistic identity. According to Participant 2, "In college, when I had the

opportunity to learn stagecraft and display as a technique, I did. It was just satisfying my own personal curiosity that has caused me to self-identify as a maker.” Participant 2 further noted that the intent in taking arts classes in college was not to pursue an artistic career, but instead to understand techniques and processes that seemed intriguing.

Financial compensation does not define an artist; however, every participant acknowledged that they have received financial compensation for their artistic work at one point in their adult lives, either as a financial award recipient, an independent contractor, an employee of an arts-based organization, or as the owner of an arts-based business. Although all of the participants had received payment for their arts-based work at one point, only 15 of the participants noted financial compensation as one of the criteria that helped them to self-identify as an artist. Participant 9 stated, “I felt more validated as an artist once people started buying my work.” Once Participant 9 started to receive financial compensation for arts-based work, it became easier to identify as an artist based on approval and validation from others.

Fourteen of the participants noted teaching their art form or teaching others how to succeed in arts-based business as a way that they identify as an artist. Participant 10 stated, “My music career has been established over 25 years of hard work, gigging, and teaching.” Four of the participants taught art at higher education institutions. Two participants taught art in the public school system. Seven of the participants taught art in private studios or businesses. Three of the participants taught art voluntarily as a way to connect with the community.

Twelve of the participants either owned an arts-based business at the time of the interview or had owned an arts-based business at one point in their careers that they noted

as contributing to their artist identity. Eight of the participants identified as arts hobbyists. Two of the arts hobbyists recognized their hobby as something that allowed them to volunteer in the community. Their ability to partake in art projects for fun or community involvement purposes helped them to identify as an artist. When speaking of their current artwork, Participant 17 stated, “It is all volunteer. I put a lot of work into my paying job, and volunteering for me just helps bring me back to that nostalgic sense of what is more important.” When talking about artistic practice, Participant 6 stated, “I like being able to take my time and get what I want out of it. If I were to do it as a business, I wouldn’t be doing it for the reasons that I want to do it.” Participant 6 further noted that if the process of creating art was for the sole purpose of financial compensation, it would be less enjoyable.

Seven of the participants recognized an aesthetically emotional or a therapeutic attachment to art or the artistic process. Aesthetic emotions are emotions that always include an aesthetic appreciation for objects or events (Menninghaus et al., 2019). According to Participant 12, “For me it is who I am, and always a safe spot I can go.” Participant 6 stated, “Art is my stress reliever because I can go out for a walk tonight and take 500 pictures and just be in the moment.” The idea that Participant 6 uses art as a stress reliever supports the statement the same participant noted above about preferring to create art for personal enjoyment as opposed to creating art for a means of financial compensation.

Five of the participants attributed being an artist to a personality trait or a personality enhancement. Individuals who have an artistic personality type are creative, expressive, emotional, and reflective (Orkibi, 2016). Participant 17 noted, “I do art

because it is more of a fulfilling my soul kind of thing. I identify more as an artist that way. It keeps my personality alive.” Although individuals with an artistic personality type tend to be in occupations such as dance, music, visual art, and design (Orkibi, 2016), they may also use their artistic personalities to enhance their emotional well-being, their community, or their non-arts-based careers as discussed above.

In conclusion, eight main criteria emerged when determining how the participants for this study self-identified as artists. Every participant identified as a maker, or someone who creates visual art, music, theatre, written word, or performance art. Sixteen of the participants recognized their arts-based education as playing a role in their identification as an artist. All of the participants acknowledged that they had received financial compensation for their arts-based work at one point in their careers; however, only 15 participants attributed financial compensation as a factor that helped them identify as an artist. Fourteen participants attributed teaching art to helping them identify as artists. Twelve participants owned an arts-based business either prior to the interview or at the time of the interview, which helped them to identify as an artist. Eight participants acknowledged that they used art as a hobby and an opportunity to volunteer in the community. Seven participants noted that they experienced aesthetic emotions or had an emotional attachment to their identity as an artist. Five individuals considered being an artist as a personality trait. The criteria that helped the participants self-identify as artists are demonstrated in Figure 2 below.

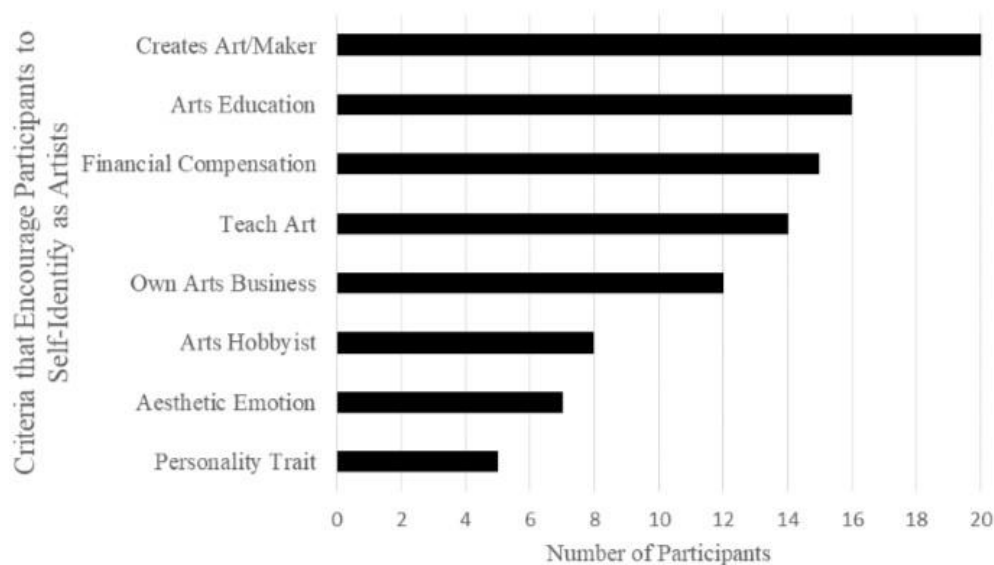


Figure 2. Criteria that encourage participants to self-identify as artists.

Entrepreneurial Management Strengths and Assets

In order to understand the participants' entrepreneurial management strengths and assets, I asked the participants to describe the skills or knowledge that they possess that they felt would be advantageous in growing an existing business or in the creation of a new company. Ten themes emerged that represent the participants' perceived entrepreneurial management strengths and assets. Seven participants noted their ability to recognize opportunities as an advantage in growing an arts-based business. When talking about personal experience in seizing opportunities to make building and retail space affordable for an arts-based business, Participant 16 stated, "There were apartments upstairs and downstairs there was the art gallery. The income from the apartments made the arts business rent-free." When talking about building a jewelry making business, Participant 1 stated, "Other than basic jewelry making, all of my skills were acquired through my job and classes that I took. It led me to doing it entrepreneurially by

recognizing that there was a market and an opportunity.” The artists who felt that they were able to recognize opportunities did so by understanding that there was a market for their arts-based business and seizing opportunities to make their arts-based business sustainable.

Seven participants felt comfortable with pricing and marketing their arts-based product or service and felt that this would help them in growing an existing business or in the creation of a new company. Within the concept of knowing how to price and market their work, four of the seven participants talked about learning to say no to free exposure opportunities or artist exploitation. When talking about the concept of properly marketing art and artist exploitation, Participant 9 stated that people ask,

“Why don’t you do this for free for exposure?” Exposure is great, but the time, the effort, your own money that you are putting into these things like art supplies; nothing is cheap. We see this a lot here too where, “Oh, can we just hang your art in our office, we would love to just have the art there so people can see it, and then you can put your business cards there.” Well, how about you just buy the art and put it on your wall?

Participant 9 further noted that in order for artists to market their art or their services effectively, it is important for them to know how much they have invested financially in equipment, space, supplies, and they must know how much their time is worth.

According to Participant 12, artists who do not know how to properly price, sell, or market their arts-based product can make it difficult for other artists working in the industry to make a living. When talking about musical acts playing in the local music scene, Participant 12 stated, “There have been a rash of too many duos and solos out

there, and some trios that are accepting \$150.00 for a trio to play for four hours. It is pretty ridiculous.” Participant 12 further noted that when musicians or artists are doing a job or providing a service, and a venue or another business is making money off what the artist is providing, the artist must have a voice on how much money they receive for their service. In order for arts-based businesses to be sustainable in any market, the artists must know how to market themselves, and how to price and market their work to avoid exploitation.

Goal setting was a skill that five participants found valuable in building a business. Participant 12 made a direct correlation between goal setting and marketing. When talking about knowing what one wants to achieve as an artist and as a businessperson, Participant 12 explained that a group or an individual sets goals for a business or an arts-based career. Once the goals are set, it is important to know how to market yourself according to what you are trying to accomplish.

According to Participant 8, “Goals are big. You have to know what you want in order to attain it.” When discussing this concept further, Participant 8 explained that setting goals was about not only achieving financial success, but also knowing what you want out of life as an individual, and as an artist, and then setting business goals that will help you achieve happiness in your personal life. Participant 8 noted, “Goal is a word, but, it’s different for everyone. It means something different to you than it does to me. Is your goal to have that truck or is it just to get up and play guitar?” Once an artist decides what they really want, then they can decide how they are going to achieve that goal.

Five of the participants felt that their ability to multi-task and their organizational skills were valuable assets to building an arts-based business. Participant 20 accredited

strong organizational and multi-tasking skills to training in the theatre as a stage manager. “As a stage manager you learn every organizational tool known to man. You learn to do things, multi-task, but you learn to do things thoroughly as well.” Participant 20 recognized that training as a stage manager and the skills acquired in doing so were the skills that have best served a professional career and business in the arts.

When determining what criteria helps an individual self-identify as an artist, seven participants noted an emotional attachment to their art or the aesthetic experience as something that helped them with their artistic identity. Three of the participants stated that their ability to disconnect emotionally from their artwork was a skill that was helpful in building an arts-based business. According to Participant 4,

One skill that I learned in business school that has really helped in running a business and my approach to being an artist is that when you are in business to sell whatever it is, you need to separate yourself from the work after its finished. Otherwise, you are never going to be able to sell it.

Participant 4 explained that if an artist is not able to disconnect emotionally from their work, it is difficult to sell the work; therefore, making it difficult to make a living as an artist or an arts-based business owner.

Understanding the importance of collaborating with others was a quality that four of the participants noted that they possessed that would help them in building a business. When describing collaborative efforts and the benefits that collaboration can have on business development, Participant 10 talked about a community event with more than 2,000 participants that artists and other business owners collaborated on to plan and execute. Bankers, advertising agents, business owners, and artists worked together and

shared their expertise to create a new event. Participant 10 stated, “I like to have people that have skill sets that I don’t have, come in and help so that not only do I have that expertise, but so that I can gain some knowledge from seeing what they do.” Participant 10 further noted that collaboration on this event and other community events that have been planned since has provided opportunities to learn about different aspects of business that can be applied to future endeavors as an artist and as an entrepreneur.

Collaborating with others involves communication. Three of the participants noted communication skills as an asset that they have that would be helpful in developing an entrepreneurial endeavor. Participant 11 explained that artists need communication skills that allow them to talk to clients in order to find out what they want. Participant 9 noted that an artist must serve as their own advocate, an educator to their clients, and a teacher to the rest of society to help others understand the importance of the arts. People do not always recognize why the arts are an important factor in everyday life; therefore, if artists want to sell their work or their services, they must be effective communicators.

Understanding the financial aspects of running a business was a skill that three participants possessed that would be helpful in entrepreneurship. Participant 10 explained that it is important for artists to understand basic business math so that they understand how to cover expenses and make a profit. Participant 12 explained that when artists work in collaborative groups like a band, in order for each artist to receive what they think they are worth financially; they must be able to set prices that cover expenses and allow everyone to receive a paycheck. Although all of the participants talked about finances at various points throughout the interview process, only three of the participants noted

financial skills as an asset that they possessed that would help them grow an existing business or create a new company.

Management and leadership skills were something that three participants felt that they possessed that would be advantageous in growing an existing business or in the creation of a new company. Participant 7 recognized that the skills learned while managing and leading an orchestra were transferable to building a business. Participant 14 has been working in arts-based retail and service industries, and stated, “I have a lot of experience in managing a large team.” Participant 14 felt that this experience has helped with coaching skills and assisting others in developing their independent practices, which is necessary in building a business. Participant 20 accredited training in theatre and stage management to building the skills necessary to manage and lead a team.

Three participants noted a strong work ethic as a personal asset that would help them in entrepreneurial endeavors. When discussing work ethic as an important part of building an arts-based career, Participant 8 stated, “I really think that it revolves around us loving what we do, having a good time with it, and enjoying it.” According to Participant 10, when it comes to building a business, “Work ethic is number one.” Participant 12 explained that a strong work ethic involves mastering your craft, focusing on what you want to accomplish, and maintaining persistence.

In conclusion, 10 themes emerged when the participants described the skills or knowledge that they possess that they feel would be advantageous in growing an existing business or in the creation of a new company. Seven participants noted their ability to recognize opportunities. Seven participants felt confident in their ability to marketing their arts-based product or service. Goal setting was a skill that five participants

possessed that they found valuable in building a business. Five of the participants felt that their ability to multi-task and their organizational skills were valuable assets. Other themes that emerged include ability to disconnect emotionally from artwork, understanding the importance of collaboration, communication skills, understanding the financial aspects of running a business, management and leadership skills, and a strong work ethic. Demonstrated in Figure 3 below, are the 10 themes emerged when the participants described the skills or knowledge that they possess that they feel would be advantageous in growing an existing business or in the creation of a new company.

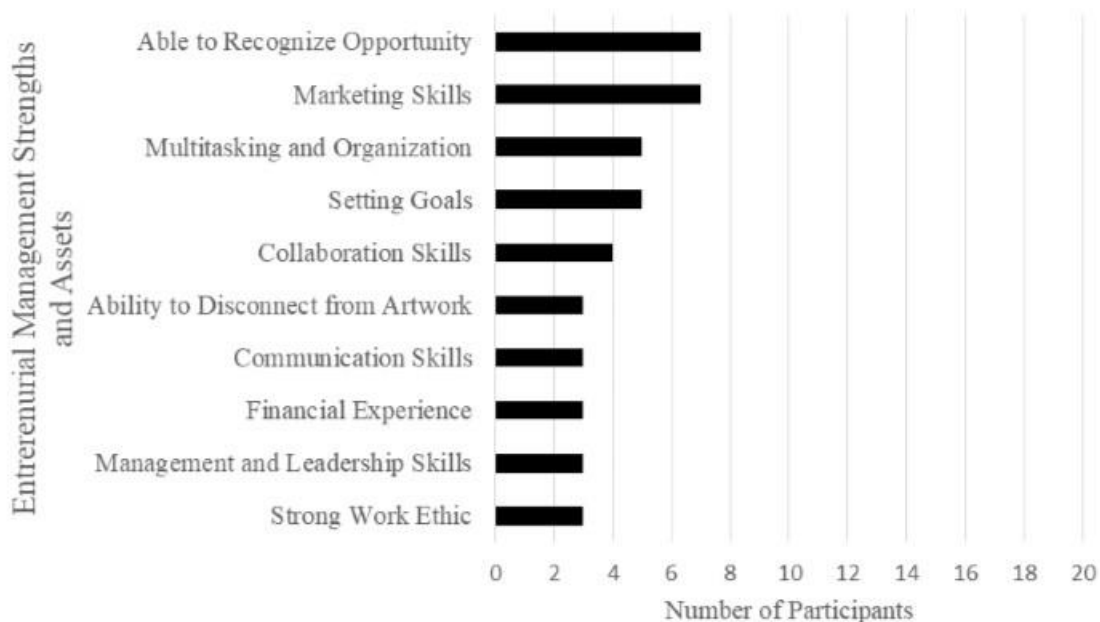


Figure 3. Entrepreneurial management strengths and assets.

Entrepreneurial Management Weaknesses and Barriers

In an effort to understand the barriers that the participants faced in terms of entrepreneurial management demands as well as their perceived weaknesses, I asked

them to describe any barriers or challenges that would make it difficult or prevent them from pursuing an artistic entrepreneurial endeavor. Seven main themes emerged that represent the participants' entrepreneurial management weaknesses and barriers. The most significant of the themes that emerged was financial barriers. Thirteen participants recognized financial barriers as a difficulty in pursuing artistic entrepreneurial endeavors. Themes that emerged within the financial barrier construct include financial security, business overhead costs, business startup costs, managing and sustaining business finances, uncertainty on how to make money as an artist, and the local economy.

When discussing financial security, Participant 1 noted the risk of not having a guaranteed income as the main factor preventing the pursuit of an entrepreneurial endeavor. Participant 1 stated, "I like knowing that I get a paycheck no matter what." Participant 16 stated that overhead costs were a barrier because, "It is hard to get a good location that doesn't cost a horrible amount." Participant 14 stated, "I am the main income for my family. I have heard that it is potentially a three-year time span before you turn a profit. Since I am the main income, start-up costs are a barrier." Participant 13 talked about reaching out to others who were knowledgeable on managing business finances to assist with the economic piece of each artistic endeavor that the participant produces. When referring to a show that was taking place during the time of the interview, Participant 13 stated, "I don't think I could have done this without someone who already knew the financial aspects of it." Three participants knew the art form that they enjoyed the most but were unsure how to generate revenue from it. Three other participants talked about the local economy as a problem that makes it difficult to succeed as a working artist.

Eight participants believed that the local educational systems do not emphasize the value of the arts to their students. When talking about the local public school system in the community, Participant 3 stated, “Schools do not value the arts as much as they value sports.” Participant 2 shared similar sentiments about the value of sports vs. the arts in the local public schools and stated, “In every school art would matter as much as sports do. Students would win letters, or school rings, or awards for being good, interested, or enthusiastic artists; just like they do for enthusiastically chasing a ball.” Participant 5 explained that the importance of art was not emphasized in the local public school system; therefore, it was difficult to self-identify as an artist until later in life when people started to purchase the participant’s work. Participant 5 noted that it would be interesting to see how people’s lives would be different and if they would have chosen different career paths if the importance of art was emphasized in schools. According to Participant 5, if resources were available to local high school students that educated them on artistic career paths, they may point their plans for the future in a different direction. Participant 3 believes that if local schools put a greater emphasis on the value of the arts, young people would develop a greater appreciation for the arts and bring a better perception of the arts into the community.

The perception that members of the local community have of the arts was a barrier recognized by eight participants. Within this construct, three subthemes emerged which include, local citizens’ perception of the arts, local business professionals’ perception of the arts, and the perception of the arts by local government officials. Participant 20 suggested that some local citizens might not value the arts because they have not experienced exposure to the arts; therefore, they have no frame of reference.

Participant 20 explained that while bringing a group of students through a tour of a 250-seat local theatre, one of the students exclaimed, “If I see Justin Bieber, I am just going to die!” Participant 20 explained to the student that they were not going to see Justin Bieber, and used the story of this experience to explain the frame of reference that some young people in the community have, because they have experienced little to no exposure to local performing arts events or performing arts venues.

Participant 3 has experienced local citizens displaying a negative disposition toward public art because they do not understand the purpose of public art. Participant 17 described experiencing negative feedback from some local citizens regarding an \$800.00 public art project because the citizens were concerned that tax dollars were funding the project. Participant 17 talked about defending the \$800.00 public art project to local citizens, explaining that it was grant money and not tax dollars funding the project. Participant 17 described the defense and communication process as exhausting. Participant 17 also believes that similar to local citizens, some local business owners underestimate the value of artistic investments.

Four of the eight participants that described perception of the arts as a barrier felt that local business professionals do not take artists seriously or do not understand the value of the arts. This has led to some local artists feeling disrespected or undervalued by the business community; therefore, creating a communication barrier between business professionals and artists. Participant 2 believes that it would be beneficial to businesses in the community if business professionals consulted artists when designing new buildings, new office spaces, or new storefront properties. Participant 2 explained that it would be beneficial to local businesses and the public if professionals considered the economic

value of aesthetic design when considering all of the other important aspects of developing businesses. According to Participant 9, “A lot of the companies do not appreciate the value of artistic vision in getting their goods out there.” Participant 9 further noted that if local business professionals trusted local artists in the development of designs, the local businesses might be more successful by delivering products that are more appealing or providing services in aesthetically pleasing places. This might also lead to local artists feeling validated by the business community; therefore, leading to increased arts-based business development.

Participant 15 believes that the communication barrier between local business professionals and local artists has made it difficult to develop arts-based businesses in the community. Participant 15 explained that it was difficult to secure local funding for an arts-based business venture because there was a lack of understanding from local business professionals about how an arts-based business operates. Participant 15 further noted that because the arts-based business did not fit a traditional business model, it was not possible to receive funding from a local financial institution. The communication barrier between the arts-entrepreneurs and the financing professionals created a situation where it was not possible to follow through with opening the new arts-based business in the community.

Participant 15 feels that the misunderstanding and the communication barrier that exists between business professionals and artists also exists between members of local government and artists. Participant 15 explained that local government leaders were open to providing a grant to help develop the proposed arts-based business; however, the design of the grant distribution fit a traditional business model, and did not provide the

flexibility that an entertainment arts-based start-up business needed in order to proceed with operations. Participant 17 also believes that there is a lack of understanding and respect between local government officials and the arts. Participant 17 described parks and public spaces throughout the city as “rough around the edges” and suggested that if local government officials were able to emphasize community beautification through proper maintenance and public art, perhaps this would enhance community pride amongst citizens and improve the image and perceptions that outsiders have of the community.

Participant 4 suggested there is a strong stigma from neighboring communities about doing business or spending time in the county where this study took place. According to participant 4, people who live outside of the community have a negative perception of the city. Participant 4 believes that improving the local storefronts, attracting new small businesses, and improving roadways will assist in changing the negative perception. Bringing in more community arts projects and community events are things that Participant 4 believes would improve the community; therefore, making it more feasible to consider an arts-based entrepreneurial endeavor.

According to Participant 2, local citizens have a negative perception of their own community and tend to travel to neighboring communities to participate in activities or to conduct business. This negative perception by local citizens makes it difficult to consider business ventures in this county. Participant 13 believes that combined negative perceptions between local citizens and persons living in neighboring communities make it difficult to develop and sustain arts-based business ventures in the county where the study took place. Participant 13 explained that not understanding how to write a business

plan or where to find resources to help overcome some of these obstacles was another barrier to developing an ongoing arts-based endeavor in the community.

Lack of knowledge on how to acquire information and resources for artists interested in developing a business or an arts-based endeavor was recognized by six of the participants as a barrier to entrepreneurial efforts. Four of the participants acknowledged that they were aware that arts-based grants existed, but they did not know where or how to access them. The participants noted that they were unaware of where to go to find help with writing a business plan, or where to obtain professional advice on issues such as insurance, finance, and legal business practices. Participant 17 discussed not knowing where to go to connect with other like-minded people who want to collaborate on creative projects. All six of the participants who identified acquiring information as a barrier, admitted that they had ideas for arts-based business endeavors, but they did not know how to start or where to go to find that information.

Five participants noted time restrictions as a barrier to developing an arts-based business. According to Participant 19, "If I could do my own work and have that be my main source of income that would be awesome. Time and finance have always been my biggest barrier." Participant 20 believes that an arts-based venture could work in this community and has the knowledge and the resources to get something started. However, Participant 20 stated, "I don't have the time and the energy at this point in my life because I have a full-time job." Four of the five participants that noted lack of time as a barrier, had a financial connection to their lack of time. They worked full-time jobs to generate revenue to support themselves or their families; therefore, they did not feel that they had the amount of free time that needed to take on an additional endeavor.

Two participants noted gender issues as a barrier to developing an arts-based entrepreneurial endeavor. According to Participant 17, “I can’t help but feel as a woman being kind of vulnerable to doing some of these things on my own. I don’t like admitting that, but it’s true.” Participant 15 believes that gender related biases might have been a contributing factor in professional communication barriers when trying to start an arts-based business. Participant 15 recalled feeling like some of the business professionals that were consulted for the attempted entrepreneurial endeavor did not take the business plan seriously because it was developed and presented by a woman.

In conclusion, seven main themes emerged that represent barriers or challenges that would make it difficult or prevent the self-identified artists from pursuing an artistic entrepreneurial endeavor. The themes include financial barriers, the local educational system, the community’s perception of the arts, acquiring information and resources, the public’s perception of the community, time restrictions, and gender issues. Figure 4 demonstrates the seven main themes that emerged that identify the participant’s entrepreneurial barriers and weaknesses.

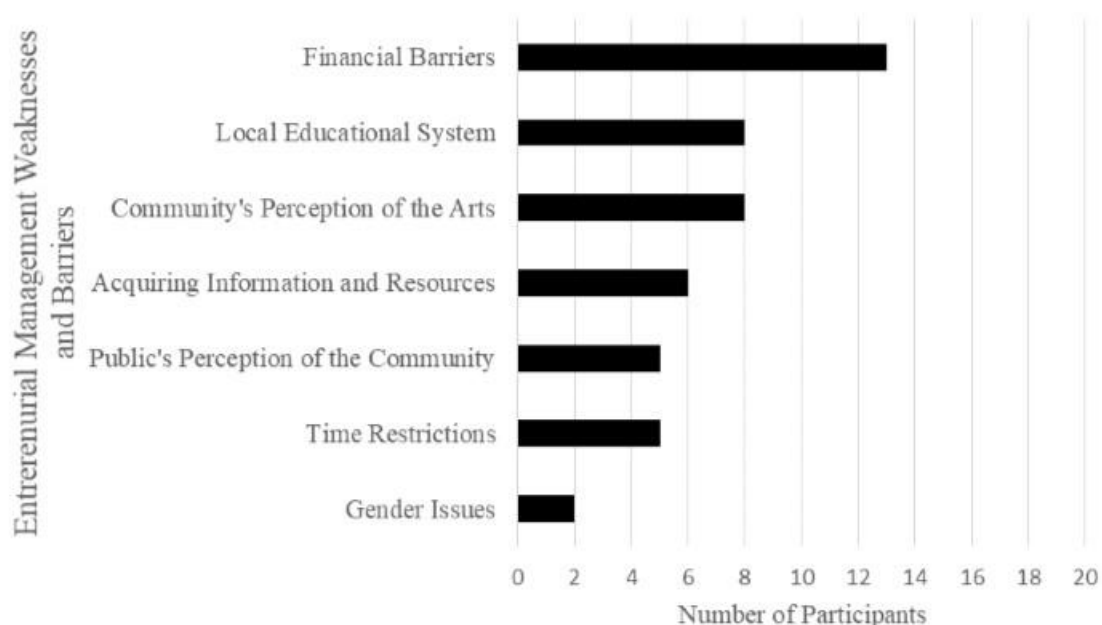


Figure 4. Entrepreneurial management weaknesses and barriers.

Need for Entrepreneurial Management Resources

In order to understand what the self-identified artists felt that they needed, I asked them to describe the resources and tools that would be helpful to them in pursuing an artistic entrepreneurial endeavor. A need for business and entrepreneurial classes designed specifically for artists was recognized by 55% of the participants, making this the most popular theme that emerged for needs. Participant 2 works directly with artists in the community and noted that as an arts-based business owner, it would be beneficial for the local arts economy if more local artists understood how to present their work to potential consumers, and how to price the work that they want to sell. Business classes designed specifically for artists in higher education facilities or offered through community education programs were ideas that eleven participants shared.

Participant 17 stated, “When I was in college, we used to talk about wishing there was a course on how to develop our art into being an entrepreneur.” Participant 19 explained that developing an understanding that there were several different avenues to take if one wanted to develop an arts-based career did not happen until the participant transferred to a university outside of the Midwest. Participant 19 noted that helping arts-students understand how to develop a business plan and the various ways they can build a career in the arts is a top priority in the higher education arts classes that the participant teaches. Participant 19 further noted that developing a business minor specifically for art students or providing entrepreneurial workshops for student artists might help the students and the arts program at the university itself. Other participants felt that community-based business education classes would be helpful for adults who wanted to learn more about entrepreneurial management.

Participant 3 noted that having community education classes available for artists to learn how to price and sell art and how to market arts and events would be a valuable resource. Participant 9 stated, “It would be great to have day long workshops about things like taxes, or setting up an Etsy website, or a real website where you can sell or trade over the internet.” Participant 14 explained that it would be beneficial to artists in the community who were interested in starting an entrepreneurial endeavor to have community education classes designed for artists to learn how to create a business plan. Participant 17 suggested that workshops for artists led by community members who are experts in their field such as grant writers, individuals who can explain the difference between non-profit and for-profit businesses, and financial experts would be a valuable asset to the arts community. Participant 12 suggested that having a central location where

artists could gather to create art and to learn from other local artists who have experience in arts-based entrepreneurship would be helpful in building a creative economy.

Participant 12 further noted that artists learning from artists would help in building an artist network.

Ten participants noted networking opportunities with community members and other artists as valuable in developing arts-based entrepreneurial endeavors. Participants 2, 3, 6, 8, and 10 believe that having a network of artists would create a support system and a means of encouragement. Participant 14 noted that networking opportunities could help artists fill in gaps in knowledge and stated, “I am sure other people have pieces of the puzzle that I don’t have and would be willing to share that.” Participant 2 believes that networking would lead to knowledge sharing and would help artists understand how to price their work, how to market their work, and help one another make a living as artists. All nine of the participants that talked about networking opportunities believed that networking would strengthen artist connections, business connections, and community connections, which would increase the artists’ chances for success in entrepreneurial management.

Eight of the participants thought that it would be helpful to have an arts development or arts resource position within the city government. According to Participant 15,

I think that every city in the United States that is more than 5,000 people should have an arts development person as part of the economic development team.

Someone that understands how the arts work. Not someone who likes artists, not

someone who goes to see lots of shows, but someone who knows how arts businesses work.

Participant 15 further noted that when working with local city government officials on developing an arts-based entrepreneurial endeavor, it was difficult to communicate the effects that an arts-based business would have on local businesses and how communities across the country have been using creative placemaking to build creative economies.

Participant 17 recognizes that city officials in a small community are limited to what they can do because they oversee several projects at once. Participant 17 feels that having an arts resource within the city could help in providing support for community beautification projects, public art, and assist individuals and businesses by providing resources for aesthetic and creative development. Participant 14 noted that it would be helpful to have a person that individuals could turn to for answers to questions that would help with arts-based development. Participant 1 talked about having a person available that could direct artists to resources that are available for individuals regarding business development or financial resources such as business loans or grants.

Financial resources were recognized as a need to help artists develop entrepreneurial endeavors by eight of the participants. When describing an idea for the development of an arts-based non-profit organization, Participant 18 stated, “Grants are going to be something that I am definitely going to have to utilize to get this program up and running.” Participant 18 further noted that understanding where to start with this process is a barrier, and that community grant writing classes would be helpful in moving the project forward. Participant 9 felt that it would be helpful to know what grants are

available for Midwestern artists. Participant 17 expressed an interest in city-based grants that would help existing businesses with artistic and aesthetic improvements.

Marketing resources for artists were recognized as a need by seven of the participants. Participant 1 identified keeping up with technology as a barrier to marketing arts-based business endeavors, and suggested that community based classes or simple tutorials designed for social media marketing would be valuable to furthering arts-based entrepreneurial endeavors. Participant 2 suggested that marketing campaigns by the city or the Business Improvement District within the community to promote existing arts-based businesses would be helpful. Participant 2 presented marketing ideas such as light post banners, feather flags, and community advertising campaigns that would highlight arts-based and other small businesses within the community as ways of sustaining existing and promoting new businesses. Participant 4 suggested collaborative marketing campaigns and events supported by the city as a way to enhance local business and growth within creative community.

Seven of the participants recognized a need for art classes within the community and believed that art classes would help individuals feel confident in their artistic capabilities. A common theme that emerged was that if individuals felt confident in their artistic skills, they might pursue artistic entrepreneurial endeavors. Some of the participants identified a formal approach to arts classes as a useful tool. Participant 3 thought that community education arts programs through one of the local colleges or universities would be helpful to the local arts community. Other participants thought that a casual approach to arts classes would be helpful. Participant 8 felt that classes where artists could learn more about who they were as artists and what their motivations are

would be a helpful tool. While some participants identified a need for arts and business classes, others recognized that a location to hold classes or a gathering place for artists would be a helpful resource.

Six participants recognized a need for a collaborative maker space and presentation venue as a way to support entrepreneurship in the community. Participant 4 suggested that the only places in the community for artists to display and sell their work are venues such as coffee houses and other small businesses that support the arts.

Participant 4 further noted that it is nice to have these small venues to display work, but if a gallery space or performance space for artists existed within the community, it would be more likely to draw in tourists and individuals from outside the community who are specifically in the market for art. Participant 4 believes that this type of a venue would enhance the local art community, the creative economy, and help artists become financially self-sufficient at the same time.

Participant 10 supports the idea of a creative space for local artists to display their work and believes that a space for performance artists within the community such as a black box theatre would be helpful to artistic development. Participant 10 suggested a collaborative workspace where artists could go to find support and be creative would be beneficial. Participant 12 believes that artists, the community, and local businesses would benefit from an all-inclusive arts center where people could take lessons, create, and present their work. Participant 13 suggested that a collaborative maker-space and performance venue could also serve as a place where artists could meet with one another, take classes, teach classes, and find support in the local arts and business communities.

In conclusion, seven main themes emerged that represent resources and tools that would help self-identified artists pursue an artistic entrepreneurial endeavor. The themes include business classes designed for artists, networking opportunities, an arts person or resource department within city government, financial resources, marketing resources, art classes, and a collaborative maker space and performance venue. Figure 5 demonstrates the seven main themes that emerged that identify the participant's entrepreneurial management needs.

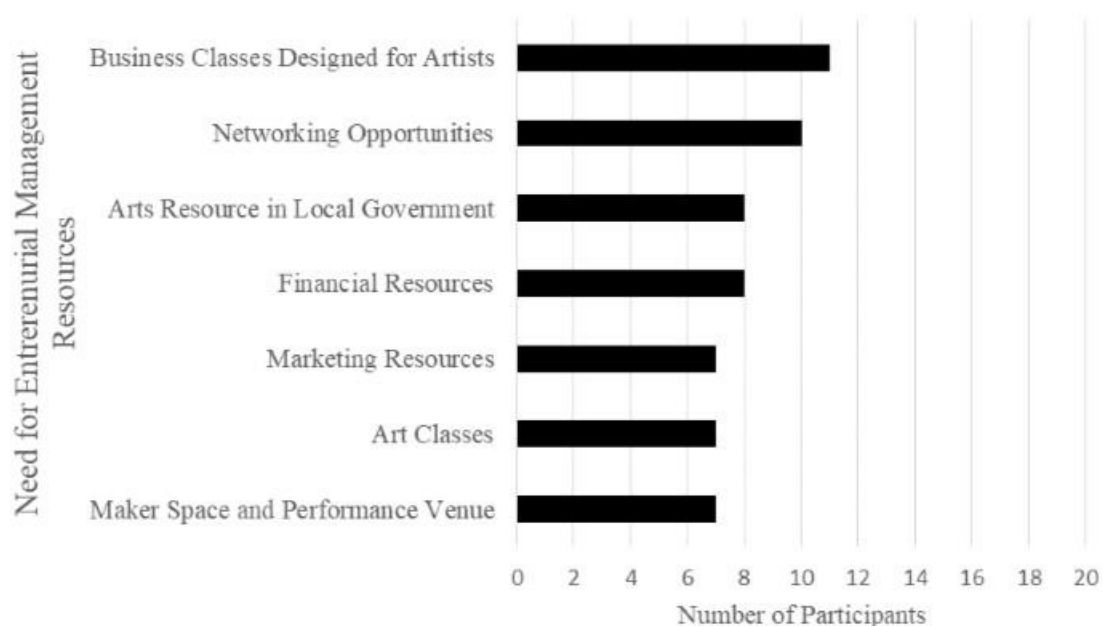


Figure 5. Need for entrepreneurial management resources.

The Arts are Transformative

In an effort to gather additional insight on the participants' response to entrepreneurial management, I asked them, "Is there anything that you would like to add that you believe may help in developing a greater understanding of your response to entrepreneurial management requirements?" One main theme emerged that did not fit

into the other categories mentioned earlier, which was that the arts are transformative. Seven participants recognized the arts as transformative and provided stories about their experiences with arts transformation in individuals and communities.

Participant 20 stated, “I believe that the arts are transformative and I always have.” Participant 20 described teaching experiences where students who were quiet or labeled as troublemakers were given opportunities to be creative at the high school and college level. Participant 20 described these opportunities as transformative, claiming that the creative endeavor helped to clear things up for the students and turned their outlooks on life and their attitudes into positive ones. Participant 5 describes the arts as being therapeutic and believes that the arts helped in the healing process after a surgical experience.

Participant 10 detailed personal experiences of observing customers who enter the business that the participant owns, who do not expect to encounter artwork. Participant 10 described these customers as becoming flabbergasted and emotional over a piece of artwork that they encounter, and stated, “Then you realize, art really does affect people. Every kind of person, and I think it would be nice to see that even more.” This inspired the participant to collaborate with other local business owners to bring more arts and music back into the community.

Participant 2 discussed the transformative power that the arts has on a community by telling a story about a village that was destroyed by a tsunami, and how the surviving children in the village created banners and art to hang throughout the city as it was being rebuilt. Participant 2 talked about the transformative power that the arts had on this village as it was being reconstructed because like plumbing and rebuilding streets, “pretty

matters too.” Participant 2 stated, “I think the uplifting nature of art makes it very hard to value and very hard to market.” Participant 2 further explained that the most essential part of the value of art is the transformational piece that is difficult to put a price on and to market. The participants who concluded that the arts are transformative noted this as being a top priority in creating art and making efforts to bring art and arts-based businesses into the community.

Summary

The research question for this study was how do individuals who identify themselves as artists and who are living or working in a county in the Midwestern United States respond to the demands of entrepreneurial management/ In this chapter, I discussed the research setting of the study, the demographics of the participants, the data collection process, and data analysis. I also discussed the credibility, transferability, dependability, and confirmability of the study. Finally, I discussed the results of the study.

The five main areas examined to answer the research question and detailed in this chapter were artist identity, entrepreneurial management strengths and assets, entrepreneurial barriers and weaknesses, entrepreneurial management needs, and the transformational power of the arts, which makes arts-based entrepreneurship important to participants. In Chapter 5, I further discuss the interpretation of the findings, the limitations of the study, suggestions for future research, and the study’s potential for positive social change.

Chapter 5: Discussion, Conclusions, and Recommendations

Arts-based initiatives have the potential to revitalize communities, making arts-based businesses and artistic leaders valuable to cities that are in the process of revitalization projects. The general problem is that some artists may not be equipped with the entrepreneurial management knowledge needed to develop arts-based businesses or to apply their creative efforts to community or economic development projects. The purpose of this qualitative case study was to develop a greater understanding of the entrepreneurial management skills held by artists living in the Midwestern region of the United States, and their response to the demands of entrepreneurial management. Specifically, this study addressed the gap in literature that relates to how artists in Midwestern regions of the United States respond to the demands of entrepreneurial management.

In order to address the gap in literature related to how artists in the Midwest respond to entrepreneurial management, I used an aesthetic leadership lens to build a foundation for exploring the leadership and management skills that help artists become successful leaders in organizations and society. The idea behind aesthetic leadership theory is that leadership is a balance of art and science (Barnes, 2015). The aesthetic leadership lens helped me explore the leadership and entrepreneurial management skills that help artists become successful leaders in organizations and society. Providing insight on how artists respond to entrepreneurial management demands may be beneficial to artists in the Midwest by allowing educators, business advisors, community leaders, and city development advocates the opportunity to understand entrepreneurial management and business through the lens of the artist. Understanding the artists' perspective on

entrepreneurial management provides information that can help city leaders and developers build creative economies and creative cities throughout the US.

The key findings relate to five main themes that emerged during the analysis process. Because there is not one universal definition for what an artist is, the participants for this study were self-identified artists. The first set of key findings relate to the criteria that help Midwestern artists self-identify as such. The second set of key findings relate to the strengths and knowledge that Midwestern artists have of entrepreneurial management requirements. The third set of key findings relate to barriers that Midwestern artists face in terms of entrepreneurial management demands as well as their perceived weaknesses. The fourth set of key findings relate to the needs that Midwestern artists have for entrepreneurial management resources. Finally, the fifth set of key findings relate to participants' perception of the arts as a transformative tool, which was consistent with the literature reviewed for this study. Included in this chapter is the interpretation of the findings, the limitations of the study, recommendations for further research, and implications for positive social change.

Interpretation of Findings

Key Findings 1: Artist Identity

There is not one universally accepted definition of what an artist is. Some may identify as an artist because they generate revenue in an arts-related field; however, American artists are more likely than others around the world to work at more than one job, and some work in non-arts related jobs in order to support their artistic pursuits (Lena & Lindemann, 2014). Those self-identifying artists who do generate revenue through the arts may do so temporarily or in short-term appointments such as musicians

playing weekend gigs in a nightlife establishment, or actors performing in a play that only runs for a specific number of weeks.

Identifying artistic or creative college majors or degrees has become increasingly difficult, which has made it challenging to define what counts as artistic labor in today's rapidly changing work force (Lena & Lindemann, 2014). Some may define an artist as a creative individual; however, one can execute creativity in a variety of frameworks in various organizations, beyond employment in a traditional professional artist occupation (Lindemann, Tepper, & Talley, 2017). Because it is difficult to define an artist, for the purpose of this study, rather than selecting participants based on a single definition of an artist, participants self-identified as artists.

In addition to the definition of an artist varying amongst individuals, geographic location can shape a person's perceptions as well. Geographic location affects personality features such as attitudes, beliefs, and behaviors as well as one's response to varied situations (Obschonka et al., 2013). Because the focus of this study was on artists living and working in the Midwest, it was important to understand specifically the criteria that Midwestern artists use to self-identify as artists. The first set of key findings focus on the criteria that individuals living and working in a particular county located in the Midwest use to self-identify as artists.

In order to generate a greater understanding of how the participants self-identified as artists, I asked them what criteria they used to identify themselves as artists. The themes that emerged within this key finding include creation of art, arts-based education, financial compensation, teaching art, arts-based business ownership, hobby artist, aesthetic emotions, and art as a personality trait. The findings from this study that

demonstrated how artists self-identify as such, are consistent with information found in the literature review pertaining to creative identity. The key findings also contributed to filling the gap in literature regarding how individuals living and working in the Midwest self-identify as artists.

According to Lindemann, Tepper, and Talley (2017), creative identity varies between individuals and within individuals. All 20 participants noted creating some type of an art form as part of their artistic identity. Each participant noted one or more additional contributing factors to their artistic identity. Some individuals who have received an arts education possess a stronger sense of a creative identity than others who have also been educated in the arts (Lindemann et al., 2017). Nineteen of the participants had received workplace, informal, or formal training in the arts; however, only 16 participants recognized their arts training as playing a role in their artistic identity.

Although all of the participants had received payment for their arts-based work at one point in their careers, only 15 of the participants noted financial compensation as one of the criteria that helped them to self-identify as an artist. Intrinsically motivated people tend to immerse themselves in activities that they find enjoyable, as opposed to extrinsically motivated individuals who perform tasks in order to receive rewards such as financial compensation (Hannam & Narayan, 2015; Olafsen, Halvari, Forest, & Deci, 2015). Artists are often intrinsically motivated, meaning that they would rather create art and worry about the quality of the art that they are producing than worry about money (Roberts, 2013). Intrinsic motivation may be a contributing factor as to why only 75% of the participants noted financial compensation as criteria for their artist identity even

though 100% of the participants had received financial compensation for their creative work at one point in their artistic careers.

Professional identification is a combination of personal attitude and the values and attitudes shared amongst others of the professional group (Cope, Bezemer, Mavroveli, & Kneebone, 2017). Fourteen participants noted their experience teaching their art form as one of the criteria that helped them to identify as an artist. The 14 participants taught varied styles of art to students at different age and ability levels, as well as in different settings. Some of the participants taught art or music in elementary, middle, or high schools, some taught in higher education, while others taught in private studios or in their homes. Regardless of where they taught an art form or whom they taught it to, they identified as artists based on their ability to teach their creative skills to others, which relates to their professional identification as an artist.

Twelve of the participants identified as artists based on their experience with arts-based entrepreneurial endeavors. Entrepreneurship relates to the development of new business or to one who takes it upon themselves to produce and then execute a job or endeavor (Rahim, & Mohtar, 2015). Artists and entrepreneurs share many similarities such as they both feel comfortable taking risks and experimenting, and they tend to be creative and robust in developing ideas to succeed in today's economy (Goldbert-Miller & Fregetto, 2016). While artists and entrepreneurs share the desire to create, they also share intrinsic motivational factors or feelings of enjoyment through process (Hannam & Narayan, 2015). Nineteen of the participants had participated in an entrepreneurial endeavor at one point in their adult lives. Some of the entrepreneurial endeavors involved selling art or artistic services as a sole-proprietor or independent contractor, some assisted

spouses with entrepreneurial endeavors, some involved owning and operating a brick-and-mortar arts-based business such as a gallery or retail sales outlet, and some of the entrepreneurial endeavors did not directly involve the arts. Although only 60% of the participants noted an entrepreneurial endeavor as criteria that helped them identify as an artist, 95% of the self-identified artists had participated in an entrepreneurial endeavor. This supports the ideas outlined in the literature review for this study that there are similarities between artists and entrepreneurs.

Eight participants noted their art as a hobby that allowed them to participate in an enjoyable process, express themselves, or to volunteer in the community. Although all of these participants had received financial compensation for their work, they preferred to identify as an art hobbyist because it made the process more enjoyable for them. This aligns with the idea I identified in the literature review of artists being intrinsically motivated, as those who are intrinsically motivated tend to immerse themselves in enjoyable processes (Hannam & Narayan, 2015).

Art can produce an aesthetic experience, which can make one feel various emotions. Aesthetic emotions include an aesthetic appreciation for objects or events (Menninghaus et al., 2019). Aesthetic experiences can inspire feelings such as joy, anger, depression, warmth, or terror (Hansen, Ropp, & Sauer, 2007). Art forms such as storytelling, music, dance, and visual art can produce emotionally aesthetic experiences for artists, audience members, and observers (Bathurst & Cain, 2013; Edwards et al., 2013; Ehrich, & English, 2013; Sutherland, 2013). Seven of the participants recognized an aesthetically emotional or a therapeutic attachment to art or the artistic process, which helped them to self-identify as artists. This finding correlates with the ideas I outlined in

the literature review, which indicated that the arts inspire emotionally aesthetic experiences.

Art is a form of self-expression, and some individuals create an art form as a way to express their inner emotions or their personalities; therefore, some individuals identify as having an artistic personality (Rusu, 2016). Creative, expressive, emotional, and introspective are some of the characteristics of an artistic individual (Orkibi, 2016). Five of the participants self-identified as artists based on their artistic personality type. Individuals seek professional opportunities where they can use their skill sets as well as be expressive with their values and their attitudes or their personalities (Orkibi, 2016). All five of the participants that noted their artistic personalities as a quality that helped them self-identify as artists, also actively pursued artistic work on either a consistent or a temporary basis.

In conclusion, eight themes emerged as I determined how individuals living and working in a county in the Midwestern United States self-identify as artists. The themes include creation of art, arts-based education, financial compensation, teaching art, arts-based business ownership, hobby artist, aesthetic emotions, and art as a personality trait. The themes that emerged within this set of key findings related to artist identity are consistent with existing literature. These key findings extended existing literature, as they provided insight specifically on criteria that individuals living in the Midwestern United States use to self-identify as artists.

Key Findings 2: Midwestern Artists' Entrepreneurial Management Strengths and Assets

Entrepreneurship relates to the development of new business and to one who takes it upon themselves to produce and then execute an endeavor (Rahim, & Mohtar, 2015). This requires a balance of business skills, humanistic skills, drive, and creativity. Many artists want to make a living creating art; however, there are few full-time employment opportunities available for those who want to work as artists (Thom, 2016). Therefore, artists often need to create their own employment opportunities in order to work in their chosen field. Artists who would like to be self-employed need financial, strategic planning, and other management skills traditionally taught in business schools or other entrepreneurial training programs (Goldberg-Miller & Fregetto, 2016). While intrinsic motivation is a trait shared by artists and entrepreneurs, entrepreneurs find motivation in the challenge of developing a business, while artists find motivation in creating art and often develop business ventures out of necessity (Carey, 2015). Therefore, intrinsic motivation may be a driving force behind the business success of an entrepreneur, and it may be a contributing factor as to why many artists do not study business.

In order to gain insight on how Midwestern artists respond to the demands of entrepreneurial management, it was important to learn what artists know about entrepreneurial management. In order to understand the participants' entrepreneurial management strengths and assets, I asked the participants to describe the skills or knowledge that they possess that they felt would be advantageous in growing an existing business or in the creation of a new company. Ten themes emerged that represent the participants' perceived entrepreneurial management strengths and assets.

Seven participants noted their ability to recognize opportunities as an advantage in growing an arts-based business. Entrepreneurs find a need or a gap and conceptualize opportunities to create and implement business ventures that serve that need or fill the gap (Rahim, & Mohtar, 2015). According to Suddaby, Bruton, & Si (2015), entrepreneurs discover opportunities that exist based on the characteristics of each individual entrepreneur. Therefore, if the artists are able to recognize opportunities to develop arts-based business ventures, their abilities align with that of an entrepreneur. This is consistent with the information presented in the literature review that confirms an entrepreneur needs to be able to recognize opportunity to innovate and succeed in business. This information extends the knowledge that 35% of self-identified artists in a county in the Midwest feel confident about their ability to recognize opportunities for entrepreneurial development.

Seven participants felt comfortable with pricing and marketing their arts-based product or service and felt that this would help them in growing an existing business or in the creation of a new company. Four of the six participants talked about learning to say no to free exposure opportunities or artist exploitation. Pricing and marketing a physical work of art or a temporary art piece such as a musical performance, theatre experience, or another form of performance art can be challenging based on the tangible and intangible value of art. Tangible is that which can be physically touched or something that could have a recorded purchase value, while the aesthetic value of an art form is an example of an intangible currency (Bryan & Harris, 2015).

Defining and defending the intangible value of a product is a requirement in arts entrepreneurial endeavors that does not necessarily exist in all other business ventures

(Bryan & Harris, 2015). The arts and arts-based businesses have tangible and intangible values, and artists who feel comfortable pricing and marketing their art and their services possess a skill set that will help them succeed in business. This key finding is consistent with information in the literature review that entrepreneurs and artists need to understand how to market their product and their business in order to succeed. This information extends knowledge that 35% of self-identified artists in a county in the Midwestern United States feel confident in marketing their art and feel that this would help them achieve entrepreneurial success.

Goal setting was a skill that five participants found valuable in building a business. Setting goals provides motivation and purpose and can help in maintaining focus in an effort to achieve the desired result (Barker, 2018). Once an individual has set a goal, they can attain information and create a plan to achieve that goal (Barker, 2018). When an individual sets a goal to start a business, they often prepare by acquiring the skills necessary to develop a business plan. Although goal setting can be a performance enhancer, entrepreneurs often have high levels of self-efficacy, which can result in setting unattainable goals because they overestimate the number of entrepreneurial tasks that they can accomplish (Baron, Mueller, & Wolfe, 2016). If entrepreneurs practice self-control when setting goals, this can help in achieving their goals and lead to business success (Baron, Mueller, & Wolfe, 2016). A strong work ethic and the ability to effectively multi-task can also make goals attainable for entrepreneurs.

Three of the study's participants believed that they had a strong work ethic that would contribute to their success in an entrepreneurial endeavor. All three of these participants were also individuals who claimed to be skilled at setting goals. Five of the

participants felt that their ability to multi-task and their organizational skills were valuable assets to building an arts-based business. Two of the participants who claimed to have multi-tasking and organizational skills were individuals who felt that they had a strong work ethic and were good at setting goals.

Information in the literature review confirms that goal setting, the ability to multi-task, and a strong work ethic are all skills that can assist with successful entrepreneurial endeavors; therefore, artists noting these traits as tools that would help them succeed in business is consistent with the literature. This extends knowledge that 25% of Midwestern artists feel confident that their ability to set goals will lead to entrepreneurial success. Of the 20 participants interviewed, 25% felt confident in their ability to multi-task and stay organized, and 15% noted their strong work ethic as a skill that they believe would be helpful in entrepreneurial development. A combination of strong work ethic, goal setting, and multi-tasking skills was recognized by 10% of the participants as assets that would help them achieve entrepreneurial success.

Understanding the importance of collaborating with others was a quality that 20% of the participants noted that they possessed that would help them in building a business. When people collaborate, they come together and discuss problems, share ideas, and develop solutions that they may not have been able to develop or implement on their own (Kourti, 2017). Arts organizations have begun to adopt business approaches in order to align themselves with other organizations in an effort to enhance collaboration efforts (Baguley & Fullarton, 2013). These collaborative efforts benefit the artist, the arts organization, other businesses, and the larger community. The idea of collaboration as a helpful tool in building a business is consistent with the literature review. This key

finding extends the knowledge by understanding that 20% of artists living and working in a Midwestern county in the United States feel that they possess collaboration skills that will help them succeed in business.

Collaborating with others involves communication. Three of the participants noted their communication skills as an asset that would be helpful in developing an entrepreneurial endeavor. Arts entrepreneurship encompasses business, creativity, and communication (Bryan & Harris, 2015). Business schools recognize effective communication skills as an important quality to ensure business success, especially to those in higher management positions (Tseng, Yi, & Yeh, 2019). The idea of communication skills being an asset to business development and management is consistent with the literature review. This information extends knowledge that 15% of artists living and working in the Midwestern county feel confident about their communication skills as a useful tool in business development.

Arts entrepreneurship must encompass traditional business skills such as finance and management as well as creative and communication skills (Bryan & Harris, 2015). Of the participants, 15% felt that their understanding of the financial aspects of running a business was a skill that would help them in entrepreneurial endeavors. An additional 15% of participants felt that their management and leadership skills would be advantageous in growing an existing business or in the creation of a new venture. This extends existing knowledge by providing information on the percentage of Midwestern artists in a particular county who feel confident in their financial, business management, and leadership skills.

The ability to disconnect emotionally from their artwork was a skill that 15% of participants was helpful in building an arts-based business. Aesthetic emotions are emotions that always include an aesthetic appreciation for objects or events (Menninghaus et al., 2019). Artists can feel an aesthetically emotional connection to their work; therefore, they have a difficult time selling their work because they cannot disconnect emotionally from the piece and let it go. This key finding aligns with the idea of aesthetically connected emotions and extends knowledge in that 15% of artists living or working in a county in the Midwest feel confident in their ability to disconnect from their work, which allows them the freedom to sell their work.

In order to gain insight on how Midwestern artists respond to entrepreneurial management demands, it is important to understand what artists know about entrepreneurial management and the skills that they possess that will help them with entrepreneurial endeavors. This set of key findings extended knowledge in the area of understanding the entrepreneurial skills of artists living or working in a county in a Midwestern state, and how the participants feel these skills will help them in business.

In conclusion, 10 themes emerged that helped identify the entrepreneurial management strengths and assets of self-identified artists living or working in the Midwestern United States. The ability to recognize opportunities was noted by 35% of participants. The ability to market their own arts-based product or service was recognized by 35% of participants. Goal setting was a skill that 25% of participants possessed that they found valuable in building a business. The ability to multi-task and organizational skills were valuable assets noted by 25% of participants. Other themes that emerged include ability to disconnect emotionally from artwork, understanding the importance of

collaboration, communication skills, understanding the financial aspects of running a business, management and leadership skills, and a strong work ethic.

Key Findings 3: Midwestern Artists' Entrepreneurial Management Weaknesses and Barriers

In order to gain insight on how Midwestern artists respond to entrepreneurial management demands, it was important to learn what artists perceive as weaknesses and barriers in regard to entrepreneurial management. In order to understand the participants' entrepreneurial management weaknesses and barriers, I asked the participants to describe any barriers or challenges that would make it difficult or prevent them from pursuing an artistic entrepreneurial endeavor. Seven themes emerged within this set of key findings that represent the participants' perceived entrepreneurial management weaknesses and barriers.

Thirteen participants recognized financial barriers as a difficulty in pursuing artistic entrepreneurial endeavors. The subthemes that emerged concerning finances and business included financial security, business overhead costs, business startup costs, managing and sustaining business finances, uncertainty on how to make money as an artist, and the local economy. According to Roberts (2013), the reason why artists do not study business skills, such as accounting or finance, is that they simply do not want to. Many artists would rather focus on their art and hire someone else to take care of the financial aspects of a business (Roberts, 2013). Of the self-identified artist participants, 15% felt that their financial knowledge was an asset to their pursuit of an entrepreneurial endeavor, compared to the sixty-five percent of participants who viewed finances as a barrier. This key finding demonstrates that there is a need for financial training for

Midwestern artists in order to help them gain the financial confidence that they need to pursue artistic entrepreneurial endeavors.

Eight participants felt that the local educational systems do not emphasize the value of the arts to their students. The perceived lack of value makes it difficult for some to identify as artists, to consider pursuing a career in the arts, or to build respect for artists in the community. The need to increase student scores on standardized testing results in subjects such as math and reading has caused schools throughout the United States to enroll underachieving students in additional courses in these subjects, limiting time and resources for classes in the arts (Dunstan, 2016). Public schools throughout the United States can lose funding if they do not meet the standards set for mathematics and English with the Common Core State Standards initiatives, and there are no incentives to have rigorous arts programs within the public school systems in many states (Jung, 2018). Therefore, there have been continuous cuts to arts program funding in public schools (Jung, 2018). This has led to arts being perceived as nonessential and has affected arts education programs in public schools throughout the United States (Jung, 2018). The participants' perception of the perceived lack of value of the arts by educational systems aligns with literature on the subject of arts programs in schools throughout the United States. This key finding extends knowledge demonstrating that 40% of Midwestern artists in a particular county find it difficult to pursue creative entrepreneurial endeavors based on their own experiences with the perceived lack of value of the arts by local educational systems.

Local educational systems that treat art as a nonessential piece of the curriculum or portray the arts as less valuable than other subjects, influence the perceptions of

students. Ideas about aesthetically diverse communities and ways that artists contribute to culture are often absent in arts education programs (Bergin, 2017). The power that the arts have to engage members of a community, to enrich human experiences, and to provide various ways of understanding have been overlooked in society (Lim & Sanford, 2016). Educational systems are not solely to blame for undervalued perception of the arts, as researchers in the arts and humanities have a responsibility for building an argument that the arts create social value and matter to society (Benneworth, 2015). Of the 20 participants interviewed, 40% recognized the perception that members of the local community have of the arts was a barrier to their development of creative entrepreneurial endeavors. Within this construct, three subthemes emerged which include, local citizens' perception of the arts, local business professionals' perception of the arts, and the perception of the arts by local government officials. This key finding aligns with the literature on difficulties with public perception of the arts and contributes to extending knowledge in the area that this perception has an effect on artistic entrepreneurial development efforts in the Midwest.

While 40% of participants recognized the community's perception of the arts as a barrier, 25% of the participants identified the public's perception of the community in which the artists live or work as a barrier to their pursuit of artistic entrepreneurial endeavors. Small towns with a formal industrial history are facing changes that can affect the community's image. These changes based on deindustrialization include a shrinking number of young citizens, a growing aging population, a loss of services provided in the community, and outdated vacant buildings (Fertner, Groth, Herslund, & Carstensen, 2015). Urban decay is a problem that communities throughout the United States face. The

decay of a city's core takes place when people and businesses leave their original neighborhoods, which makes it necessary for communities to find creative solutions for growth and revitalization (Goldberg-Miller & Fregetto, 2016). The issues that the participants discussed that affect the public's negative perception of the community in which they live or work have characteristics commonly affected by urban decay.

This key finding extends knowledge in this area by demonstrating that urban decay can have an effect on future business development. According to literature on this subject, city planners throughout the United States are using the arts to promote positive social change and further development in communities effected by urban decay (Foster, Grodach, & Murdoch III, 2016). Although some artists may see the effects of urban decay as a barrier which makes it difficult to pursue an artistic entrepreneurial endeavor, these circumstances may also provide opportunity for arts-based development if the artist is equipped with the proper tools for creating a sustainable business.

Communities need artists with entrepreneurial skills to develop a creative economy, and artists need communities that support their endeavors. It has become apparent that there is a need to educate artists with entrepreneurial knowledge (Luckman, 2018). Artists need financial, strategic planning, and other management skills traditionally taught in business schools or other entrepreneurial training programs in order to develop a sustainable entrepreneurial endeavor (Goldberg-Miller & Fregetto, 2016). Lack of knowledge on how to acquire information and resources for developing a business or an arts-based endeavor was recognized by 30% of participants as a barrier to entrepreneurial efforts. This key finding extends knowledge that Midwestern artists in a particular county recognize a need for entrepreneurial resources within their community.

The lack of knowledge on how to access business development resources may prevent artists from pursuing entrepreneurial endeavors. According to Thom (2016), there are few full-time employment opportunities available for those who want to work as artists; therefore, not all artists achieve or maintain employment in the arts. Many artists find employment in short-term artistic projects or devote a significant amount of time to an occupation in a non-arts related field in an effort to support their artistic endeavors (Lena & Lindemann, 2014). Time restrictions were noted by 25% of participants as a barrier to developing arts-based businesses. These participants noted that they are working full time jobs outside of the creative industries to support themselves and their families, and attending to other commitments involved with daily life, which has made it difficult to pursue entrepreneurial endeavors. This information coincides with existing literature that full-time employment in the arts sector is scarce, and further supports the key finding discussed earlier in this section, that finances are a barrier to artists in pursuing entrepreneurial endeavors.

Two participants noted gender issues, more specifically the fact that it is difficult as a woman to own and operate a business, as a barrier to developing an arts-based entrepreneurial endeavor. Entrepreneurship is an endeavor commonly stereotyped as a masculine endeavor requiring assertiveness, independence, confidence, and risk-taking behaviors (Hmieleski, & Sheppard, 2018). Based on entrepreneurial self-image, women may not perceive themselves as founders or have the confidence to pursue a business venture (Brush, Ali, Kelley, & Greene, 2017). An individual's perception of their own skills and abilities influences their actions, and research has shown that entrepreneurial training and experiences can give men and women the confidence they need to pursue

entrepreneurial endeavors (Brush, Ali, Kelley, & Greene, 2017). When educational levels are equal between men and women, there is a minimal inequality between genders in entrepreneurship (Brush, Ali, Kelley, & Greene, 2017). This key finding aligns with the literature, that some find gender as an obstacle in the pursuit of entrepreneurship. This further supports the key finding that there is a need for business and educational resources for entrepreneurial candidates to help them gain the confidence and experience they need to develop sustainable organizations.

In conclusion, seven themes emerged within this set of key findings that represent Midwestern artists' perceived entrepreneurial management weaknesses and barriers. These include financial barriers, local education system, the community's perception of the arts, acquiring information and resources, the public's perception of the community where the artist's live or work, time restrictions, and gender issues. The next section identifies the artists' needs for entrepreneurial management resources that may help in filling the gap for these identified barriers.

Key Findings 4: Midwestern Artists' Needs for Entrepreneurial Management Resources

The previous section demonstrated key findings and themes that artists living or working in a county in a Midwestern state identified as weaknesses and barriers related to entrepreneurial management that made it difficult or prevented them from pursuing artistic entrepreneurial endeavors. This section examines the needs of Midwestern artists in an effort to develop an understanding of the entrepreneurial management resources that would assist artists in developing arts-based businesses or organizations. In order to

obtain this information, I asked the participants to describe the resources and tools that would be helpful to them in pursuing an artistic entrepreneurial endeavor.

Business and entrepreneurial classes designed specifically for artists were recognized as a need by 55% of participants. This finding supports information presented earlier that demonstrates that some artists living or working in the Midwest identified lack of knowledge on how to access entrepreneurial information resources as a barrier to business development. Developing business educational resources for artists may help in filling additional gaps that artists identified as barriers to their pursuit of entrepreneurship such as financial barriers, educational barriers, time restrictions, and gender issues. In addition, by providing access to business development information and resources to artists, Midwestern communities may be able to reverse the negative effects of urban decay and work toward building creative communities through the arts and creative placemaking initiatives.

Financial resources were recognized by 40% of participants as a need to fill the gap in arts-based development. The participants were not looking for financial handouts, but rather information on how to access grants for arts based endeavors, educational tools, classes, or seminars that would assist artists with grant writing skills, or financial institutions that were knowledgeable on arts-based development initiatives and willing to consider alternative lending options. This finding supports the information presented in the entrepreneurial management weaknesses and barriers section of this paper that 65% of artists who participated in this study view finance as a barrier to entrepreneurial development. This finding also supports the idea presented above that artists recognize a

need for business educational resources and extends knowledge that grant-writing classes and information on how to generate revenue for start-ups are of significant importance.

A need for networking opportunities with business professionals and other artists were recognized by 50% of participants as a need to help them develop and grow arts-based endeavors. For entrepreneurs, networking is a way to discover opportunities, to mobilize resources, and to form business partnerships with people from other organizations (Engel, Kaandorp, & Elfring, 2017). Entrepreneurial networking not only leads to entrepreneurial action, but also considered as entrepreneurial action (Engel, Kaandorp, & Elfring, 2017). This finding extends current knowledge by demonstrating that half of artists in a particular Midwestern county are interested in taking entrepreneurial action and recognize a need for networking opportunities to develop and grow arts-based endeavors.

A need for a department or a person focused on arts-based development or an arts resource position within the city government was noted by 40% of participants. Using the arts as a tool for community and economic development has become a common theme with city developers and leaders throughout the United States (Murdoch, Grodach, & Foster, 2016). City planners work with artists and arts-based organizations to incorporate the arts into communities in an effort to promote positive social change and further development (Foster, Grodach, & Murdoch III, 2016). Developing relationships between arts organizations and the city government fosters citywide civic engagement and makes art and culture more accessible to citizens (French, 2017). Creative placemaking has the potential beautify existing neighborhoods, bring diverse groups together, enhance the social character of a community, increase housing values, and decrease poverty levels

(Nicodemus, 2013). This finding confirms that Midwestern artists recognize a need to collaborate with city government officials to develop arts-based initiatives that are sustainable and have the potential to improve the community through creative placemaking as discussed in the literature review.

Marketing resources for artists were recognized as a need by 35% of participants. One challenge unique to arts-based businesses that artists face with marketing their product or service is communicating the intangible value of the arts. Tangible vs. intangible in an arts venture creates a unique business or product based on dual value, similar to that of a social entrepreneur (Bryan & Harris, 2015). Similar to products or services sold by other businesses, the consumer co-creates the value of the arts service or product (Elias, Chiles, Duncan, & Vultee, 2018). Therefore, it is important that arts entrepreneurs understand how to market their art and the aesthetic value of their product effectively. Having the skills, access to the proper tools, and the most effective avenue to market and promote their product can be crucial to an artist's success as an entrepreneur. This finding coincides with the literature on marketing the arts and extends knowledge that Midwestern artists understand the need for marketing resources. It further supports the idea that access to business educational resources and tools are a need for Midwestern artists, as marketing is a technique taught in business schools and utilized by entrepreneurs in all forms of business, not exclusively the arts.

Art classes within the community were recognized as a need by 35% of participants. Classes would help artists feel confident in their artistic capabilities and therefore lead to arts-based entrepreneurial endeavors. The participants discussed their desire to expand their own knowledge on their current art form in an effort to build their

skills and confidence. Another subtheme that emerged was that art classes would give the artists the reassurance that they need to pursue other endeavors. Art classes within the community may also lead to teaching opportunities for some of the artists, which would build their audience and their credibility as an artist.

The need that artists have for art classes in the community serves multiple purposes. From the perception of the participants, classes would help artists expand their knowledge on various art forms, they would give artists the confidence to pursue other artistic endeavors, they would provide teaching opportunities for local artists, and they would play a role in building a stronger arts-scene in the community. In addition to recognizing a need for art classes, 30% of participants recognized a need for a collaborative maker space and presentation venue as a way to support arts entrepreneurship in the community. A maker space and presentation venue could serve as a location to house the arts classes that the participants recognize a need for, create a gathering space for artists and community members, and serve as an outlet for people to buy and sell art. Art classes, maker spaces, and performance venues have the potential to provide the groundwork to build an arts scene in a community.

While traditional businesses typically locate in areas based on ease of transportation and access to markets, arts organizations tend to locate in areas that provide a social environment or a scene where the organization can flourish (Murdoch, Grodach, & Foster, 2016). These key findings, which demonstrate Midwestern artists' identified needs for arts classes, maker spaces and presentation venues in the community, coincide with existing literature that demonstrates that these things can lead to developing an arts scene. This extends current knowledge in confirming that Midwestern artists

recognize a need for creative scene development within their communities and believe that this has the potential to lead to opportunities for developing sustainable arts-based businesses.

In conclusion, seven themes emerged within the key findings that represent resources and tools that would help self-identified artists in a particular county in the Midwest pursue artistic entrepreneurial endeavors. The themes include business classes designed for artists, networking opportunities, an arts person or resource department within city government, financial resources, marketing resources, art classes, and a collaborative maker space and performance venue. These findings coincide with existing literature that demonstrates that the tools and resources recognized by the participants have been beneficial in helping entrepreneurs and artists succeed and develop business ventures throughout the United States. These findings extend knowledge by demonstrating specifically what Midwestern artists in a particular county perceive, as the greatest needs in this geographic location to assist with developing and growing arts-based entrepreneurial endeavors.

Key Findings 5: Midwestern Artists' Perception of the Arts as a Transformational Tool

In an effort to gather additional insight on the participants' response to entrepreneurial management, I asked the participants if there was any additional information that they would like to add that they believed would help in developing a greater understanding of their response to the demands of entrepreneurial management. One additional key finding emerged that did not fit into the other sets of the four key findings discussed above. The transformative quality of the arts was recognized by 35%

of the participants. They noted the transformative quality of the arts as a key reason as to why they were interested in pursuing arts-based entrepreneurial endeavors.

The conceptual framework for this study was based on aesthetic leadership, which is often associated with transformational leadership. Transformational leadership encompasses the idea that people must feel loved, they must feel that they are able to grow, they must feel that they are able to contribute, and they must find meaning in their actions in order to be healthy, happy, and functioning human beings (Stevens, 2011). Aesthetic leadership theory encompasses the idea that leadership is a balance of the arts and science, and that in an effort to achieve effective leadership, feelings as well as the conceptual mind must be used (Barnes, 2015). Like transformational leadership, aesthetic leadership promotes moral purpose, and encourages people to work together for the greater good (Mannix, Wilkes, & Daly, 2015b). The arts can be used for transforming organizations, communities, and can help individuals develop a deeper understanding of a place, event, or situation.

Leadership development programs are using the arts as a transformational learning tool by helping people understand leadership as a relational aesthetic experience rather than an influence that is passed down from one person to another (Ropo et al., 2013). Colleges and universities throughout the United States and across the globe are using the arts for cross-disciplinary learning experiences and transformational teaching tools (Adler, 2015; Archibald & Clark, 2014; Bozic & Olsson, 2013; Katz-Buonincontro, 2014; Liotas, 2014; Nesteruk, 2015; Sutherland, 2013; White & Nitkin, 2014; Zeitner et al., 2015). Cities are using the arts as a tool for community and economic development and revitalization programs throughout the United States and worldwide (Foster et al.,

2016; Goldberg-Miller & Fregetto, 2016; Murdoch et al., 2016; Nicodemus, 2013; Seaman, 2015; Vanolo, 2015). The key finding that 35% Midwestern artists in a particular county recognize the arts as transformative aligns with the literature presented in the literature review. This key finding extends knowledge that some Midwestern artists recognize the transformative power of the arts and find inspiration in this quality to want to develop arts-based organizations and entrepreneurial business endeavors.

Limitations

There were three main limitations of this study. The first limitation was that the participants needed to self-identify as artists. As discussed throughout this paper, there is not one universally accepted definition of what an artist is. Being an artist extends beyond receiving financial compensation for performing artistic labor, and there are artists who receive financial compensation for their artistic endeavors who do not self-identify as artists (Lena & Lindemann, 2014). Because participants needed to self-identify as artists, and because individuals conceptualize the role of an artist differently, this presented a challenge in collecting data from a population that adequately represents all artists living or working in a particular county. In an effort to minimize this limitation, the definition of an artist for the purpose of this study was provided to all potential participants at the time of recruitment and prior to their participation in the study. I provided details in Chapters 4 and 5 that explained the criteria that the participants used to self-identify as artists.

Another limitation of this study was the potential for cultural bias. Individuals have preconceived opinions about certain topics or areas of interest (Wolcott, 2009). Because I self-identify as an artist and have lived and worked in the Midwestern United

States as an artist, I may have a shared set of values, beliefs, principals and attitudes with some of the study participants who also self-identify as artists and who are either living or working in the Midwestern United States (Carrasco, Francoeur, Labelle, Laffarga, & Ruiz-Barbadillo, 2015). I recognized and took into account any goals that may have driven or influenced my research, and I maintained awareness of my experiential knowledge throughout the course of the study to help eliminate any bias (Maxwell, 2013). In an effort to maintain transparency, prior to conducting interviews, I disclosed to each participant my role as the researcher and the fact that I self-identify as an artist living and working in the Midwestern United States.

The third limitation of this study relates to transferability. Transferability relates to the ability of a study's findings to transfer to other groups or settings (Cope, 2014a). The focus of this study was on artist responses to the demands of entrepreneurial management in a specific Midwestern county. Because geographic location plays a role in one's beliefs, attitudes, and behaviors (Obschonka et al., 2013), the results of this study may not be transferable to other regions of the United States.

Recommendations

The purpose of this study was to understand how artists living and working in the Midwestern region of the United States respond to the demands of entrepreneurial management. This study focused on 20 participants living or working in one particular county in the Midwestern United States. One of the limitations of this study is transferability because geography influences the attitudes, beliefs, and behaviors of individuals (Obschonka et al., 2013). Therefore, artists in varied geographic locations may respond differently to the demands of entrepreneurial management so it is unknown

if the results of this study are transferable to other regions of the United States. One area for future research to consider is to conduct similar studies in various counties throughout the Midwestern United States to determine if self-identified artists throughout the Midwest respond similarly or differently to the demands of entrepreneurial management. Another recommendation for future research is to conduct similar studies in U.S. counties outside of the Midwest to compare the responses of artists in different areas of the country.

Another limitation of this study is that there is not one universally accepted definition of what an artist is. Performing artistic labor does not necessarily define an artist, as American artists are likely to work at more than one job or work in a non-arts related field in order to support their artistic endeavors (Lena & Lindemann, 2014). Therefore, the participants for the study needed to self-identify as artists. As discussed in Chapters 4 and 5, there were eight main criteria that emerged that helped the participants self-identify as artists which included being a maker, having an arts-based education, financial compensation, teaching art, arts-based entrepreneurship, art hobbyist, aesthetic emotions, and artist as a personality trait. Another recommendation for future research is to conduct studies in other counties in the Midwest to build a stronger foundation for how Midwesterners identify as artists. Researchers should conduct studies in other regions of the United States to develop a greater understanding of the criteria that U.S. citizens throughout the country use to self-identify as artists. This could assist in the development of a universal definition of an artist.

In order to develop a greater understanding of how self-identified artists living in the Midwest responded to the demands of entrepreneurial management, the criteria for

participants was that they must be 18 years of age or older, live or work in a particular county, and self-identify as artists. As discussed in the participant demographics section in Chapter 4, 40% of the participants had formal business or entrepreneurial training, while the other 60% of participants had informal, workplace, or no business or entrepreneurial training. Another recommendation for future research is to conduct a similar study to understand artists' responses to the demands of entrepreneurial management with participants who self-identify as artists and who have received formal entrepreneurial and business training. Researchers could conduct and compare results of an additional study of artists' responses to entrepreneurial management demands with participants who self-identify as artists who do not have any formal entrepreneurial or business training to determine if formal training in these areas influences artist responses.

Implications

Implications for Positive Social Change

The results of this study generated a greater understanding of how self-identified artists living or working in a Midwestern county respond to the demands of entrepreneurial management. This information has the potential to influence positive social change at the individual, organizational, and societal levels. The potential for this study to affect positive social change are intertwined at all three levels, with each one affecting the other. By generating a greater understanding of Midwestern artists' responses to the demands of entrepreneurial management, the results of this study have the potential to help in the development of educational programs and community resources for artists to support creative entrepreneurial endeavors. Understanding the needs and the barriers that Midwestern artists encounter when considering entrepreneurial

development can help educational institutions and community development programs in the creation of entrepreneurial curricula and business resources designed specifically for artists. Entrepreneurship is an interdisciplinary endeavor and providing artists with entrepreneurship knowledge and resources enables them to become self-employed business leaders in their chosen discipline (Roberts, 2013). This benefits the artist by providing them with both professional and personal value, and it has the potential to benefit society.

The social and creative intervention that coincides with entrepreneurship has the power to transform society (Hjorth, 2013). Entrepreneurs are those who create change and economic development (Rahim, & Mohtar, 2015). They are individuals who seek change opportunities, exploit those opportunities, and move the economy forward (Rahim, & Mohtar, 2015). When empowered with entrepreneurial knowledge, artists, who are often associated with the humanities, have the ability to bring forth a creative approach to business, economic and community development. By generating a greater understanding of the resources needed by artists to pursue entrepreneurial endeavors, this study has the potential to positively impact the lives of artists interested in organizational development, provide educational facilities and business development programs with insight on the needs of artists, and assist in the transformation of communities seeking creative development opportunities.

The results of this study have the potential to make a positive impact on society through social entrepreneurship endeavors. Social entrepreneurial endeavors are those that fuse entrepreneurship with economic development and social change concepts (Ruebottom, 2013). Artists and social entrepreneurs have some values and concepts that

align (Bryan & Harris, 2015) making artists with entrepreneurial skills potential candidates for social entrepreneurial endeavors. Social entrepreneurship endeavors enhance local employment status, the strength of the community, and social economics (Eversole, Barraket, & Luke, 2014). Understanding the entrepreneurial needs of Midwestern artists, and developing educational and business resources to fit these needs has the potential to influence social entrepreneurship in Midwest communities that may bring forth positive social change.

The results of this study also have the potential to make a positive social impact on organizations seeing creative leaders and managers. Artists who have access to educational tools and resources that expand their knowledge of entrepreneurial management may choose to embark on a new endeavor or may choose to apply their creative thinking and entrepreneurial management skills to existing organizations. When artistic perspectives combine with management and leadership roles, it provides hope and promise that the organization and the work done within the organization will become more creative, interesting, and meaningful (Meisiek, & Barry, 2014). Art has the ability to widen the management practitioner's perspective of self from one with only economic interest and purpose to one with a humanistic vision as well (Meisiek & Barry, 2014). When management practitioners have the ability to see their organizations through a multifaceted lens, the possibilities for positive organizational and social change opportunities increase.

Implications for Practice

This research fills a gap by generating a greater understanding of how Midwestern artists' respond to entrepreneurial management demands. This includes developing

insight on the criteria that individuals living in the Midwestern region of the United States use to self-identify as artists. The results of the study that focused on artist identity coincide with the literature review in that financial compensation or getting paid for artistic labor is not exclusively how individuals identify as artists (Lena & Lindemann, 2014). This study filled a gap in the literature by demonstrating that individuals living and working in a particular county in the Midwest who self-identify as artists do so based on aesthetic emotions, personality traits, helping others, and personal enjoyment as well as financial compensation.

The intrinsic motivators that influence artists can help educators and business development coordinators understand the unique circumstances that surround providing artists with entrepreneurial knowledge and resources. Traditional entrepreneurial training and avenues for business management resources used to deliver information to individuals driven solely by business development endeavors may not be the most effective delivery options for artists. One recommendation for practice is to use the information provided in this study to understand how individuals identify as artists, the motivational factors behind their creation of art, and apply this information to create educational and resource programs suitable for artists. Providing effective delivery methods for entrepreneurial training and resources has the potential to make the greatest impact on individual artists, organizational development, and society.

In addition to understanding the criteria that helps Midwestern artists identify as such, this study provided insight on the entrepreneurial strengths and weaknesses of artists as well as insight on the resources and tools they need to pursue or improve entrepreneurial endeavors. Another recommendation for practice is for educators, city

planners, small business incubators, and business improvement districts to use the information demonstrating what artists need to become successful entrepreneurs and organizational managers to develop programs to help artists, which in turn, has the potential to improve organizations and society.

Finally, this study provided insight on the idea that Midwestern artists perceive the arts as transformative. This information aligns with literature that states that the arts are transformative to individuals, organizations, and society (Adler, 2015; Archibald & Clark, 2014; Bozic & Olsson, 2013; Foster et al., 2016; Goldberg-Miller & Fregetto, Katz-Buonincontro, 2014; Liotas, 2014; Murdoch et al., 2016; Nesteruk, 2015; Nicodemus, 2013; Seaman, 2015; Sutherland, 2013; White & Nitkin, 2014; Vanolo, 2015, Zeitner et al., 2015). Acknowledging that artists in the Midwest believe in the transformative power of the arts, provides further validation to the idea that if given the proper tools and resources, Midwestern artists have the potential to positively influence social change in society. A final recommendation for practice is for local city governments, educational institutions, and community and economic development programs to work with artists to promote positive social change initiatives within the community and to educate members of society on the positive transformational power of the arts.

Conclusions

The purpose of this qualitative multiple case study was to understand how artists living and working in the Midwestern region of the United States respond to the demands of entrepreneurial management. The conceptual framework for this study was based on aesthetic leadership theory which focuses on the idea of leadership as a balance of art and

science, and that in an effort to achieve effective leadership, feelings as well as the conceptual mind must be used (Barnes, 2015). Data was collected through semi-structured interviews with open-ended questions, with 20 individuals age 18 or over who self-identify as artists and who live or work in a particular county in the Midwestern United States. The main key findings were the criteria that Midwestern artists living or working in this county use to self-identify as artists, their entrepreneurial management strengths and assets, their entrepreneurial weaknesses and barriers, their needs pertaining to entrepreneurial management resources, and that Midwestern artists' living or working in this particular county recognize the transformational value of the arts.

The results of this study generated a greater understanding of Midwestern artists' responses to entrepreneurial management demands, which has the potential to influence positive social change at the individual, organizational, and societal levels. The results of this study have the potential to help in the development of educational programs and community resources for artists to support creative entrepreneurial endeavors. Providing educational facilities and business development programs with insight on the needs of artists has the potential to have a positive effect on the lives of artists interested in organizational development.

Providing support and educational systems helps the individual artist by contributing to their personal and professional value. This has the potential to positively influence the lives of artists interested in organizational development, and in turn assist in the transformation of communities seeking creative social and economic development opportunities. Local city governments, educational institutions, and community and economic development programs can use this information to work alongside artists to

promote positive social change initiatives within the community through the transformational power of the arts.

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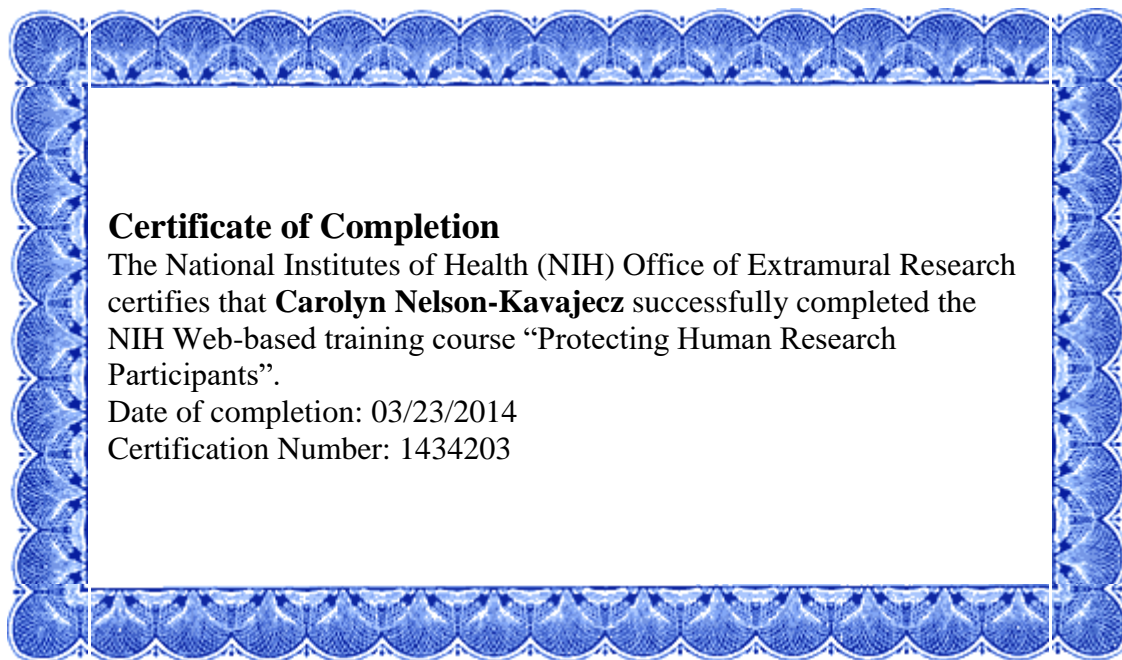
Appendix A: Demographic Questionnaire

- Do you self-identify as an artist?
- Do you live or work in [REDACTED]?
- Are you age 18 or over?
- Do you have any formal training or lived experience in the following areas, and if yes, please explain.
 - The Arts (fine and applied arts, communicating arts, music, theatre, other)
 - Business/Management (accounting, sales and marketing, business planning)
 - Entrepreneurship (pursue and seize opportunities in the market, strategic orientation, product innovation)
- Do you currently own an arts-based business or have you ever pursued an entrepreneurial endeavor that involved your artistic practice? If yes, please explain.

Appendix B: Interview Questions

- What criteria in your personal or professional life encourages you to self-identify as an artist?
- What skills or knowledge do you possess that you feel would be advantageous in growing an existing business or in the creation of a new company?
- Are there any barriers or challenges that would make it difficult or prevent you from pursuing an artistic entrepreneurial endeavor?
- What types of resources and tools would be helpful to you in pursuing an artistic entrepreneurial endeavor?
- Is there anything that you would like to add that you believe may help in developing a greater understanding of your response to entrepreneurial management requirements?

Appendix C: National Institutes of Health Certificate of Completion



Appendix D: Participant Recruitment Flyer

Research Study Seeking Participants

Artists' Response to Entrepreneurial Management Requirements
in a County in a Midwestern State

- Do you self-identify as an artist?
- Do you currently live or work in [REDACTED]
- Are you 18 years of age or older?

If you answered yes to all of these questions,
please consider participating in this research
study.

If you answered yes to the above questions, I may want to interview you for 60 minutes or less for my dissertation study.

The purpose of this study is to understand how individuals 18 years of age and older, who self-identify as artists and are living or working in a specific county located in the Midwestern United States respond to entrepreneurial management requirements.

Entrepreneurial management requirements are a set of management skills that allow individuals to pursue new business ventures or manage growing organizations, businesses, or communities.

Participation in this research study is voluntary and your responses are confidential. Participants will receive no compensation for their participation.

If you think that you are eligible, and you want to participate, please contact:

Carolyn Nelson-Kavajecz

Email: Carolyn.Nelson-Kavajecz@Waldenu.edu

Phone: [REDACTED]

This study has been approved by the Institutional Review Board (IRB) of Walden University .

