Identity Work In the Context of Co-located Creative Entrepreneurs:
How Place Influences Professional Identity

Pawan V. Bhansing, Yosha Wijngaarden, Erik Hitters

Introduction

In the creative industries, many entrepreneurs choose to locate in creative business centres (CBCs) (also known as incubators) to address housing and networking needs (Ebbers 2014). It has been suggested that these locations offer resources that are less explicit, such as identity, image, reputation, learning, motivation, inspiration and community support (Bhansing et al. 2018; Schieb-Bienfait et al. 2018; Theodorakopoulos et al. 2014; Wijngaarden et al. 2019). Entrepreneurs who are in the early stages of developing their business are especially favourable to co-location, since the resources it offers involve few costs. CBCs permit entrepreneurs to focus on the development of their business and entrepreneurial capabilities, which goes hand in hand with a change in how the entrepreneurs view themselves (Nielsen and Lassen 2012).

Entrepreneurs' self-concept, such as their identity, is an important aspect of their business. While the literature on entrepreneurial identity is still in its early stages, some studies (such as Fauchart and Gruber 2011; Haynie and Shepherd 2009; Hoang and Gimeno 2010; Murnieks and Mosakowski 2007; Murnieks et al. 2014; Navis and Glynn 2011) find that entrepreneurial identity is connected to entrepreneurial activities and processes. The larger field of identity literature shows that identity is multiple (Johnson et al. 2006) and that identity in relation to a person's work is referred to as his/her professional identity. This is described as "an individual's self-definition as a member of a profession and is associated

with the enactment of a professional role" (Chreim et al. 2007, 1515). Moreover, scholars investigating organizational identity find that it is an expression of founders' values (e.g., Hannan et al. 2006) and is related, for example, to organizational goals (Clarysse and Van Boxstael 2016), organizational change (Martins 2005; Nag et al. 2007), stakeholder relations (Brickson 2005), strategic decision-making, and issue interpretation (Glynn 2000; Maitlis and Lawrence 2003). One could argue that the professional identity of an entrepreneur relates to motives and values, which in turn influence new product development, new venture creation and the exploitation of market opportunities. Entrepreneurs in the cultural and creative industries differ from those in other industries (Colbert 2003). They balance running a business with producing quality, aesthetics and newness. Such multiple goals are key and require internationalization with respect to strategic orientation (Bhansing et al. 2012, 2016, 2017; Fitzgibbon 2001; Mencarelli and Pulh 2006). Understanding the dynamics of identity makes it possible to gain insights into the relation between "who the entrepreneur is" and entrepreneurial activities and outcomes (Leitch and Harrison 2016) and to answer questions about how cultural and creative entrepreneurs manage their innovation capabilities.

Identity work is an individual's attempt to shape his/her identity (Sveningsson and Alvesson 2003). We focus on the formation of professional identity among creative entrepreneurs. How entrepreneurs construct and develop their identity is still unclear, and it is especially complex in the

Pawan V. Bhansing is an independent researcher and consultant. Previously, he was an assistant professor of Cultural Organization, Marketing and Management in the department of Arts and Culture Studies, Erasmus School of History, Culture and Communication. His main research interest is the cultural and creative industries and how their entrepreneurs and managers balance creative and economic goals and evaluate performance, with a focus on product innovation and its relation to motivation, passion, inspiration and identity.

Yosha Wijngaarden is a postdoctoral researcher at the Erasmus School of History, Culture and Communication. She earned her PhD at the same university, with a dissertation on co-locating and innovation in the creative industries. Currently she is involved in a research project on the income position of creative workers and innovative ways of increasing their earning capacities.

creative industries. In some cases, entrepreneurs in these industries seek to contribute to the cultural welfare of society and are satisfied with earning a minimal income, which becomes an aspect of their identity (Albinsson 2018). Studies in identity work (Kyratsis et al. 2017) have explored a variety of subjects, including how professionals construct their identity (Pratt et al. 2006), how changes in professional identity are legitimized over time (Goodrick and Reay 2010, 2011), and how individuals balance their social and professional identities (Kreiner et al. 2006). Because of the tensions between artistic/creative values and economic values, creative entrepreneurs have strong identity needs (Inversini et al. 2014; Recaman and Colbert 2016); therefore, identity work in the creative industries is particularly salient (Round and Styhre 2017; Styhre and Gluch 2009). We argue that place/location is an important factor in the identity work of creative entrepreneurs.

A few studies have investigated the relation between place and identity in an organizational environment and have found that place is related to distinctiveness (Elsbach 2003) and belonging (Rooney et al. 2010), with some scholars indicating that place is related to creativity and entrepreneurship (Audretsch and Belitski 2013; Drake 2003; Pratt and Jeffcut 2009; Scott 2006). However, the implications of place for identity are underestimated and understudied in the organizational identity literature (Rooney et al. 2010). The present study investigates the role of place in the development of the professional identity of entrepreneurs and focuses on co-location in the creative industries. We propose that the location offers useful identity motives (Easterbrook and Vignoles 2012) that assist identity work and that other individuals belonging to the location serve as role models in the identity work process. We explore how these exemplary residents and the identity motives connected to the CBC facilitate a change in the identity of creative entrepreneurs in the CBC. Understanding the identity formation of creative entrepreneurs and the entrepreneurial goals that are connected to it may generate information that is useful for business incubator programs, CBC managers, and governments in crafting the sustainable entrepreneurial career. Moreover, this study provides insights into how creative entrepreneurs can employ CBCs in their identity management and how the creative entrepreneur is driven by different types of self-development.

This study contributes to the literature in different ways. First, it provides empirical evidence that the context of entrepreneurs' activities matters and that this is a key resource that is fundamental to their development. Researchers are now paying more attention to context concerning organizations and recognizing its importance (Woolley 2014). However, little is known about the influence of context on entrepreneurship. Second, the study contributes to the literature on entrepreneurial identity. This literature is still in its early stages and the particularities of the identity work of creative entrepreneurs are still under-investigated. It is known that entrepreneurs have particular traits (Baum and Locke 2004) and that entrepreneurial narratives are important (Lounsbury and Glynn 2001), but how creative entrepreneurs see themselves and how they construct a professional identity by using their entrepreneurial environment remain unclear.

Erik Hitters is an associate professor at Erasmus University Rotterdam. He is managing director of ERMeCC, the Erasmus Research Centre for Media, Communication and Culture. His research interests lie in the broad field of transformations in the media and creative industries, with a focus on changing logics of institutional and field dynamics; local, regional and national policies; and media clustering and creative cities.

ABSTRACT

The context of co-located creative entrepreneurs offers resources, in particular identity motives and important residents, that can be used in entrepreneurial identity work. Survey data were collected from entrepreneurs in 10 creative business centres. The results show that the professional identity of creative entrepreneurs has three components: organizational, innovative and artistic. These components follow different formational processes. Positive influences were found between the importance that one places on having others at the location who have shown themselves to be successful and the belonging, personal efficacy, and self-esteem that come from being part of the co-location. In addition, in general those entrepreneurs who have joined the creative business centre more recently experience a stronger change in identity. The findings provide insights into the way in which creative entrepreneurs use their context to manage their identity.

KEYWORDS

Creative industries, co-location, entrepreneurial identity, identity work

Theory

The Context of the Self

Entrepreneurial activities are performed in a particular context and are part of a social and economic environment (Granovetter 1985). New ventures are imprinted with the conditions in which they are founded (Boeker 1988; Saxenian 1996; Stinchcombe 1965), and the way in which these conditions develop influences their performance and their survival (Aldrich and Fiol 1994; Gnyawali and Fogel 1994; Romanelli 1989). Researchers find that co-located entrepreneurs seek collaboration, network formation, cross-fertilization and advice from each other (Bøllingtoft and Ulhøi 2005; Ebbers 2014; Woolley 2014). Moreover, place and location inform "who we are" and expectations of appropriate behaviour (Cheng et al. 2003). The meaning of place is socially constructed and continuously reconstructed by, for example, social, political and economic processes. The meanings are diverse and include instrumental or utilitarian functions as well as immaterial values such as belonging and attachment. "Places have a way of claiming people" (Kemmis 1992, 119). Places are benchmarks of experiences, memories and values (Anderson and Gale 1992), and individuals categorize places according to how they satisfy their personal preferences (Cuba and Hummon 1993). Furthermore, place is a fundamental component of identity (Lalli 1992; Proshansky et al. 1983; Wester-Herber 2004). Therefore, one may assume that place and location are key aspects of entrepreneurs' context and self-concept.

The social psychology and sociology literatures include many studies about the self. Tajfel and Turner (1986) develop social identity theory, which sees concepts of the self not only as an aspect of the individual but also as an extension of the self beyond the individual. Social identity entails "a shift towards the perception of self as an interchangeable exemplar of some social category and away from the perception of self as a unique person" (Turner et al. 1987, 50). From the perspective of sociology, McCall and Simmons (1966) argue that motivations are key in engaging in specific forms of behaviour and develop role identity theory. According to role identity theory, individuals act in accordance with how they like to see themselves and how they like to be seen by others in relation to one of their particular roles.

Both streams of identity research are relevant to co-located creative entrepreneurs in CBCs. On the one hand co-location provides a social group of other entrepreneurs working in the creative industry; on the other hand co-location is related to one's professional role as a creative entrepreneur. In other words, for co-located creative entrepreneurs, the context of where they work is related to their professional identity.

Professional Identity

The professional identity of co-located creative entrepreneurs concerns their work and their institutionalized work environment. Professional identity is a self-concept that categorizes an individual as a member of a particular profession according to the tasks and activities that accompany this role (Chreim et al. 2007, 1515). It embodies commitment to professional values (Barbour and Lammers 2015) and is linked to the collective identity of a particular profession in a particular field (Rao et al. 2000). The

RÉSUMÉ

En partageant leur espace avec d'autres organismes, les entrepreneurs créatifs profitent de plusieurs avantages, dont ceux qui sont reliés à leur identité (image) et aux autres entrepreneurs majeurs, les deux contribuant à leur propre travail sur leur identité comme entrepreneur. Des données ont été recueillies via un sondage auprès d'entrepreneurs provenant de 10 centres d'entreprises créatives. Les résultats montrent que l'identité professionnelle des entrepreneurs créatifs est constituée de trois composantes : organisationnelle, innovatrice et artistique. Ces composantes se développent indépendamment l'une de l'autre. Les auteurs ont trouvé que l'importance accordée au fait que d'autres personnes qui partagent l'espace connaissent du succès, de même que le sentiment d'appartenance, l'efficacité personnelle et l'estime de soi qui sont associés au partage des locaux, ont des influences positives. De plus, les entrepreneurs qui se sont joints plus récemment aux centres d'entreprises créatives ressentent généralement un changement plus prononcé dans leur identité. Ces résultats aident à mieux comprendre la façon dont les entrepreneurs créatifs se servent de leur contexte pour gérer leur identité.

MOTS CLÉS

Industries créatives, partage des locaux, identité entrepreneuriale, travail sur l'identité

"agentic reconstruction of professional identity is enabled and constrained by an institutional environment that provides interpretive, legitimating, and material resources that professionals adopt and adapt" (Chreim et al. 2007, 1515). The professional identity of creative entrepreneurs may therefore find its background in the fundament of their work: "drawing on complex bodies of knowledge to solve specific problems" (Florida 2003, 8). This includes routinizable and non-routinizable activities (Burton 2003), such as new product development, network building, finding distribution channels and day-to-day business administration. One could argue that the co-location place may act as a particular field or as an institutional environment.

The literature on entrepreneurial identity provides insights into the substance of the professional identity of creative entrepreneurs. Entrepreneurial identity is "the constellation of claims around the founders, organization, and market opportunity of an entrepreneurial entity that gives meaning to questions of 'who we are' and 'what we do'" (Navis and Glynn 2011, 480). Studies concerning entrepreneurial identity look at, for example, narratives, legitimacy (Lounsbury and Glynn 2001) and personal motivation (Fauchart and Gruber 2011; Hoang and Gimeno 2010). A legitimate entrepreneurial identity embeds both belonging and distinctiveness motives and is therefore paradoxical in that it contains elements that oppose each other (Navis and Glynn 2010). This in turn supports the management of competing priorities (Pratt and Foreman 2000; Round and Styhre 2017). In addition, entrepreneurial identity is a composite that includes multiple components, such as innovation, control, risk propensity and wealth creation (Thomas and Mueller 2000). This indicates the importance of innovative, organizational and managerial capabilities.

One could argue that the identity of creative entrepreneurs has a creational aspect, as this is the essence of their activities. In general, creative identity is in this fundament characterized by imagination and producing with a purpose (Rostan 1998). Creative people are often seen as mavericks and geniuses, but in their identity they negotiate their own and others' perceptions of their work (Hackley and Kover 2007). This is especially clear in the creative industries, where individuals are challenged to find a balance between art and commerce in their identity (Taylor and Littleton 2008). In addition, managing identity as a creative entrepreneur is challenging, because one has to pay attention simultaneously to creative work and routine organizational activities (Round and Styhre 2017). The professional identity of creative entrepreneurs includes aspects of concern to most entrepreneurs, such as innovation, management and organization, as well as aspects that are particular to their setting, such as artistry and aesthetics.

Identity Work

The process of identity formation is approached by researchers using different names for the same phenomenon: identity management, identity negotiation, identity achievement, identity manufacture and identity project. The concept of identity work has developed to a point where it spans these terms. Sveningsson and Alvesson (2003) define identity work as a process that forms, repairs, maintains, strengthens or revises identities. This process can be spread out over a particular period and may be subject to incremental steps (Downing 2005). Moreover, the idea that the formation and revision of

RESUMEN

Los empresarios que deciden usar espacios coubicados lo hacen por razones de identidad y para beneficiarse también de la presencia de residentes importantes, lo que a su vez fortalece y desarrolla su identidad empresarial. Se recogieron datos de encuesta de empresarios en diez centros de negocios creativos que muestran que la identidad profesional de los empresarios creativos tiene tres componentes, organizacional, innovador y artístico, los cuales pasan a través de varios procesos formativos. Se observaron influencias positivas entre la importancia que uno le da al hecho de tener en el lugar a otros que han demostrado ser exitosos y la pertenencia, la eficacia personal y la autoestima que se obtienen al ser parte de la coubicación. Además, en general, los empresarios que se han incorporado más recientemente al centro de negocios creativo experimentan un cambio de identidad más fuerte. Los resultados proporcionan una mejor comprensión de la forma en que los empresarios creativos utilizan su entorno para gestionar su identidad.

PALABRAS CLAVE

Industrias creativas, coubicación, identidad empresarial, trabajo de la identidad

entrepreneurial identity goes hand in hand with developments of the venture has gained recognition (Nielsen and Lassen 2012). Entrepreneurial identity can be seen as dynamic rather than fluid (Leitch and Harrison 2016) and as a pluralistic endeavour that develops through a process of "negotiating the meanings of our experience of membership in social communities" (Wenger 1998, 145). Entrepreneurial goals can be considered an outcome of negotiating the meaning of the organization. For creative entrepreneurs, these goals are related to artistic or creative quality, running a professional business and adding something new to what already exists.

Since one can assume that entrepreneurs intend to develop their business in qualitative, operational and economic dimensions, entrepreneurs experience a discrepancy between their current situation and the situation in which they will have undergone this development. Comparing oneself with a future idealized self motivates one to change one's identity accordingly over time (e.g., Baumeister 1998; Tangney et al. 1998). Meijers's (1998) conceptualization of career identity captures the personal motivations and values related to the development of one's professional path: career identity is a "developing structure of self-concepts in . . . relation to the (future) career role perceived by the individual" (p. 200). Such an identity is constructed and reconstructed over the span of one's career (Gotsi et al. 2010).

Important Others and Identity Motives

In this study, we argue that one creative entrepreneur may be a guiding factor in the development of the professional identity of another. He or she may provide information regarding which standards are realistic and indicate strategies for achieving goals. We propose that these important others in the entrepreneurial environment are entrepreneurs who have shown themselves to be successful in a matter that corresponds to the goals of other entrepreneurs. They can be considered role models who fulfil an exemplary function in the career of an entrepreneur. Role models can be famous people, but it is more likely that an entrepreneur will choose a role model who is available in the direct environment (Bosma et al. 2012), and therefore that co-located creative entrepreneurs find exemplary entrepreneurs at the location of their work. Gibson (2003) finds that individuals who are early in their career are positively influenced, in establishing their self-concepts, by role models and that individuals in the middle and late stages of their career use role models for direction in adjusting their self-concept. Role models show entrepreneurs that success is attainable by highlighting possibilities, providing inspiration and diminishing uncertainty (Singh et al. 2006). Such role models will be available in the network that the CBC offers. The entrepreneur may have a strong tie with the role model, but even a weak connection, such as a person one passes in the corridor, may serve as a role model. For the purpose of this study, we focus on the important residents present at the location of one's work who fulfil an exemplary function by demonstrating success in achieving the goals of a creative entrepreneur. This connects to the work of Swann (1987), who discusses identity change as a process of negotiation. Individuals communicate self-views to important others, interactive partners may then recognize and confirm them, and then individuals interpret interactive experiences in a way that confirms their self-view. One writes oneself and is written by others when trying to write oneself into the story of others (Sims 2005).

In addition to important others, specific external structures, such as social context, spatial boundaries and temporal structures, provide crucial referents and guidance for identity (Brocklehurst 2001; Giddens 1991). Place is considered a dynamic element in the formation of identity. Individuals utilize, for example, stereotypes, architecture, landscape (Paasi 2003), values, symbols, practices, material objects and discourses connected to a place in the formation of their self-concept (Sampson and Goodrich 2009). In turn, these may provide a shared understanding of the industrial, technological, social and institutional features that provide belonging, meaning and continuity (Staber and Sautter 2011). Vignoles et al. (2006) study university students and their identification with their residence or flat (apartment). They define identity motives as "pressures toward certain identity states and away from others, which guide the processes of identity construction" (p. 309). Easterbrook and Vignoles (2012) state that "people are motivated to construct identities that give them a sense that their life is meaningful (the meaning motive); that distinguish them from others (the distinctiveness motive); that connect their past, present, and future identities across time (the continuity motive); that allow them to see themselves in a positive way (the self-esteem motive); that give them a sense of inclusion or acceptance by important others (the belonging motive); and that make them feel competent and capable of influencing their environment (the efficacy motive)" (p. 1067). Easterbrook and Vignoles show that meaning, self-esteem

and distinctiveness are related to one's residency and that self-esteem, belonging and efficacy are related to one's particular flat. In other words, connection to a place offers elements that may be used in identity work.

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Research Setting and Data Collection

We examined entrepreneurs in 10 CBCs in the Netherlands. The 10 locations that were willing to participate in our study were members of the Dutch Creative Residency Network, a partner in our research project. At the time of data collection (February–August 2016), the network had 24 members. Our 10 partner CBCs were spread throughout the Netherlands and were of different sizes. The smallest CBC in our sample housed 50 entrepreneurs and the largest housed 400; combined, our partner CBCs housed 998 entrepreneurs. In our sample, a CBC had on average about 100 entrepreneurs. In the Netherlands, CBCs are considered a common solution for the housing of creative entrepreneurs and are often supported by local governments. However, it is not clear how many CBCs there are in the Netherlands. The capital, with about 850,000 inhabitants, has 60 CBCs, while a smaller city of about 175,000 inhabitants has four. The backgrounds of creative entrepreneurs in CBCs are diverse, including visual arts, preforming arts, food, design and creative marketing. These creative entrepreneurs are typically exposed to an uncertain and competitive market environment and scarce resources, which demands an appropriate level of radical or incremental innovative efforts. In 2015 the Dutch creative industries comprised 144,000 companies, about 40% of which were sole proprietor (Rutten and Koops 2017). Traditionally, entrepreneurs renting space at CBCs desire a relatively low-cost housing option and low economic search costs with respect to contracts. Furthermore, CBCs have been widely used as a strategy for urban renewal and the reuse of vacant office buildings and factories (Evans 2009). CBCs are found across Europe and North America.

All the data used in the analysis were obtained by administering the Cultures of Innovation in the Creative Industries (CICI) Survey Part II. The questionnaire focuses mainly on identity, image and reputation. It was developed based on information gathered during site visits to the participating CBC locations, 10 interviews with managers of the locations, 43 interviews with entrepreneurs housed at these locations, and the outcomes of Part I of the Survey. The questionnaire was available, only in Dutch, in electronic and print versions. Our research team visited the locations and personally asked entrepreneurs to complete the questionnaire. The study was framed as an investigation of the importance of CBCs in entrepreneurs' processes of creativity and innovation. We received 218 responses, of which 207 were useable, for a response rate 21%.

Our units of analysis were creative entrepreneurs in CBCs. To measure the professional identity of our respondents, we asked how much they agreed or disagreed with a statement on a seven-point Likert scale (starting with "I am . . . ") for the 13 items in Table 1. These items were extracted from 43 in-depth interviews that were part of the CICI research project. We performed a factor analysis and found three components in the professional identity of creative entrepreneurs. A principal component analysis (PCA) was conducted with oblique rotation (promax). The Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis, KMO = .79 ("good" according to Field [2009]), and all the KMO values for individual items were > .58, which is above the acceptable limit of .5 (Field 2009). Bartlett's test of sphericity, χ^2 (78) = 1158.159, $p < .001$, indicated that the correlations between items were sufficiently large for PCA. An initial analysis was run to obtain eigenvalues for each component in the data; three components had eigenvalues over Kaiser's criterion of 1 and in combination explained 63.01% of the variance. Table 1 shows the factor loadings after rotation. After a reliability analysis, we decided to omit "ambitious" from components 1 and 2, "opinionated" from component 2, and "creative" from components 2 and 3, resulting in scales with high reliability: a five-item scale for component 1 (Cronbach's α = .81), a three-item scale for component 2 (Cronbach's α = .79) and a two-item scale for component 3 (Cronbach's α = .88). After the reliability analysis, we constructed three scales by taking the averages of the items within a component. Each scale concerns part of the professional identity of a creative entrepreneur. The first component, *organizational,* seems to be related to the skills and attitude that one needs to run a business and bring products or services to market. The second component, *innovative,* relates to the vision, newness and originality of the entrepreneur. The third component, *artistic,* has two items and relates to the extent to which the individual sees him-/ herself as being artistic and culturally involved. Based on the outcomes of the principal component and reliability analyses, we constructed our dependent variables and independent variables with respect to important residents.

Dependent Variable

Identity change. To measure the change in respondents' professional identity in relation to the location, we asked respondents how much they agreed or disagreed, on a seven-point Likert scale, with 13 statements: "I am now more [item in Table 1] than before I joined [name of the CBC]." We followed the outcomes of the principal component and reliability analyses of professional

ROTATED COMPONENT MATRIX IDENTITY			
	Component		
	1	**2**	**3**
Entrepreneurial	**.827**		
Customer-oriented	**.801**		
Professional	**.740**		
Ambitious	.735	.594	
Commercial	**.731**		
Productive	**.675**	.	
Innovative		**.823**	
Visionary		**.809**	
Original		**.776**	
Opinionated		.599	
Artistic			**.917**
Cultural			**.883**
Creative		.448	.650

identity and constructed three scale averages indicating an identity change. The three variables indicated the entrepreneurs' own perception of a change in self in relation to joining the CBC. The first variable, *organizational,* consists of the average of the items entrepreneurial, customer-oriented, professional, commercial and productive. The *innovative* variable consists of the average of the items innovative, visionary and original. The *artistic* variable consists of the average of the items artistic and cultural.

Independent Variables

Residents. In constructing the independent variables, we followed the same procedure as for the dependent variables. Our resident variables

measure how important the respondent finds it to have other entrepreneurs in the location who show particular qualities. We asked respondents how much they agreed or disagreed, on a seven-point Likert scale, with the statement: "It is important for me that there are others in [name of CBC] who have shown that they are [items in Table 1]." This results in three variables that reflect the importance that is placed on others. The first, *organizational,* consists of the average of the items entrepreneurial, customer-oriented, professional, commercial and productive. The *innovative* variable consists of the average of the items innovative, visionary and original. The *artistic* variable consists of the average of the items artistic and cultural.

Motives. We adapted the items from Easterbrook and Vignoles (2012) and constructed six single-item scales. These were measured on a seven-point Likert scale. We asked how much the respondent disagreed or agreed with statements that each started with "Being located in the [name of CBC] provides me with . . . " followed by the identity motives: "the feeling that I am capable," for measuring *efficacy*; "the feeling that I am part of something," for *belonging*; "a positive feeling about myself," for *self-esteem*; "the feeling that my past, present and future are connected," for *continuity*; "the feeling that I am different from others in my field," for *distinctiveness*; and "the feeling that my life has meaning," for *meaning*.

Control Variables

To control for the background of the entrepreneurs, we asked how much they disagreed or agreed with the following statement: "The most relevant education for my current work has prepared me to be creative." This single-item scale for *creative education* was measured on a seven-point Likert scale. The higher the response, the more attention paid to creativity in the respondent's education. We asked how many full-time-equivalent (fte) employees they had in their organization, including the entrepreneur, for *organization size.* A full-time work week of 40 hours counts as 1 fte. In addition, we controlled for the *joining date.* We asked respondents which year they joined the co-location. For example, an entrepreneur who joined in 2015 has a higher joining date than an entrepreneur who joined in 2010. Therefore, a higher joining date shows that the entrepreneur joined the CBC more recently.

Results

To explore the influence of the CBC with respect to identity motives and important exemplary residents on changes in the professional identity of creative entrepreneurs, we conducted a correlation analysis and multivariate regression analyses. The correlation analysis (Table 2) shows that innovative identity change is highly and significantly correlated with organizational identity change ($r = .789$, $p < .01$). In addition, innovative identity change is highly and significantly correlated with artistic identity change ($r = .614$, $p < .01$). Similarly, the correlation analysis shows that innovative residents is highly and significantly correlated with organizational residents ($r = .701$, $p < .01$) and innovative residents is highly and significantly correlated with artistic residents ($r = .508$, $p < .01$). Therefore, we decided to first include only the resident variable that belongs to the same dimension as the dependent variable in the regression analyses. We continued to explore two additional regression models and did not find multicollinearity issues between the resident variables. Model 2 includes all dimensions of the resident variable. Model 3 explores the significant effects of joining date found in models 1 and 2 and includes interactions between the resident variables and joining date, since more recent members of the CBC may have had stronger identity needs than those who had been members for longer.

Three multiple regression models (models 1, 2 and 3) were used to examine the effects of residents, motivation and our control variables on the identity change variable for each dimension of change in professional identity. Model 3 uses mean-centred resident, joining date and interaction variables to discontinue multicollinearity issues between these variables. In the regression models, we have chosen to include moderate significant effects at the level of 0.10, since we focus on exploring how creative entrepreneurs positively change their identity to become more organizational, innovative or artistic.

Models 1a, 2a and 3a concern the organizational component of identity change (Table 3a). In model 1a, we find a moderate significant positive relation between the importance one places on the presence of residents who are perceived to be organizationally successful and organizational identity change ($\beta = .110$, $p < .10$). Also, the motive efficacy has a strong positive significant influence ($\beta = .328$, $p < .05$) and self-esteem a moderate positive significant influence ($\beta = .176$, $p < .10$) on identity change. In addition, there is a strong positive significant influence of joining date ($\beta = .121$, $p < .05$); those who joined

TABLE 2

MEANS, STANDARD DEVIATIONS AND CORRELATIONS

	Mean	Standard deviation	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Identity change																	
1 Organizational	4.59	1.52															
2 Innovative	4.18	1.39	.789**														
3 Artistic	3.75	1.44	.429**	.614**													
Residents																	
4 Organizational	5.42	0.92	.264**	.130	.116												
5 Innovative	5.37	1.13	.287**	.245**	.201**	.701**											
6 Artistic	4.78	1.40	.125	.126	.372**	.245**	.508**										
Motives																	
7 Efficacy	4.10	1.46	.552**	.506**	.374**	.221**	.310**	.259**									
8 Belonging	4.62	1.52	.420**	.389**	.284**	.351**	.516**	.319**	.573**								
9 Self-esteem	4.41	1.45	.536**	.438**	.306**	.254**	.387**	.216**	.755**	.699**							
10 Continuity	4.06	1.63	.435**	.399**	.378**	.304**	.349**	.321**	.629**	.538**	.646**						
11 Different	3.88	1.63	.300**	.370**	.320**	.251**	.256**	.180*	.555**	.359**	.504**	.559**					
12 Meaning	3.43	1.64	.447**	.407**	.335**	.225**	.201*	.153*	.649**	.449**	.623**	.627**	.561**				
Controls																	
13 Creative education	0.60	0.49	.167*	.112	.161*	.122	.204**	.311**	.212**	.267**	.232**	.195**	.065	.172*			
14 FTE	3.31	4.23	.004	-.015	-.075	.187**	.015	-.154*	-.111	-.180*	-.061	-.006	-.050	-.095	-.110		
15 Joining date	2011	4.36	.156*	.123	.063	.008	-.057	-.213**	.054	.013	.114	.045	.079	.051	-.064	-.025	

** significant at 0.01; * significant at 0.05

MULTIPLE REGRESSION ANALYSIS: EFFECTS OF RESIDENTS AND MOTIVES ON ORGANIZATIONAL IDENTITY CHANGE

Variables	Organizaitonal identity change								
	1a			2a			3a		
	β	t	Sig	β	t	Sig	β	t	Sig
(Constant)	(-85.223)	-2.083	**	(-80.735)	-1.913	*	(-35.259)	-.697	
Residents									
Organizational	.110	1.731	*	.082	.968		.093	1.102	
Innovative	-	-		.059	.598		.069	.703	
Artistic	-	-		-.051	-.703		-.090	-1.199	
Motives									
Efficacy	.328	3.449	**	.334	3.483	**	.344	3.624	**
Belonging	.037	.431		.029	.330		.043	.490	
Self-esteem	.176	1.667	*	.163	1.518		.187	1.755	*
Continuity	.041	.483		.052	.598		.027	.309	
Different	-.105	-1.406		-.105	-1.401		-.097	-1.302	
Meaning	.110	1.317		.112	1.312		.117	1.376	
Controls									
Creative education	.026	.440		.034	.559		.039	.643	
FTE	.048	.788		.044	.712		.036	.595	
Joining date	.121	2.106	**	.114	1.940	*	.051	.717	
Interaction									
Organizational X joining date							.167	2.201	**
Innovative X joining date							-.134	-1.409	
Artistic X joining date							.150	1.772	*
R2		.379			.381			.404	*
F		11.950	**		9.938	**		8.619	**

** significant at 0.05; * significant at 0.10

more recently (higher joining date) experienced greater change. In model 2a, we find that the relation with organizational residents (β = .082, $p > .10$) and self-esteem (β = .163, $p > .10$) disappears. The effects of efficacy (β = .334, $p < .05$) and joining date remain (β = .114, $p < .10$) positive and significant. However, model 2a does not seem to be significantly better in explaining the variance in organizational identity change than model 1a. Model 3a (R2 = .404, $p < .10$) shows a moderately significant increase in the variance explained. Similar to model 1a, in model 3a we find that efficacy has a strong positive significant influence (β = .344, $p < .05$) and self-esteem a moderately positive significant influence (β = .187, $p < .10$). In addition, it shows an interaction effect of joining date and organizational residents (β = .167, $p < .05$). Entrepreneurs who joined the

CBC more recently and found it important to have residents in the CBC who are organizationally successful had a stronger change towards organizational identity. This effect is not evident for more longstanding members of the CBC. In addition, there is a relation between organizational identity change and the interaction artistic residents with joining date (β = .150, $p < .10$). The more important the respondent found it to have artistic residents in the CBC and the more recently he or she had joined the CBC, the less the change towards organizational identity. This is moderately reversed for those who had been members of the CBC for longer. Model 3a also shows that the efficacy related to the CBC results in a stronger change towards an organizational identity. The same is found for self-esteem, but in a more moderate way.

Models 1b, 2b and 3b concern the innovative component of identity change (Table 3b). In model 1b we find only one significant relation: efficacy is strongly and positively related to innovative identity change (β = .329, p < .05). Model 2b shows the same effect of efficacy (β = .331, p < .05), but also a positive moderate significant influence of innovative residents (β = .195, p < .10) and a negative moderate relation with organizational residents. However, model 2b does not explain significantly more variance in the dependent variable than model 1b. Model 3b shows a significant increase in the explained variance (R^2 = .346, p < .05). In addition to the effects of efficacy (β = .340, p < .05), there is a moderate influence of belonging (β = .157,

p < .10) and a strong positive relation with innovative residents (β = .212, p < .05). Interestingly, the model does not show a significant interaction effect of innovative members and joining date, but it does show an influence of the interaction between joining date and organizational residents (β = .133, p < .10) and joining date and artistic residents (β = .245, p < .05). With respect to these interaction effects, we find that there is greater positive change towards innovative identity for entrepreneurs who are recent members and place importance on successful artistic residents, and we find a negative change in innovative identity for more longstanding members who found organizational residents or artistic residents important.

TABLE 3B

MULTIPLE REGRESSION ANALYSIS: EFFECTS OF RESIDENTS AND MOTIVES ON INNOVATIVE IDENTITY CHANGE

| Variables | Innovative identity change | | | | | | | | |
| | 1b | | | 2b | | | 3b | | |
	β	t	Sig	β	t	Sig	β	t	Sig
(Constant)	-63.317	-1.594		(-62.158)	-1.535		(8.053)	.167	
Residents									
Organizational				-.170	-1.900	*	-.162	-1.832	
Innovative	.051	.703		.195	1.882	*	.212	2.074	**
Artistic				-.062	-.803		-.125	-1.587	
Motives									
Efficacy	.329	3.256	**	.331	3.281	**	.340	3.424	**
Belonging	.129	1.373		.137	1.464		.157	1.691	*
Self-esteem	-.039	-.349		-.077	-.681		-.051	-.454	
Continuity	.028	.305		.048	.522		.015	.159	
Different	.077	.978		.087	1.109		.101	1.296	
Meaning	.090	1.012		.109	1.216		.118	1.327	
Controls									
Creative education	-.007	-.113		.004	.064		.014	.224	
FTE	.055	.874		.077	1.191		.061	.951	
Joining date	.100	1.633		.099	1.589		-.009	-.122	
Interaction									
Organizational X joining date							.133	1.673	*
Innovative X joining date							-.150	-1.505	
Artistic X joining date							.245	2.754	**
R2		.299			.312			.346	**
F		8.345	**		7.343	**		6.724	**

** significant at 0.05; * significant at 0.10

Models 1c, 2c and 3c concern the artistic component of identity change (Table 3c). In model 1c, we find a strong significant positive relation between residents who have been perceived to express artistic qualities and artistic identity change (β = .299, p < .05). In addition, joining date has a moderately significant positive influence (β = .109, p < .10). Models 2c (β = .331, p < .05) and 3c (β = .320, p < .05) show similar effects for artistic residents. However, models 2c and 3c do not explain significantly more variance in artistic identity change.

Models 3a, 3b and 1c seem to be the strongest models in explaining the variance in the dependent variables. Taking this into account, the most robust findings of our regression analyses are that residents are positively and significantly related to a change in identity in the same dimension and this is either a main effect (model 1c) or an interaction effect moderated by joining date (model 3a). These findings with respect to joining date show that identity change is positive and stronger for those who joined a CBC more recently. The influence of identity motives remains similar throughout the models within one dimension. Efficacy and self-esteem experienced as being part of a CBC seems to enable change towards a more organizational identity, and efficacy and belonging seem to enable change towards a more innovative identity. These results support the assertion that CBC location has a significant influence through exemplary residents and certain motivational elements that it provides.

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TABLE 3C

MULTIPLE REGRESSION ANALYSIS: EFFECTS OF RESIDENTS AND MOTIVES ON ARTISTIC IDENTITY CHANGE

	Innovative identity change								
	1c			2c			3c		
Variables	β	t	Sig	β	t	Sig	β	t	Sig
(Constant)	-73.204	-1.688	*	-74.797	-1.721	*	-69.449	-1.311	
Residents									
Organizational				-.040	-.435		-.043	-.460	
Innovative				-.063	-.590		-.054	-.502	
Artistic	.299	4.204	**	.331	4.167	**	.320	3.840	**
Motives									
Efficacy	.157	1.509		.150	1.443		.153	1.461	
Belonging	.015	.169		.054	.563		.066	.670	
Self-esteem	-.081	-.704		-.080	-.685		-.070	-.593	
Continuity	.103	1.092		.105	1.110		.093	.961	
Different	.085	1.057		.096	1.179		.101	1.235	
Meaning	.111	1.214		.108	1.169		.101	1.075	
Controls									
Creative education	.012	.173		.012	.174		.008	.117	
FTE	.006	.089		.025	.377		.021	.305	
Joining date	.109	1.710	*	.112	1.752	*	.105	1.337	
Interaction									
Organizational X joining date							.062	.738	
Innovative X joining date							-.098	-.932	
Artistic X joining date							.058	.617	
R2		.261			.267			.271	
F		6.934	**		5.889	**		4.724	**

** significant at 0.05; * significant at 0.10

Discussion and Conclusion

We investigated the identity management of creative entrepreneurs co-located in CBCs. Our goal was to explore the influence of CBC location by focusing on other entrepreneurs at the location and locational pressures towards identity change. We used the concepts identity work and professional identity to argue that changing entrepreneurial identities is connected to the advancement of entrepreneurial goals. By focusing on co-located creative entrepreneurs, we show that context provides a deeper understanding of identity and identity management. As discussed above, creative entrepreneurs' professional identity is intertwined with entrepreneurial activities and outcomes.

Our first main result is that the professional identity of creative entrepreneurs has three components. These components seem to correspond to the primary goals of creative entrepreneurs: making sure that the business aspect is in order (organizational), developing new products (innovative), and incorporating artistic and or cultural qualities into their work (artistic). Earlier research concerning the identity of cultural or creative entrepreneurs emphasizes the importance of legitimacy and differentiation (e.g., Lounsbury and Glynn 2001) but does not provide insights into the substance of the identity of creative entrepreneurs. Identity is important if one wishes to classify creative entrepreneurs' potential and accordingly nurture and assess their success. It also suggests that enactment of the role of creative entrepreneur is substantially different from that for entrepreneurs in other industries, who are likely to be characterized more by the creation of new ventures and the identification of market opportunities.

Secondly, for co-located creative entrepreneurs, being surrounded by other entrepreneurs who have proven to be successful in the organizational aspects of their business seems to transfer to self-image. The influence of organizational residents works in tandem with the length of time that the creative entrepreneur has been a member of the CBC. Entrepreneurs are subject to greater development towards the organizational component of their identity if they joined the location more recently. Since becoming a member is likely to be a sign of organizational transition, recent membership may go together with urgency for changes in organizational goals. Longstanding members who place high importance on artistic residents are less inclined to report an increase in the organizational component. This seems to be an indication for the traditional tension between the artistic element and the economic logic of production. It suggests

the presence of individuals in CBCs who favour one goal over another in the further development or continuation of their career. Furthermore, the self-esteem that CBC location offers is related to the organizational component. The more the CBC is connected to one's positive self-image, the more we witnessed an increase in the organizational component of professional identity. Also, our results suggest that efficacy influences organizational identity change. Being located in a CBC serves as a signal that the place where one works corresponds to one's self-efficacy. A CBC houses those creative entrepreneurs who are able to make a living from their activities. Being housed there seems to negotiate the self-perception of being able to run a business, which stimulates a positive development of the organizational component of their identity.

Thirdly, important residents and identity motives also appear to result in pressures towards identity change in the innovation component of creative entrepreneurs' professional identity. Finding it important to be surrounded by other entrepreneurs who have proven to be successful in innovative aspects seems to transfer to entrepreneurs' identity. If one finds innovation an important goal, then being around others who are innovative is essential regardless of whether the entrepreneur is a recent or a longstanding member of the CBC. Recent members who place importance on successful artistic residents also experience a change towards innovative identity. However, those who are longstanding members and favour organizational or artistic residents do not seem to experience a positive change in the innovation component. One explanation for this could be that longstanding members who focus on artistic and organizational goals may have already surpassed the stage of major new product and organizational development and deliver only variations of their products or services. Efficacy is also a significant influence with respect to the innovation component, and the same appears true for the feeling of belonging that an entrepreneur may experience through CBC membership. This suggests that the location may have a reputation for producing innovation, which enhances professional identity, and that being part of the CBC is important for entrepreneurs' self-perception in relation to their innovation goals.

Lastly, creative entrepreneurs in the location who have artistic and cultural qualities seem to be recognized, and this is the primary influence on positive identity change in the artistic component. This suggests that it is important to have other entrepreneurs with artistic qualities nearby and that these residents serve as role models in

negotiating and establishing one's own artistic qualities. In addition, the change towards a more artistic identity is in general slightly stronger for those who joined the CBC more recently. Furthermore, identity motives are not related to change towards artistic identity. This indicates that the artistic component of creative entrepreneurs' identity is less connected to the feelings that membership in the CBC engenders, and that residents are more effective in transferring this component of identity. A possible explanation for this is that artistic aspects are very much connected to the individuals who create works of aesthetic value.

Our study contributes to the literature on identity work by showing that the place and the people in it play a role in the development of professional identity. Not only are other people important in identity work for confirming identity, but other people at a specific place may serve as an example with respect to the development of particular entrepreneurial goals. In addition, place is connected to the pressures brought by identity motivations for change.

Managerial Implications

Our insights into how CBCs are utilized in identity work suggest that co-locations or local governments can facilitate identity change by manipulating the visibility of residents and emphasizing the self-esteem, belonging and efficacy that one feels when joining a co-location. This in turn may increase entrepreneurial success. Also, our insights suggest that CBCs could increase their attractiveness to potential members. The management of CBCs could use their communications to convey the idea that their location stimulates the growth and development of ventures in one of the components of creative entrepreneurship, such as innovation. For the entrepreneur, joining a CBC can be seen as a strategy whereby one exploits the CBC to advance one's career. In addition, one could argue that the lack of knowledge or experience with organizational, innovative and/or artistic elements of creative entrepreneurship can be partially mitigated by CBC membership. Therefore, creative entrepreneurs who are struggling with development towards these goals are advised to join a CBC, as such development is likely to start with developments in one's self-perception.

Limitations and Future Research

This study has several limitations that provide avenues for further research. The identities that were measured find their bases in the interviews that were part of the CICI research project.

Measuring the identity of creative entrepreneurs in a broader way – for example, by including those who are not located in CBCs – and other identity measures may provide additional validation of the three components that our results suggest. For instance, subsequent research may use matching pairs of similar entrepreneurs where one works from home and the other is co-located in a CBC. This may provide insight into how different contexts influence identity development differently. We could ask respondents about their own perception of change in their identity. Alternatively, a longitudinal study could measure identity in the same way at different points in time to measure changes. However, one has to keep in mind that identity is a self-concept and that it is measured as a perception of the individuals themselves. Therefore, one could argue that a change in self-perception is substantial only when it is noticed by the self. Also, collecting more data would allow for studies that take a more detailed look at specific characteristics of the context. In such situations, one could, by conducting a multilevel analysis, find some interesting differences in the influence of building characteristics in addition to residents and place identity motives. One could likewise consider highlighting differences between countries and particular types of creative industry. Future research could also investigate the role of residents in greater depth. The number of important residents, the size and type of network ties, and the interaction between these factors may further explain identity development. In connection with this, one may ask how visible the important residents have to be or how much interaction has to take place before entrepreneurs' identity changes. Moreover, we call for more research on identity work concerning creative entrepreneurs, since they provide a setting in which professional identity manages tensions and trade-offs between multiple and sometimes competing goals – an issue that most organizations deal with but in a less visible way.

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