Developing methods to study the emergence of entrepreneurship

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Abstract

In the field of entrepreneurial behavior research, there is a growing need to find new methods to study entrepreneurial orientations, intentions, and opportunity processes from the point of view of emergence. My contribution to this need is in terms of the methods and techniques innovated. For individual-level entrepreneurial orientations, I have developed a theoretical model and a quantitative self-assessment tool derived from the literature concerning innovative market-entry strategies. Second, I have used documentary videography and montage editing methods to establish the kind of opportunity processes that entrepreneurs go through and explicated three different emergence processes. Third, I have developed a technique that allows researchers to divide entrepreneurial life stories into relevant sequences and explain the interdependencies and meanings of these sequences for early-age intentional behavior. Fourthly, I have also studied pre-intention with a dualistic intention–action method that has been previously used in the context of live-theater actor training. These qualitative methods aim to investigate emerging special cases or anomalies as personal narratives of experience.

Empirically speaking, I have investigated the entrepreneurial orientations of 418 college students and examined the life stories of four extraordinary, innovative Finnish entrepreneurs with the aim of acquiring an in-depth understanding of an entrepreneur's early-age pre-intentions and the emergence of growth intentions. I have also made a live-theatre play about the Finnish entrepreneur Toivo Sukari. On a larger scale, I bring up potential collaborative intersections between scientific and artistic research.

The methodological implications for entrepreneurial behavior research are numerous. Firstly, regarding the emergence of entrepreneurial orientations, intentions, and opportunity processes, as described in this dissertation, researchers may use the same methods when investigating how pre-intentions or pre-ideas emerge from a personal childhood narrative of experiences. Secondly, based on my findings, both scientific and artistic researchers may find more common ground for further collaborative research projects by sequencing the research process into analytic and innovative stages and using the presented methods accordingly. Thirdly, my main practical contribution is providing scientific communities, educational institutions, and individuals with the ability to analyze entrepreneurial orientations, intentions, and opportunity processes with the proposed methods, either retrospectively or ad hoc as they evolve in everyday life.

Keywords methods, entrepreneurship, intention, anomalies


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Tiivistelmä
Yrittäjyyssykäyttäytymisen tutkimuksen piirissä on kasvava tarve löytää uusia menetelmiä yrittäjyyssientaatio, alikumien ja mahdollisuuksien prosessien tutkimiseen intentioiden syntymisen näkökulmasta. Olen pyrkinut vastaamaan tähän tarpeeseen kehittämällä neljä uutta menetelmiä ja tekniikkaa. Yksilön tason yrittäjyyysyhteenkaanteen varten olen kehittänyt teoreettisen mallin ja määrittäneet yksityisintegroiduksen, joka pohjautuu markkinoille tuloa koskeviin innovaatiostrategioihin. Toiseksi olen käyttänyt dokumentaarista videokuvausta ja montaasi-editointimenetelmää selvittääkseni, millaisia mahdollisuuksien prosessia yrittäjät kävät läpi ja olen tutosten pohjalta eksplikoinut kolme erilaista syntymisprosessia.

Kolmanneksi olen kehittänyt teknikan, jonka avulla tutkijat voivat jakaa yrittäjän elämänkertomuksia merkityksellisiin tapahtumiin ja selittää niiden välisiä keskinäisiä riippuvuuksia ja merkityksiä esi-intentionaalisen vaiheen näkökulmasta. Neljänneksi olen tutkinut esi-intentionaalimaailmaa ja -menetelmää, jota on aikaisemmin käytetty lähteenä esiintyvän teatterin näyttelijöiden kouluutoksessa. Laadullisilla menetelmiillä voidaan tutkia vähitellen kehitettyjä erikoistapauksia tai anomaliaita henkilökohtaisina kertomuksissa omien kokemusten kautta.

Empiirisesti olen tutkinut 418 opiskelijan yrittäjyyssientaatioita sekä neljän innovaatiivisen suomalaisen yrittäjän elämän tarinoita saavuttaakseni syväällisen ymmärryksen yrittäjän varhaisvaiheen esi-intentionaaliseen käyttäytymisestä sekä yrittäjien kasvuaikumosten syntymisestä. Olen myös samassa tarkoituksessa tehnyt teatterinäytelmän suomalaisesta yrittäjästä Toivo Sukarista.


Avainsanat
Yrittäjyyssykäyttäytyminen, menetelmat, intentio, anomalia

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I also wish to express my humble thanks to my family, relatives, and friends for their enduring understanding. Special thanks goes also to the Moisalan Salamat Sports Club, which aims to strengthen our family community, not just through victory but also participation!
Abbreviations and definitions

**Anomaly**: Something different, abnormal, peculiar, or not easily classified (Merriam-Webster, 2018)

**Emergence**: The pre-intention or pre-idea phases before the commencement of entrepreneurial intentions and respective opportunity processes (Kyrö et al. 2007, Kurczewska et al., 2016)

**Entrepreneurial orientation (EO)**: The individual-level imitative, individual innovation, and co-creative orientations; individual traits of tendency to desire autonomy, take risks, be innovative, take a competitive stance, and be proactive (Vantilborgh et al., 2015, Rauch and Frese, 2007).

**Entrepreneurship**: The competitive behaviors that drive the market process (Davidsson, 2004)

**Method**: The tools and frameworks to analyze pre-intentions and pre-ideas, orientations, and opportunity processes

**Opportunity process**: The path from identification to exploration with a problem-oriented, cognition-oriented, or action-oriented approach (Kurczewska et al., 2016)

**Pre-intention**: The phase in childhood before the intention phase, including the emergence of readiness, affective, conative, and cognitive meta-abilities (Kyrö et al., 2007)

**Documentary videography and montage editing**: A method using documentary filming principles and the French editing method in the context of entrepreneurial research (Kurczewska et al., 2016)

**Narrative analysis**: An event- and experience-centered account of human meanings (Squire, 2008; Freeman, 2004)
List of original publications

Appendix 1


Appendix 2


Appendix 3

Author's role in following publications, 2008-2017


Contributions: theoretical framework, part of the literature review (Finnish), research design, data collection in Finland, analysis and discussion of the results in the light of data. A research assistant carried out the statistical SPSS processing of empirical material based on instructions given.


Contributions: original positioning, collecting and analyzing empirical data using the documentary videographic research method, and related critical-incident and critical-events tools. The other two authors were responsible for the selection and positioning of the theoretical framework in the published version and the final positioning of the methods. For filming and cutting the raw data, a team of two professionals was used.

Moisala, A. (2018). The Emergence of Entrepreneurial Intention. The case of Toivo Sukari. (Submitted to the Nordic Journal of Business 26/6/18, where it is under review.)

Contributions: the author is responsible for the entire article independently.

In conclusion, the author has played a significant role in the development of research methods and the acquisition and analysis of data for all three articles. In both of the co-written articles, the other authors have responded largely to the selection and positioning of the theoretical framework.
Prologue

This prologue tells a story that does not have an entrepreneurship context, yet the potential is emerging. In the discussion chapter, I will return to this prologue and analyze it further using one of the techniques presented in my dissertation.

On Wednesday, June 6, 2018, I left my home city of Helsinki to drive my fully packed van through Western Finland to Inari, so I could write my doctoral dissertation in the Lapland landscape. It is a place full of peace and tranquility, away from all the stress that city life involves. I spent my first night at a modest Putaja’s Village Inn in Pori where I also met a few old acquaintances. The next day, I drove to a friend of mine who lives in Vaasa, and from there, I drove on to Rovaniemi, where I spent my second night in a nice hotel, which was much appreciated after the modest sleepover at the Putaja’s inn. On the third day of my journey, I left the hotel at 10.30 am and headed for Inari. Once I was behind the wheel again, I started thinking about what the real meaning of this journey was and what it could be.

8/6 at 10.50 north of Rovaniemi

“Well, how is it? Am I only physically moving towards Inari, where I am going to focus on writing the last part of my doctoral dissertation for a month or two. Or could all this have any other significance to me? This journey could be meaningful in many ways. After a moment of wonder, I came up with the idea that this trip could have a kind of road-trip-movie setting where the main character’s mental and physical (research) change process starts during the last four hours and 320 miles of his drive. Could I copyright my day, so it also plays a crucial role in my own research project? Or maybe to someone else?”

8/6 at 11.00 north of Rovaniemi

Rovaniemi is not yet Lapland, but at least the landscapes should gradually change and become increasingly like the mountains of Lapland. To document the tangible changes in nature, I decided to take Smartphone pictures at regular intervals to illustrate how the landscape changes, but at the same time, I remembered that at the end of my journey to Inari, there is a Sámi Museum called Siida. I knew that the place will be at the other end of scientific thinking, closer to the mysticism of Sámi culture. There will certainly be related literature and research on how the indigenous people collected information and interpreted it. Yet, is not a reindeer owner also an entrepreneur? Contemplating such questions while observing the environment, I wondered what kind of pictures I should take of the landscape; when will I know? What speed should I drive at? Should I overtake the slower cars? How should I consider the other vehicles on the road? Will there any be reindeers coming at any point onto the road. What is the condition of my tyres? Do I need to be ready for emergency braking?
By the way, what is my relationship between my driving style and safety? Does it matter how I perceive traffic, because I have to slow down all the time? But then again, how should I react to a car that drives a bit slower than me but is still doing the maximum speed limit? Should I be passing by or driving behind? I am always a little bit annoyed and embarrassed when other cars come from behind me at a faster pace than me but remain behind me, transferring the risk of an accident to the vehicle in front (me). In addition, if there are police cameras on the road, I am also warning the vehicle behind me that his cruise control is set too high, but I will get fines and you will not! At the same time, tailgaters can get a significant benefit from driving behind me.

The same principle works when I warn the car behind me by showing with my brake lights that there is an obstacle on the road. On the other hand, if the next one is driving too slowly, but at a respectable speed, should I adjust my own speed to his or what? Anyway, I don’t know of any relevant statistical data about this phenomenon, so finally I find myself thinking, “What’s the safest option?” Or, should I just drive the speed that is allowed? It’s dull but definitely safer!

See there, two cyclists on their way to the north! They have cloths in front of their mouths, and my first thought is that they use them because the air is so polluted. That can’t be so, though, because here in Lapland, the air is always clean. The real reason is that the mosquito season is about to start, and the cloth protects against them. However, it is still cool in the late spring - only about seven degrees. After driving for about two hours, I pass Sodankylä, not having seen any reindeer yet. I park my car at Café Harianna’s parking lot at 12.20 am. It is still some 120 miles to Ivalo, where I will be having a couple of work meetings with local officials before they leave the office for the weekend, so I need to hurry there before Ivalo’s office building doors close at about 3 pm. So, one cup of coffee and off I go!

Finally in Inari at 16.00 pm

When I finally arrive in Inari, I wonder how much of my thinking reflected my long-term goals. Or did I mainly just focus my thoughts on the solutions to my traffic problems and other observations? Was my mind attached to the essential or the irrelevant? Could this drive, together with previous events, constitute a critical incident through my interpretation? Can I even manipulate my thinking to become a more effective decision-maker, or be more creative, or whatever? Could the concepts of critical incidents and events work in my everyday life? I mean, am I intentionally looking for potentially significant situations or observing my current situation from a new perspective? Like when I was on my way to Inari, certainly for undeniable and obvious reasons. But could my four-hour drive become important or even ground breaking with regards to the construction of my dissertation writing
too? The critical incident was when I was on the way to the Sámi center and it struck me that at the same time I was on the way to something that is not a “scientific” discourse. Could I produce something significant when I contemplate the relationship between science and art from the point of view of research? Could the Sámi dimension offer a new hook or possibility, such as reaching a new level of reflection that helps to analyze differences and similarities between the two fields of art and science? Interesting!

I recorded my thoughts during the ride and wrote them down as recorded in the Public Library in Inari Village on Saturday 9/6/18 between 10.00 am and 11.10 am.
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1 Introduction

1.1 Background and research environment

This dissertation addresses the methodological challenges of studying emerging entrepreneurship, and it belongs to the domain of entrepreneurial behavior research. It comprises three separate studies. The first of these is a quantitative study comparing the entrepreneurial orientations of Finnish and Estonian students. It was written jointly with Professor Tiit Elenurm of the Estonia Business School. The second study looks at entrepreneurial opportunity processes. I undertook this together with Agnieszka Kurczewska of the University of Lodz and Paula Kyrö from Aalto University’s School of Business. Finally, the third study, which I undertook alone, focuses on the emergence of entrepreneurial intentions. This dissertation provides a relevant methodological basis for developing and drawing together different research paradigms to which my work might contribute.\(^1\)

My point of departure is that quantitative, qualitative, and artistic research traditions benefit from a cross-domain perspective for methodological development, especially when regarding extraordinary behavior, anomalies, or special cases that are difficult to detect and investigate with traditional methods. In the past, methodological discourses have been rather divided and stunted. For example, research on entrepreneurial orientation (EO) has received intense interest over the last 10–15 years (Santos et al., 2017, 8). According to Linton (2016), most of the almost 400 studies published in scientific journals between 2011 and 2015 have been quantitative. All use similar measurement instruments, and there has been comparatively little conceptual development. Intention research has mainly been dominated by the theory of planned behavior, which links one’s beliefs and intentions with their respective actions (Ajzen & Fishbein, 1969, Ajzen, 1985, 1991), and the model of entrepreneurial events belongs to the same research tradition (Shapero & Sokol, 1982). Gollwitzer’s action-phase theory represents a more contemporary stream of literature focusing on the intermediate factors between intentions and actions (Gollwitzer, 1990, see also Gelderen et al., 2017). Entrepreneurial potential theories based on experiences represent another line of intention research (Santos et al., 2017).

Taking some distance from the cognitive theories, a new wave of studies concerning emotional theories for entrepreneurial behavior have placed passion (Stroe, 2017; Cardon et al., 2013), self-control, action-related doubt, fear, and aversion (Kautonen et al., 2015), as well as obsession (Fisher et al., 2013), on the research agenda. Entrepreneurial experiences during venture creation processes have been researched according to affective events theory (Morris et al., 2012). This dissertation adds to our knowledge about the emergence of

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\(^1\) For the sake of simplicity, I refer to myself throughout the compilation, although elements of the methods have been developed jointly with other researchers.
entrepreneurial orientation, opportunity processes, and intention processes, as well as related methods (Belchior & Liñan, 2017; Santos et al., 2017b).

1.2 Objectives and scope

The aim is to present four new methods that have been developed to analyze entrepreneurial orientations, opportunity processes, and intentional behavior, as well as evaluate their respective methodological and practical contributions from the point of view of emergence. The methods have their theoretical origins in personal narratives of experience and individual-level orientation modes derived from the market-entry strategy literature.

Empirically speaking, I conducted a comparative survey study on the entrepreneurial orientations of master’s students in Finland and Estonia. I also carried out two case studies on entrepreneurial intentions and opportunity processes with five entrepreneurs. My practical implications focus on integrating different research domains and provide suggestions for team-based cross-domain research and learning initiatives.

1.3 Personal background, research process, and dissertation structure

I grew up in an entrepreneurial family and later graduated from Aalto University’s School of Economics as a licentiate in economics in 1996. My father and one of my daughters have PhD degrees in sociology and psychology, respectively. The subject of my licentiate thesis was the interaction between third-party quality auditors and their client companies after those companies received ISO 9000 quality certification. As one result of this study, I explicated a grounded model of three different interaction approaches between the auditors and their clients: ISOprovement, ISOlation, and ISOcreation. Since there was very little academic research on quality auditing at that time, I learned about the roles of quality auditors from the financial auditing literature (Moisala, 1996). I am also an alumnus of the Theatre Academy in Helsinki, Finland.

As a project researcher at the University of Turku’s School of Economics in Pori during 2008–2010, together with Professor Tiit Elenurm of the University of Tallinn’s Business School, I published my first article based on the quantitative research tradition. This aimed to compare the entrepreneurial orientations of Finnish and Estonian university students. I derived three innovation modes from small-business market-entry strategies, and the study resulted in a ready-made self-assessment tool for entrepreneurship orientation research and learning on an individual level.

In 2010, I moved to Aalto University’s School of Economics as a postgraduate student and researcher, and I published my second article. The main authors of
In 2008, I started to collect data and material for my third study, which I undertook alone, but the study did not find its final form until in 2017 I realized that my main contribution relates more to methodological foundations on emergence studies. In the most recent article, I apply the critical incidents and events technique together with Chekhov’s dualistic intention–action method with the aim of exploring the entrepreneurial pre-intentions of growth-oriented Finnish entrepreneur Toivo Sukari (Chekhov, 2002).

In the following chapters, I present the methods and techniques I have developed. There is (1) a theoretical framework and quantitative self-assessment tool for entrepreneurial orientations studies. This is followed by (2) a qualitative art-based documentary videography and editing method based on empirical phenomenology as a research approach and (3) a dualistic intention-action method aimed at describing the emergence of intentions for a growth-oriented Finnish entrepreneur. Finally, I present (4) a sequencing technique for critical incidents and events to assist narrative researchers and potential entrepreneurs to find critical events and incidents from the pre-idea or pre-intention phase onwards. All these methods also help to develop new experiential practices for entrepreneurship education and research.
2 Methodological foundations

2.1 Introduction

Entrepreneurship research has seen many theoretical and methodological approaches and schools of thought since the pioneering eras of Cantillon, von Mises, Kirzner, and Schumpeter. This work belongs to the domain of entrepreneurial behavior research, especially with regards to the exploration of different rationales for human action (Gartner, 1988; Bird, 1988; Alvarez & Barnley, 2007), be it problem, cognition, or behavior oriented in the respective studies (Cantillon, 1755; Kirzner, 1977, 2009; Schumpeter; 1934). With regards to different research paradigms, I take a very wide approach and do not elaborate on the ontological or epistemological assumptions that lead to different methodological choices, tools, and techniques. I position the particular methodological choices I make on a case by case basis. In general, my first quantitative research study into entrepreneurial orientations is based on an innovative market-entry approach, while the other three are based on narratives of personal experiences (Squire, 2008; Andrews et al., 2008; Denzin, 1989; Riessman, 2002), empirical phenomenology (Riessman, 2002), and constructivism (Woods & McKinley, 2010).

I am strongly in favor of mixed-method approaches in the sense that deductive, abductive, and inductive approaches require different methodological tools that correspond to their respective research objectives. Indeed, I argue that with special cases or anomalies, a mix of methods may prove to be the most fruitful approach. In this study, my objective is to develop methods that aim to explore the initial stages of entrepreneurial behavior before opportunities are discovered and exploited. In order to satisfy this objective, I have studied entrepreneurial behavior starting from the early pre-idea or pre-intention phase (Kyrö et al., 2007, Kurczewska et al., 2016) as emergent intentions (Santos et al., 2017) that finally develop into three distinct opportunity processes (Kurczewska et al., 2016).

My assertion is that the emergence or birth of entrepreneurial intentions and the related opportunity processes can be traced back to key incidents and events in early childhood or possibly later but cannot be identified following the commencement of opportunity processes. For this purpose, I have developed and analyzed narratives using a critical incidents and events technique, a videography and editing method, and a dualistic intention–action method. In this study, the critical incidents and events take place before an entrepreneur actualizes his/her own imagined or justified potential (Santos et al., 2017). My task with the methods presented here is to assist researchers and potential entrepreneurs to better identify and understand the initial and, consequently, later stages of entrepreneurial behavior.

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2 See Kurczewska, Kyrö & Möisala (2016) for a more profound taxonomy description.
3 For an in-depth presentation, see, for example, Hine & Carson (2007, 3-6).
My aim here is not to draw a profound picture of all the methods used in entrepreneurial behavior research but rather to present and evaluate the methods developed in this compilation in the form of a methodological summary. I also describe different avenues for future research.

2.2 Method development approach to intention studies

To explore emergence methodologically, my main theoretical concepts are entrepreneurial intentions and emergence, while my subordinate concepts are pre-intention, potentiality, and entrepreneurial experiences as events and incidents. However, my main contribution to methodological development is in the field of experience-centered narratives. This does not mean a Labovian structural analysis as text but rather relates to a broader sense that includes textual, aural and visual documentation, as favored by the likes of Tamboukou (2003) and Radley & Taylor (2003). My ultimate goal is not to validate each method per se but rather to explore these methods and elaborate on any potential convergence, or rhythm and pace similarities, between quantitative and qualitative research methods for emergence, intentions, orientations, and opportunity processes.

According to Sarasvathy and Venkataraman (2011), everyone has the potential to become an entrepreneur. Two questions, therefore, arise: Who is an entrepreneur (or will become one), and what is the definition of entrepreneurship? Whether or not these questions are flawed or debatable (Gartner, 1988), emergence seems to be a relevant concept for approaching the first question. Gartner (1988, 1993, 2001) points out the importance of studying the process of emergence, while Davidsson (2004, 23) encourages researchers to take on the same challenge. Emergence crosses all my cases in at least two ways. First, my study of opportunity processes centers around emergence, and my study on intentions seeks the actions and insights preceding the discovery of a business idea. Gelderen et al. (2017) suggest that under certain circumstances, intentions can persist for up to 18 months after they were formed. Pre-intentions, on the other hand, have their origins in childhood when, according to Kyrö et al. (2007), an entrepreneurial and enterprise readiness begins to develop. Hence, the emergence phase may last several years before the intention prevails. Second, my aim is to move backwards through the intention–action process and study how pre-ideas or pre-intentions emerge in childhood.

Regarding entrepreneurship, I find the definition used by Davidsson (2004, 1-16) to be the most relevant. Davidsson argues (2004, 6) that “entrepreneurship consists of the competitive behaviors that drive the market process” (see originally Kirzner, 1973, 19-20). For the same reasons as Davidsson, I favor this definition because it adheres to the concept of competition and it adequately reflects the role of entrepreneurship in the markets. From my research interest point of view, although not case-specific,
this definition is both wide enough to cover the context of my empirical research and narrow enough to underline the role of competitive behaviors and market-driven processes. The entrepreneurs presented in the cases have either changed business logic or at least paved the way for a follower to do so (Davidsson, 2004). In addition, the business cases I investigated represent market entries with considerable uncertainty. For this reason, studying emerging intentions and exploring opportunity processes is motivated by the innovativeness of these endeavors and their uniqueness.

In the quantitative approach, my main source of contemporary knowledge on entrepreneurial intention methodology was from the writings of Per Davidsson, who has written several books and articles related to the need for quantitative methods development (Davidsson, 2016, 2008, 2004, 2002, 1992). Davidsson is a renowned expert in the field, and he has targeted many of his publications toward doctoral students in particular. I also draw some methodological ideas from the works of Hjort (2012, 2008), Down (2013), and Clandinin & Conelly (2000). At present, there are plenty of quantitative intention studies based on the theory of planned behavior and entrepreneurial events (Ajzen, 1985, 1991, Krueger et al., 1993, 2000; Shapero & Sokol, 1982) and more recently, action phase theory (Gelder et al., 2017).


The literature on artistic research methods is also rich (e.g., Ackroyed & O’Toole, 2010; Berg, 2014; Eldridge, 2003; Hannula et al., 2014; Varto, 2009). My impression of the main research publications is that the authors have divided justifications for whether artistic processes or final artistic works should be either partly or entirely labeled as scientific or not. For example, Ackroyed and O’Toole, refer to the artistic or performing arts as “ethnodrama,” with it having its origins in the ethnographic research tradition. Hannula et al. (2014, 15-19), meanwhile, present a more structured research process where the artistic research practice portion constitutes the overall research framework, while the public portion of the research is the contextual/conceptual work. I argue that creative arts processes include stages that can be systemized and controlled, hence they are scientific (Gauri & Grönhaug 2005). In addition, it is common for artistic research to deal with a conceptual framework in a specific context. For example, Varto discusses artistic research from the point of view of the philosophy of science. He states: “The problem of framework is a special part of epistemology....a framework may emerge without plan or recognition. Epistemological research must, then, ask whether the frame thus generated
guides the research or indeed offers a predetermined solution” (Varto, 2009, 9). Without deviating too much from the focus of my research task, I conclude that, in my view, artistic research has been closely related to grounded theory (or conceptual) building (inside-out) due to efforts to remain independent from the established power structures (Hannula et al., 2014; Berg, 2014; Varto, 2009; Clark & Michailova, 2004). I place artistic research as a source of ideas, concepts, and even preliminary (grounded) frameworks that must be validated through the process of replication.

Professor Leonard Schatzman—originally a grounded theorist, a student of Anselm Strauss, a developer of dimensional analysis, and a protagonist of natural analysis—has been my greatest inspiration during the search for my own methodological genre (Schatzman, 1991; Bowers & Schatzman, 2009; Strauss, 1987).

2.3 Method 1: A quantitative self-assessment tool to study emerging entrepreneurial orientations and their respective results (Elenurm & Moisala, 2008)

Methodologically speaking, the objective here is to develop and test a self-assessment tool that can identify and analyze individual-level orientations from the perspective of market-entry strategies (Chetty et al., 2015; Porter, 1991; Ansoff, 1984). To predict entrepreneurial behavior, it is important to look at the self-based concept of entrepreneurial orientation (EO) and the abilities of both established and emerging entrepreneurs to thrive in various business settings. From the perspective of international management, a sustainable joint venture may well require that the EOs of its partners are well matched.

Briefly summarizing the literature on firm-level entrepreneurial orientations, Covin & Slevin (1991) and Morris & Paul (1987) first developed entrepreneurial orientation research. Lumpkin & Dess (1996) later proposed that an entrepreneurial orientation is representative of entrepreneurial processes, practices, and decision-making styles, because these determine how new ventures come into being. In addition, Matzuno et al. (2002) and Wiklund (1999) also linked the entrepreneurial orientation model to strategic management and marketing as a firm-level construct. Knight (1997) and Kreiser et al. (2002) also employed an entrepreneurial orientation scale to perform a multinational analysis.

Traditionally, the following attributes have been attached to firm-level entrepreneurial orientation: innovativeness, risk-taking, and reactivity (Miller, 1983). Later on, autonomy and competitive aggressiveness were added to the list. According to Santos et al., there has also been a transformation of EO from a dependent to an independent dimension, as well as a discussion as to whether firm-level EO is a discrete or continuous dimension, and a question raised about whether the sub-dimensions vary independently of each other or
are expected to co-vary with each other (2017, 8-9). Another discussion concerns the role of internal versus external activities in influencing firm-level EO on a corporate level, as well as how these respective activities might vary. Riviezzo & Garofano (2017) argue for a holistic view, because the issue might be different when examining from the point of view of domestic or international performance.

According to Vantilborgh et al. (2015; see also Krauss et al., 2005), it has been argued that the firm-level characteristics of EO can be translated to personality traits at the individual level. These writers claim that it is important to understand how individual-level EO relates to the emergence of entrepreneurial behavior (i.e., someone becoming an entrepreneur or not). In this discourse, firm-level EO characteristics are treated as the tendency towards the following desirable individual traits: autonomy, risk-taking, innovativeness, competitiveness, and pro-activeness. From a market-entry perspective, we developed three individual-level orientations, or modes, to classify personal attributes toward firm-level innovation strategies.

Despite the view that innovation is perhaps the most researched dimension (Hjort, 2012, 220), we concluded that there was a need for a different market-entry-strategy-based approach for potential entrepreneurs. In order to focus on the self-assessment of current and potential entrepreneurs facing rapid changes in their competitive environment, three different innovative orientations were specified, and these respective orientations were developed. Our theoretical orientation model therefore includes three basic orientations: imitative, individual innovative, and co-creative. Finally, these modes acted as the basis for the development of a quantitative, individual-level self-assessment tool.

A) The imitative orientation

Nowadays, there seems to be a constant flow of research for this mode, especially in developing countries (Cheung, 2016; Zheng & Wang 2012; Barbieri et al., 2013; Corredor et al., 2015; Sudharshan et al., 2015). Ulhoi, for example, has identified four different imitation strategies (2012), while Azarian (2015, ix) has explicated the following rational imitative characteristics: substantial niche overlap, functional similarity with individuation product differentiation and a fit of choices into those of its peer companies.

In general, within a business environment, an imitative orientation is thought to be fruitful when it is possible to fill empty market niches by applying business ideas that have already been tried and tested in other similar market conditions. This is not simply a matter of replicating other entrepreneurs’ ideas, however. It could rather be considered a process of observing those ideas and translating the identified best practices efficiently without wasting time on “reinventing the wheel” when an existing concept can suit the new target customers. Indeed, within an unsaturated market, imitation can actually drive the proactivity and competitive spirit of a rapid mover. In their managerial summary, Posen &
Martignoni (2018) state: “Imitation is commonly assumed to be a low-risk strategy by which firms can narrow the performance gap to the market leader but based on their study, imitation is more risky than is typically assumed.”

B) The individual innovative orientation

Gilbert (1994, 18) argues that “most companies pursue, by design or by circumstance, an innovation strategy that falls somewhere between the pure proactive and the pure reactive.” In a progressive market economy, an individual innovative orientation acts as a good foundation for an entrepreneurial venture that is somewhere “in between.” Indeed, a creative distinction is a major precondition for establishing and maintaining a competitive advantage in such markets. This type of orientation helps a business to grow when creative entrepreneurs can safeguard their pioneering solutions while also individually managing the investments and human resources needed to realize those innovations. For example, inventors can apply their inherent creativity to come up with innovative new ideas, but many fear that venture capitalists or business partners may steal their ideas. Entrepreneurs also cannot assume that the long-term, technology-driven development of new products will always match with short-term market requirements. A market may not embrace a novel innovation quickly, especially if the creator is reluctant to share his or her ideas with potential collaborators.

C) The co-creative orientation

In innovative activities, the co-creative orientation reflects the global network economy that has emerged, and continues to develop, during the 21st century, such as co-creative global venture strategies (Roser et al., 2013). In this connected environment, entrepreneurs can act as links in chains that create global value. For example, many software projects are based on open-source code that is shared among communities, and this is an example of how a co-creative environment can help to develop synergetic ideas. Therefore, the co-creative orientation presupposes that an entrepreneur is ready and willing to share his or her insights in a business environment, even though in the subsequent discussion, he or she may lose exclusive ownership of the idea. In short, a co-creative orientation puts new value creation above individually owning and controlling the business. It can, therefore, be challenging to match the co-creative orientation with traditional entrepreneurial concepts such as aggressive competitiveness and autonomy (Lumpkin & Dess, 1996).

Cheng (2007) stresses the important role that the country context plays in international management research. Hence, when we consider the orientations of business students in Finland and Estonia, there are disparities, as well as similarities, that exist between the Finnish market, which is advanced and relatively stable, and the Estonian market, which is characterized by a fast-moving business-and-management context.
Based on this, I endeavor to answer, in an empirical sense, the following research questions: What are the predominant individual-level entrepreneurial orientations of business students in Estonia and Finland? In what respect do they differ? To answer these questions, I developed a self-assessment tool to help students in different countries to analyze and compare their entrepreneurial orientations, so they will be ready for the challenges of international business and cross-cultural management.

This self-assessment tool for analyzing entrepreneurial orientation features 15 questions to compare between imitative, individual innovative, and co-creative orientations. From the discussion of the concept of entrepreneurial orientation, I can conclude that the choice to follow an entrepreneurial idea from a certain source is driven by these entrepreneurial orientations. This is also relevant to risk management and dealing with other stakeholders within an entrepreneurial activity, because entrepreneurs may prefer to seek out the expertise and resources of potential partners or simply rely on their own available resources. The questions were, therefore, designed to cover these prominent facets of the entrepreneurial process, because the different orientations imply that entrepreneurs prioritize different aspects:

- The source of the entrepreneurial idea
  - The business-opportunity-identification stage*4
- The interactions with customers and partners
  - The business-development stage*
- Risk management in the entrepreneurial activity
  - The implementation-and-exploitation stage*

Rather than separating these issues over different questionnaire sections, they were presented through different statements with a mixed sequence so as to not reveal the pattern of the questionnaire during the self-assessment. This could have led to a social desirability bias that would reduce the value of the answers. In addition, statements about interaction also involved some elements of business risk. When answering the 15 questions, respondents were presented with three statements and asked to select the one that most accurately represented their preferences concerning entrepreneurial activity. A brief summary of the key points of the statements is shown in Table 1. The statements were complete sentences that sought to describe the priorities of entrepreneurial activities and principles.

*4 Conceptual development in (Elenum 2012) based on (Elenum & Moisala, 2008)
To validate the questions, a focus group was formed using students with entrepreneurial experience. This group tested the statements to ensure they matched the orientations the creators of the questionnaire had assumed for respondents. Some extra questions about gender, age, and entrepreneurial experience were also added to the final version of the questionnaire. Once a questionnaire had been completed, its layout helped the researcher and/or other person to quickly guide the respondents toward calculating their scores through columns that tallied the points accrued for the three different entrepreneurial orientations. The results of such self-assessment can then be subsequently shared among small groups and employed as a starting point for developing a plan for an entrepreneurial career. Some 313 Estonian students attending the Estonian Business School and the University of Tallinn completed the self-analysis questionnaire in 2005–2006 prior to starting courses in entrepreneurship and innovation, as did another 105 Finnish students attending the Haaga-Helia University of Applied Sciences in Helsinki.

The results of our individual-level entrepreneurial orientations study indicate that there are two preferred innovation orientations among the business students, namely the individual innovative orientation and the co-creative innovative orientation. Business students in both countries favored the imitative orientation the least. What is more, the Estonian and Finnish students had a similar fondness for the innovative orientations. In terms of gender, the Estonian sample comprised 49.5% females compared with 68.9% in the Finnish sample. For entrepreneurial experience, 33% of Estonian respondents had some prior experience, which can be explained by the presence of full- and part-time bachelor’s and master’s students in the sample. In comparison, in the Finnish sample, which comprised business school students at a lower level, just 10% had any prior entrepreneurial experience.

Breaking this down according to gender, 14.8% of women and 51.3% of men had entrepreneurial experience in the Estonia sample, while 5.5% of women and 18.8% of men had experience in the Finnish sample. No statistically significant differences existed between the orientations of Estonian students with and without entrepreneurial experience, however. In the Estonian sample, some 40% of respondents demonstrated a preference for the individual innovative orientation. The results of our study indicate that there are two preferred innovation orientations among the business students, namely the individual innovative orientation and the co-creative innovative orientation. Business students in both countries favored the imitative orientation the least. What is more, the Estonian and Finnish students had a similar fondness for the innovative orientations. In terms of gender, the Estonian sample comprised 49.5% females compared with 68.9% in the Finnish sample. For entrepreneurial experience, 33% of Estonian respondents had some prior experience, which can be explained by the presence of full- and part-time bachelor’s and master’s students in the sample. In comparison, in the Finnish sample, which comprised business school students at a lower level, just 10% had any prior entrepreneurial experience.

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orientation, with another 40% leaning toward the co-creative innovative orientation. In Finland, meanwhile, the numbers were 35% and 39%, respectively.

In Finland, the orientation patterns were more equally distributed (20%) than in Estonia (14%). A general insight was revealed in that the co-creative orientation seems to be favored in the early stages of an innovative entrepreneurial process, such as when generating a business idea and further developing it. However, preferences switch to a more individual style once the business results become clear. A strong inclination toward risk-sharing in the early stages of idea-generation was evident in both countries. This may be because Finnish and Estonian students tend to avoid uncertainty when engaging in teamwork. Some statistically significant ($p < 0.05$) differences between students from the two countries became evident when comparing the three main blocks of the self-assessment tool and the statements preferred by respondents for each of the 15 questions, with a t-test being applied between respondents from the two countries. Furthermore, focus group discussions revealed how the Estonian students did not fully realize the complexity involved in releasing innovative products onto the international market. The Finnish students, meanwhile, possessed a deeper understanding of franchising and comprehended the value that a well-known international brand brings with it.

In 2012, Elenurm carried out an extended study on Estonian students’ entrepreneurial orientations using the same theory and survey tool with only minor changes to the survey statements.

On top of the sample of 313 students from 2008, an additional 762 students were tested. In this extended study, the means, standard deviations, t-tests, and K-means cluster indexes were calculated from the total sample of 1075 students. The results of this study indicate that the distribution among the three innovation modes remained similar to that of the previous study. The principles of co-creation orientation were more popular in the early stage of business opportunity identification, but during the business development and implementation stages, more individualistic approaches became dominant behaviors. (Elenurm, 2012)

### 2.4 Method 2: A qualitative critical incidents and events technique to analyze pre-intentions in childhood and the respective results (Moisala, 2018; Kurzciewska; Kyrö & Moisala, 2016)

The objective of this methodological study is to develop a method for analyzing personal narratives of experience (Squire, 2013) as a life story based on a longitudinal investigation (Andrew, 1991). I investigate the biography of Finnish entrepreneur Toivo Sukari and explicate the critical incidents and events related
to the emergence of his entrepreneurship, especially before the pre-idea or pre-intention phase. This study draws on literature on narratives of experience (Squire, 2008), especially experience-centered personal narratives that are assumed to be sequential in time with meaningful accounts. According to Denzin (1989), experience-centered narratives may reveal important turning points in someone's life.

The general guidelines for analyzing narratives are quite broad. Riessman (2002) claims that this form of analysis depends on the idea of what the “narrative” is, and there is no single interpretation for any narrative. The guiding principle that was applied here is that the attention of the researcher should be on the identification of sequences and the progression of relevant themes during the research process (Andrews et al., 2008, 50). For this purpose, I developed a critical incidents and events technique derived from the critical incidence technique of Flanagan (1954).

The 1950s saw the first traditional critical-incident studies, with the critical incidence technique (CIT) being applied in areas such as quality control and education (Holmlund & Strandvik, 1999; Turunen, 2002; Webster & Mertova, 2007; Woods, 1993). In the area of entrepreneurship, however, the discussion of critical incidents has mostly been limited to the educational context, such as identifying the role of critical incidents in entrepreneurial learning (Cope & Watts, 2000; Cope, 2003). A critical incident is defined here as “a sudden moment of awakening, a flashpoint, a mental anchor, which is triggered by becoming aware of it, and a critical event is the cause or outcome of a critical incident. Both incidents and events are reproduced through reflectivity” (Kurzciewska et al., 2016, 22). Critical incidents and events are interrelated and reciprocal, so one cannot do without the other. The author goes on to say:

Thus, an event is critical only if the original incident was critical. An incident may have occurred, for example, some thirty years ago, but it might only have become critical when a significant event related to it took place later point of time. Hence, incidents become critical only through related events, and we can only identify critical incidents after later actions have taken place. It means that those incidents are the critical events (actions) that make the opportunity process different. Thus, following actions (external behavior) might give us some hints about the previous critical incidents, but this is not enough in and of itself for understanding how the opportunity process evolves. Therefore, to identify critical incidents, scholars need to assume that entrepreneurs will be able or willing to internally reflect upon the experiences that shaped their opportunity processes (ibid, 22–23).

In conclusion, intentions are also part of the opportunity process, so the critical incidents and events method is suitable for analyzing the early stages of intention processes as well.
According to Squire (2008, 42; 2013) narratives of experience are sequential and meaningful. They are definitely human representations of experience, because people reconstruct them, express them, and display transformation or change. Narratives of experience can be obtained from textual, aural, or visual records of investigations. The means of analyzing narratives may follow the logic of hermeneutic circles, where research material is arranged thematically and gradually and either a new grounded theory evolves or an existing theory is tested. In the case of narratives, the main focus is on sequencing the life story and developing the related themes.

The critical incidents and events technique has been developed for this very purpose, to find meaningful events and related insights. First, I arranged the meaningful and relevant events and incidents from the narrative into sequences according to the pre-intention and intention processes. Second, I carried out an intention–action analysis, as presented in the following section. It is important to note that these two methods are intertwined, and, in this case, form the round(s) of a hermeneutic circle. I investigate experiences as a researcher but also as an auteur trying to “experience” the narrative on stage, as advocated by Chekhov.

To investigate exceptional growth-behavior, I interviewed Finnish entrepreneur Toivo Sukari several times and observed his behavior between 2008 and 2017. In order to arrange his life story into sequences of pre-intention, intention, and growth, I applied an intention process flow chart that was modified from existing work (Kyrö et al., 2007, 16-17; Saapunki et al., 2004; Kyrö & Hyrsky, 2005; Kyrö & Carrier, 2005) (see figure 1) and the critical incidents and events method (see also Kurzciewska et al., 2016).5

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5 As a byproduct of the research process, I planned and performed a live theatre performance in front of a live audience several times.
I began my narrative study by interviewing and observing Sukari’s actions on several occasions and based on this, I continued developing preliminary themes and potential events and incidents. I also discussed potential events with Harri Joensuu from my acting group in autumn 2008. Later that year, during a play-planning process, we elaborated on the related critical incidents. Finally, I positioned all the pertinent incidents and events in the intentional phases as they were identified (Kyrö et al., 2007). The whole research process is summarized in table 2.

<table>
<thead>
<tr>
<th>DATE</th>
<th>THEME</th>
<th>DESCRIPTION</th>
<th>VALIDITY/RELIABILITY/TRIANGULATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>19/6/08</td>
<td>Sukari interview in Masku office at 09-11</td>
<td>After reading media articles about Sukari, we had a meeting where we discussed his life as an entrepreneur age 1–55. We talked about the play as well. Sukari was very keen on the idea. We agreed that the play would be made in the coming autumn and Sukari would be interviewed for a second time in September in Pori. He would see the finished play by the end of the year, too.</td>
<td>Interview was very thorough and took place in good spirits. During the meeting, I wrote short notes, and immediately afterwards, I wrote an interview document that formed the basis for our play script. In September, I returned to these issues during the group session and in private.</td>
</tr>
<tr>
<td>7-8/08</td>
<td>Script writing</td>
<td>I started to write the script during the summer and prepared for my next interview with Sukari on 4/9.</td>
<td>I talked with actor-to-be Harri Joensuu about the script, and we shared our views many times.</td>
</tr>
<tr>
<td>4/9/08</td>
<td>Interview in Pori at 18-19.15</td>
<td>Group discussion with Sukari, Harri Joensuu, Professor Pia Arenius from the Turku University Entrepreneurship unit in Pori, two students from Turku University, and two media representatives.</td>
<td>I acted as a chair of the meeting and wrote down the comments expressed during the session. I compared the text with that of the previous interview on 19/6. The session was tape recorded and my notes became part of the script as well. My comments were shared with Harri and Jaakko Autio (the sound master).</td>
</tr>
<tr>
<td>9-11/08</td>
<td>Rehearsals in Pori and Porvoo</td>
<td>Actor Harri Joensuu, sound master Jaakko Autio, and I started to plan the scenes. We had in total 9 versions with some 30 pages of written text. The final version of the play was ready before the premier in November.</td>
<td>Script versions were under evaluation all the time. During the play’s production, I also wrote a blog about becoming Sukari, which was also open to comments: <a href="https://pytti.wordpress.com/tag/sukari-naytelma/">https://pytti.wordpress.com/tag/sukari-naytelma/</a></td>
</tr>
<tr>
<td>22/11</td>
<td>Premier</td>
<td>Vaasa Student Theatre</td>
<td>A discussion after the play was arranged with the audience. No major changes were needed.</td>
</tr>
<tr>
<td>24/11</td>
<td>Play</td>
<td>Pori Student Theatre</td>
<td>Driven by professor Arenius, a discussion after the play was arranged with the audience. The play went well, but we planned some minor changes.</td>
</tr>
<tr>
<td>27/11</td>
<td>Play</td>
<td>Kerava city auditorium (Laurea)</td>
<td>Sukari was in the audience, so his feedback was written down. No major critique from Sukari.</td>
</tr>
<tr>
<td>12/08</td>
<td>Feedback Pori</td>
<td>We discussed the results of the whole project with Harri and Jaakko</td>
<td>Important to get feedback</td>
</tr>
<tr>
<td>22/11/17</td>
<td>Interview with Sukari at his Turku office</td>
<td>In the follow-up interview between 10.50 and 13.05, Sukari viewed the 2008 video recording of the play. We also discussed his current business-related issues. He accepted the play as it stood and only suggested altering the portrayal of the Lempäälä site and the way the authorities handled IdeaPark.</td>
<td>We concentrated on scenes 1-3. I wrote a memo right after the meeting and sent it to Sukari, too. No major changes were made to his life-story.</td>
</tr>
<tr>
<td>1/18</td>
<td>Article</td>
<td>I continued writing the article and the final version was completed in June 2018.</td>
<td>All data and material, starting from 2008, were checked again and the financial data-collection process was completed, too. Self-reflection included considering what knowledge had been acquired by becoming Sukari as an auteur.</td>
</tr>
</tbody>
</table>

Table 2. The research process over 2008–2017

Based on the analysis of the emergence of entrepreneurial intentions, the following pattern of sequences and respective events and incidents, in the form of a story was identified.
A) Pre-intention (age 1–13) and pattern of images: the practice of dreaming
Sukari was extremely shy as a child and self-conscious about his scrawny build. He demonstrated only a modest degree of potential at elementary school and lacked any special interests or talents. The teachers would often tell him he was a terrible student with no ability. Even in his own recollection, he regards his young self as lazy, unsociable (at least outside the family), and unattractive to girls. His family had a strict religious upbringing and rules that prohibited common pursuits such as watching television and dancing, and this led to him being bullied. He would often walk idly in the village or ride his moped around and just dream. He had no specific ambition in life, nor did anyone inspire him to adopt something more productive. He would simply dream or read popular magazines while sitting. On a more positive note, however, he benefited from a secure family environment. His father also acted as an inspiring example for the hardworking entrepreneurial lifestyle.

B) Intention (age 14–15) and pattern of images: connecting body and mind with visions through bricolage
As stated above, a wandering idleness characterized Sukari’s actions, feelings, and thoughts until about age 14. However, he later became concerned with observing the pigs, chickens, and other domestic animals in his home environment. His father was also a productive man, and Toivo learned from watching him perform practical tasks, such as repairing household appliances and maintaining the home. In that modest household, he learned many practical skills from his father, although Sukari claims he was never very talented with his hands. As well as teaching Sukari many things, his father also supported him when needed. This also helped his dreams to start forming an entrepreneurial nature.

An early entrepreneurial venture involved making sauna whisks and selling them to his neighbors and the owners of small saunas. Sukari says about this, “The products did not have excellent quality, and I was so shy, but at the same time prompt and did things as promised such that the customers did not dare not to buy from me.” He also established a pig farm that had a hundred pigs after the first year. This doubled to two hundred in another year, and he had more than four hundred pigs by the next year. “They just grew in number,” Sukari mentions.

This was the time when he also started working out physically. He also carried heavy sacks and logs while working in a sawmill, adding further to his physical exercise and gradually causing him to feel stronger. The increasingly hard load he put on his body definitely yielded firm results. He felt bigger and stronger, positively affecting his self-confidence. What is more, he also liked to compete with other men in activities like weight lifting and Fingerhakeln. He never lost, according to his account, and he remains eager even today to engage in physical competition.
He progressed to a more retail-oriented business venture after becoming licensed to sell furniture in the Pohjanmaa region of Western Finland. He drove his van around the countryside and sold furniture items from the back of it, sometimes with his father and sometimes alone. His patience and growing determination helped him to exploit his shy personality in order to sell goods. Talking about his sales technique, Sukari says, “I drove to a farmer’s house and talked to the man and woman. Immediately, I recognized that they had a relatively new sofa and chairs in the living room but my van was stacked with furniture. They were not interested in buying, but I asked them about the crop and other relevant issues for the farmers and returned back to the issue of relaxation in the living room after a hard day’s work. I was shy and I let it show, but I was never uncertain about my goal. Once, it had taken me a week to travel around the vast, flat plains of Pohjanmaa with no sales at all. Then my brother joined me, and I convinced him that I would sell something to every household we would meet, and it happened.”

C) Performance as continuous growth (16+) and the pattern of images: the greater the vision, the more secure Sukari feels

Sukari sold furniture to the country folk of Pohjanmaa for many years, but he desired to open his own furniture store, and this led to him founding the Masku furniture chain. This involved building a huge furniture shop in the countryside, an uncommon proposition at the time. Sukari had confidence in his idea, however. What is more, he decided his store should be very big, because he thought that a smaller outlet would be unprofitable. His furniture empire then grew over time in Finland and other places. In 2000, however, he resolved to hand the Masku chain over to professional managers, so he could focus on a more ambitious business idea: Ideapark. Despite his confidence, Sukari had problems convincing investors to put money into his new idea. In terms of size and selling volume, the one-floor Ideapark shopping and amusement center was huge by Finnish standards. He believed that a complex like this needed to be so big if it was going to convince customers to travel several hundred kilometers. His objective was to just operate the complex and rent out the units to independent retailers. During Sukari’s continuous growth phase, his thoughts have always been directed toward ever greater visions. Indeed, his intentional behavior transformed into a strategic intent that has guided his choices throughout the continuous performance phase. Figure 2 summarizes the main events and incidents.
When looking from an entrepreneurship viewpoint, Sukari seemed to lead a fairly meaningless life in his pre-intention phase. However, a successful entrepreneurial intention–action orientation depends upon desire, feasibility, and a propensity to act (Shapero, 1982). Sukari says this to any young aspiring entrepreneurs: “Everyone can become an entrepreneur, especially those who think that they don’t have any hope or talent at all” (Sukari interviews, 2008; 2017). While he stresses his lack of any evident entrepreneurial talent, the evidence does not confirm this. He had talent in reality; he simply did not realize it until later in life. The latent talent that long remained hidden beneath the surface would be crucial later, once he made sense of it during a critical incident. So, what insight triggered this growth-oriented behavior? This revelation altered his path through life. Maybe it could also influence the lives of other people who feel they are leading a worthless existence.

I defined the intention phase as not just taking place before the action but also after it, as well as a psychological state that provides the direction and impetus to continue following the intention–action loop. In the Sukari case, his growth-orientation is the product of a continuous struggle between his inner self’s contradictory experiences during the preceding intention phases.

Some strange process or momentum emerged in him at age 14 or 15, a personal discovery that improved his sense of self-confidence and shifted him from pre-intention to intention. There is the concept of the liminal stage, which originates from rites in identity literature (Turner, 1967). It is defined as follows: “The quality of ambiguity or disorientation that occurs in the middle stage of rites, when participants no longer hold their previous status but have not yet begun the transition to the status they will hold when the rite is complete” (Oxford English Dictionary. Ed. J. A. Simpson and E. S. C. Weiner. 2nd ed. Oxford: Clarendon Press, 1989. OED Online Oxford 23, 2007)
In entrepreneurial identity research, this has been used to describe how time and effort is needed to transform an identity from a non-entrepreneurial nature to an entrepreneurial one through ritual (Hägg, 2011). In Sukari’s case, however, a transformation from one identity to another was unnecessary in a professional sense, because he lacked a professional identity before becoming an entrepreneur. What is more, he lived in an entrepreneurial family throughout his youth. With his external circumstances having an entrepreneurial character from the outset, a liminal state had no place in his life. However, it could be possible that Sukari was born in a liminal state. This would mean there was no before and after, just the prevalent external circumstances, with his intentions staying hidden due to his lack of self-esteem. Therefore, it follows that we should look at his internal circumstances, understand his behavior from the inside, and consider his feelings and emotions. We should also think about how he regarded himself before and after his important discovery. In my research process, this transformation in his self-esteem and his inner driving force is the subject of the artistic portion of this study. Therefore, if important events and incidents have taken place, which of these are critical in terms of the viewpoint of intention and action? To answer this issue of criticality, I carried out a dualistic intention–action analysis, which is presented in the next section.

2.5 Method 3: Qualitative dualistic intention-action method to study entrepreneurial pre-intentions before the commencement of opportunity processes and the respective results (Moisala, 2018)

The aim of this methodological intention–action study is to further our knowledge by suggesting a different way to investigate intentional entrepreneurial behavior. In this study, I apply the dualistic intention–action model that was originally developed by Russian theater icons Michael Chekhov and Konstantin Stanislavski, which has been commonly used in the creative arts as a training method for character creation. My interest therefore lies in investigating how this technique can aid the development of entrepreneurial intention research methodology. This work also contributes to the emerging literature focused on human emotions like passion (Stroe, 2017, Cardon et al., 2013), self-control, and action-related doubt, fear, and aversion (Kautonen et al., 2015), as well as obsession (Fisher et al., 2013).

I applied Michael Chekhov’s dualistic system of acting in a way that meant my own entrepreneurial experiences (I) and the subject entrepreneur’s life story narrative (I) were kept distinct (Byckling, 2009; 2017). In other words, I formed a mental image of Mr. Sukari, which I then used as a reference to compare his experiences with my own through basic psychological gestures. This means that I did not take on the role of Sukari in the psychological sense of infusion advocated by Stanislavski but rather in the form of Chekhov’s favored notion of the dualistic “I and I.” Finally, I used the intention–action analysis during the
translation of the text into a final play (Stanislavski, 1948, 1997; Benedetti, 1989, 2008; Meerzon, 2005; Tait, 2002; Pitches, 2006).

I highlight how I needed to keep my own experiences as a researcher distinct from those of my character as much as possible when rehearsing the play. This enabled me to plan a controlled, systematic treatment of the personal narrative, as well as keep records on how I (which were the “raw materials”) used it in the final interpretation. I placed a firm focus on his entrepreneurial intentions during the entire process, from data collection through to the play’s production. This was not a premeditated process built upon a certain theoretical framework but rather a process of continuous scientific narrative exploration (Stebbins, 2001) and an analysis of a personal narrative of experience that became a play during the rehearsals. I performed an intention-action analysis to identify which events and incidents were critical. The circumstances, events, and incidents were first taken from Sukari’s personal narrative of experiences, as expressed in section 2.2. We experimented with events and incidents using related psychological gestures during rehearsals.

The psychological gesture is a most important concept in this study. According to Chekhov (2002), it is a particular movement (i.e., some action or gesture) that reinforces an actor’s resolve to show an emotion related to it, such as joy, rage, shock, surprise, fear, or disgust (Ekman, 1992). Chekhov (2002, 64) says that with a psychological gesture, “the strength of the movement stirs our will power in general; the kind of movement awakens in us a definite corresponding desire, and the quality of the same movement conjures up our feelings” (ibid, 63-72). In this way, Chekhov takes the character’s behaviors and incorporates them into an actor’s movement.

The steps in the intention–action analysis were as follows. First, at a chosen moment and under given circumstances, one must ask what are the available options for the person’s next action(s)? In the case of Sukari, the moments were the early ages for the emergence of intentions; the main circumstances (or themes) were school, family, father, and selling, and the gestures were inward and inward-out forms. I related these factors to the respective events and incidents through emotions. After a number of sessions, we formulated a preliminary working hypothesis and tested it on stage, finally explicating the summary of the personal narrative of experiences shown in table 3.
As a child, there was nothing to imply that Sukari would become a growth-oriented entrepreneur. He was just drifting. The first psychological gesture illustrated a boy turned into himself, just sitting in his chair reading a magazine. This typical gesture was derived from Chekhov’s list of archetypes illustrating shame and fear (Chekhov, 1953, 72-73). It was not until his re-definition of himself from nobody to a potentially good seller that the critical incident for his entrepreneurial intention took place. However, his potential was already there, even though Sukari argued many times that he had no talent. His father eventually trained him, however, and acted as a role model for him during the early 1–13 years, ultimately having a much stronger influence after age 14.

Sukari was not talented in school, but he proclaims that anyone can become an entrepreneur (Sarasvathy & Venkataraman, 2011), although he or she needs support from the people close by. Sukari underlines how he was very weak, shy, and lonely as a child.

The most interesting findings indicate how a main driver for Sukari’s strong growth-related intentional behavior has been his redefinition of his self-image between the pre-intention and intention phases. During the growth phase, however, it was his strong desire to keep complicated business issues simple in his mind. His redefinition created an emotional tension that prevents him from being content with his achievements, with him also fearing the loss of this tension, however painful it has been.

As a final contribution, this study challenges the appropriateness of drawing a strict border between artistic and scientific research methods. Following Asper’s (2009) multi-order analysis framework, I chose sequential and meaningful events and incidents from the personal narrative of Sukari. As a second-order analysis, I placed the events and incidents in the intention process flow chart (Kyrö et al., 2007). Next, all the events and respective psychological gestures were used as starting points for the intention–action analysis. I tested different options for each event with other actors according to the following process: Age > Circumstances > Gesture > Intentions. A question arose as to what would a person in this situation and under these circumstances do in order

<table>
<thead>
<tr>
<th>AGE</th>
<th>CIRCUMSTANCES</th>
<th>GESTURE</th>
<th>PRE-INTENTION</th>
<th>INTENTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-13</td>
<td>School/Family</td>
<td>Inward</td>
<td>Idleness</td>
<td>“Dreaming”</td>
</tr>
<tr>
<td>14-15</td>
<td>Family/Father</td>
<td>Inward-out</td>
<td>Moment of birth</td>
<td>Pigs and whisks</td>
</tr>
<tr>
<td>16+</td>
<td>Father/Selling</td>
<td>Inward-out</td>
<td>Intertwined with intention</td>
<td>Continuous redefinition of self</td>
</tr>
</tbody>
</table>

Table 3. Age, circumstances, psychological gestures, entrepreneurial pre-intention, and the birth of intention in the personal narrative of experiences
to set the goals for the next action? As a final part of the analysis, I incorporated an emotional-level analysis into the personal narrative of experience. A summary of the analysis process is presented in table 4 below.

<table>
<thead>
<tr>
<th>STEPS</th>
<th>ACTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Incidents and events are identified through a narrative analysis (first-order analysis) (see also Kurczewska et al 2016)</td>
</tr>
<tr>
<td>2</td>
<td>The results placed in the theoretical framework of an intention process flowchart as a second-order analysis (see also Kurczewska et. al 2016)</td>
</tr>
<tr>
<td>3</td>
<td>Events and potential outcomes are analyzed through intention–action analysis to reveal critical incidents and events as a third-order analysis (Chekhov 2002, Byckling 2009, 2017)</td>
</tr>
<tr>
<td>4</td>
<td>The result placed in the life story narrative</td>
</tr>
<tr>
<td>5</td>
<td>The result placed in the live-theatre play as a scene</td>
</tr>
</tbody>
</table>

Table 4. The dualistic intention-action analysis as part of the research process (based on Kurczewska et al., 2016)

2.6 Method 4: A qualitative documentary videographic method to study emerging opportunity processes and the respective results (Kurczewska, Kyrö & Moisala, 2016)

In the methodological multi-case study on the opportunity processes of four Finnish entrepreneurs, we applied a documentary videographic and montage editing method to arrange and analyze their life-stories with a focus on their personal experiences. Our research team and production team adopted a documentary videography approach based on Dimov’s (2011) retrospective approach for analyzing how people describe past ventures. This helped encourage the entrepreneurs to communicate their experiences and actions when creating their business ventures, thus allowing us to capture them from a first-person perspective (Aspers, 2009). While videography has not been commonly used in entrepreneurship research in the past, it has recently been applied in areas such as consumer research (Hietanen, 2012; Valck et al., 2009). In our study, videography served as a platform for the entrepreneurs to describe their past experiences and actions. In essence, they were actors performing their own characters. This meant we could capture meanings based on how these “actors” portrayed themselves, including the “intentional conscious experiences directed toward the other self” as described by Schütz (1932, 1976, p. 144).

In our videographic approach, recording took place as the informants conveyed their stories. The film was then analyzed using a montage cutting technique to edit a series of shots into relevant sequences. Our small but skilled production team hosted the video-recorded sessions with the entrepreneurs in
October 2010. Several discussions were held with the entrepreneurs, thus clarifying the role they would play in this endeavor. We told the entrepreneurs beforehand about how we planned to ask them about their process of coming to regard themselves as entrepreneurs and how their life stories were associated with this process. We informed them that this would all be filmed, with the results being used for our entrepreneurship research project. Thanks to these filmed sessions, we gathered a substantial amount of video material, which, according to Garrett, are “records of witnessed events or records of production experience” (Garrett, 2010, p. 527).

Following the filming sessions, we applied classical French “montage” to organize inductively each case into chronological order. This helped us to understand each entrepreneur’s life as a historical recollection. Based on their relevance to the story, sequences were selected (Buckland, 2000; Cheetham et al., 2008; Howell, 2002; Leeuwen & Jewitt, 2008). We were particularly interested in what an individual story could tell us about that entrepreneur’s opportunity process, so it could include different incidents and events ranging from childhood through to the present day. On completing the first editing phase in January 2011, we had four thematic video cuts that were about 20–30 minutes long. All four opportunity processes were rearranged in chronological order from childhood up to the present time.

Documentary filming and editing is about sequencing relevant events and incidents in a narrative (Squire, 2008; Andrews, 1991, 2003, 2004). According to our definition, an event can only be critical if the original incident was critical. To elaborate on this, let us say that an incident occurred some thirty years ago, yet it could only become critical when a significant related event occurred at a later point. This means that incidents can only become critical through related subsequent events, after which we can actually identify those critical incidents. Therefore, the incidents that cause the critical event (action) are those that modify the opportunity process. Examining the external behavior (actions) can provide some hints about critical incidents in the past, but, in itself, this is insufficient for understanding the evolution of the opportunity process. To identify critical incidents, researchers must, therefore, assume that entrepreneurs are willing and able to reflect upon those experiences that contributed to their opportunity processes.

Our research process was as follows. Prior to summer 2011, four entrepreneurs were chosen based on a selective sampling, and they were then informed about the timing and objective of the filming. The entrepreneurs told their life stories in front of a three-person film crew, and a raw cut was edited right after each filming session. The next editing stage began in August 2011. After identifying the relationships between the critical events and incidents in each entrepreneur’s opportunity process, we conceived an inductive theory as a second-order construct. We again used our editing method to inductively recognize sequences and the critical incidents and events within the opportunity
process, such that we could identify the incidents that preceded, and appeared to be critical for, later events/actions. The third editing phase took place in March 2012 and produced a second collection of shorter videos focused on those critical incidents and events that seemed to be the origins of the entrepreneurs’ opportunity processes. These videos were then shared with the entrepreneurs to make sure they agreed with our developed theory. Our next step involved interpreting the entrepreneurs’ experiences and determining what was different in each case. This revealed three distinct paths for the opportunity process that could then be mapped onto the three different theoretical constructs.

Following the sort of triangulation proposed by Denzin (1984), we applied investigator triangulation throughout the analysis. This was achieved with a research team comprising three people with a diverse range of experiences and skills. When analyzing the videos, the research team members first individually examined the sequences and identified critical incidents and events in the data. They then compared their individual interpretations with those of the other team members. When differences became evident, we went back to the different editing phases. A process of participant validation also ensured that the actors (entrepreneurs) understood and agreed with our interpretations when they viewed the edited videos.

We therefore adopted the empirical phenomenology approach and a combination of documentary videography with three phases of editing: a long cut, a short cut, and a director's cut. By then developing the critical incidents and events technique, we could move through the whole opportunity process, identifying particular portions of it as being based upon understanding the critical incidents (internal experience) that subsequently influenced the entrepreneurs’ later actions (external events). In the last phase, we constructed an inductive theory from the first-order construct, therefore doing our utmost to perform a phenomenological reduction and only bring existing theories into the comparison of the second-order construct and our third-order construct approaches, see table 5.
2.7 Summary of method development

I have developed four new research methods and investigated the emergence of entrepreneurship in different phases along the entrepreneurial business processes (e.g. individual-level orientation, intention, and opportunity processes). Regarding the uniqueness of these methods (concerning documentary videography), although based on a rather narrow search of articles related to videography as a research method, there was only one notable article on advertising research (Belk, 2017) and a doctoral dissertation, the seminal work of Joel Hietanen (2012), on consumer culture. The dualistic intention–action method, as well as the critical incidents and event technique, were literally non-existent in the methodology literature.

The focus is on the emergence of entrepreneurial behavior during the pre-intention or pre-idea phase. The first study deals with entrepreneurial orientations and their respective individual attributes from a market-entry perspective. A self-assessment tool was designed for international master’s students based in Finland and Estonia to assess their individual-level orientations toward innovative strategies and related attributes. This assessment tool helps students in different countries to analyze and compare their orientations toward the challenges of international business and cross-cultural management. The researchers distributed the survey questionnaires to students, who then expressed their opinions about 15 statements. The students did the marking themselves and discussed their results in small teams.

The second method, the dualistic intention–action method, contributes to narratives of experience research by providing entrepreneurial researchers with...
a set of steps to investigate personal pre-intentions, intentions and future actions as conceptual simulations. This refers to “a common reasoning strategy by which a person imagines a situation and mentally plays out the implications in order to ‘see what happens’” (Trickett et al., 2009, 713). The process has a clear sequence. First, an initial representation of the phenomenon is produced followed by hypothetical cognitive “runs” that lead to an altered representation of the phenomenon itself. The objective is that the given circumstances and past experiences are made visible through the same logic. However, in the case of intention–action, it requires a team effort to attempt different working hypotheses, returning over and over to the original personal narrative until a coherent interpretation has been attained. Psychological gestures act as a starting point for the analysis, but this is only an artifact for the researcher(s) to discuss and carry with the analysis. The analysis process for emotions and movements is similar to experienced-centered narrative studies, where text, documentary, and fiction form the basis for exploring the logic between actions and intentions (Squire, 2008, 43).

The third method—the documentary, videography, and editing method—opens up new avenues for multi-sensed narrative treatment (e.g., text, aural, and visual analysis). Respondent’s facial expressions, body movements, pace, and rhythm can be studied, as well as any text that is documented during filming. Editing techniques such as montage make it possible to try out different types of cuts and clips to be created as sequences and later turned into a coherent story. In our case, four entrepreneurs were filmed, and the various cuts were viewed independently and discussed jointly. It was a very useful, pleasant, and efficient way to collaborate. We were also able to show the final product to different classes at our university and further afield, as well as discuss the impressions and thoughts the film evoked.

The fourth method, a critical incidents and events technique derived from the CIT tool previously used for quality control purposes, was developed for linking events (actions or observations) with their respective insights (incidents). The technique can be applied either retrospectively or as a framework for discovering future options as they unfold. Considering Dimov’s (2011) concern with the necessity of insight into the opportunity process, the findings of this study lead to some suggestions about its nature and role in the opportunity process. The results suggest that an insight seems to be a critical factor preceding critical events, which is in turn a part of action. This means that an action in our case only takes place if it is preceded by a critical incident. Critical incidents take form through reflection, and alertness is related to these insights. Therefore, to be able to understand the opportunity processes that have successfully been exploited, we have to follow not only the actions (the outside behavior) of the entrepreneurs but also the experiences (the inner world) in which these insights are embedded. In addition, to differentiate the opportunity process and its phases, we have to follow the rationale of actions and moderators impacting the entrepreneur’s behavior. Thus, the interplay and order between
critical incidents and events in our cases is crucial for understanding the
opportunity process. With first-order and second-order analysis, of all my
methods, this technique is closest to Lebovian structural analysis. For learning
purposes, I have combined three opportunity orientations with the steps in the
self-assessment tool (see Table 6).

<table>
<thead>
<tr>
<th>METHOD versus how one is assumed to behave as...</th>
<th>PROBLEM-ORIENTED Entrepreneur...</th>
<th>COGNITIVE-ORIENTED Entrepreneur...</th>
<th>ACTION-ORIENTED Entrepreneur...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-assessment tool for EO</td>
<td>Identifies individually one problem at the time and uses his networks to find alternatives solutions</td>
<td>Has a constant flow of ideas and chooses one of them at the time or combines different ideas.</td>
<td>Applies a continuos, active process of looking at the consequences of one’s actions and responds to them.</td>
</tr>
<tr>
<td>Mode of innovation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dualistic intention-action analysis for intention research</td>
<td>After identifying the problem as a result of being alert, both systematically and deliberately, but also passionately, he provides solutions by thinking in a creative and reflective way and, then, chooses one solution</td>
<td>Being alert to new business ideas coming from different sources by constantly monitoring the environment creatively, he develops and evaluates ideas with a final goal of being like his own idols</td>
<td>Creates opportunities by passionately engaging in developing business, by working creatively on ideas, by being alert to the results of the actions that were taken and by reflectively learning from experience to follow the values and behaviour patterns learned in childhood</td>
</tr>
<tr>
<td>Rationale for human action</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Documentary videography and editing method for opportunity processes</td>
<td>During being filmed, he concentrates on his own previous knowledge and experiences within his networks</td>
<td>During being filmed, he observes the role models and idols to reveal the cognitive patterns of the entrepreneur</td>
<td>During being filmed, he follows behavior patterns learned, perhaps, in childhood</td>
</tr>
<tr>
<td>Moderators of behavior</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Critical incidents and events technique for analysing narratives</td>
<td>Regards all phases as separate events. Easiest to devise narratives into sequences</td>
<td>Identifies and evaluates one event, exploits another</td>
<td>Has difficulties in separating individual events, all phases are intertwined.</td>
</tr>
<tr>
<td>Separated or intertwined</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 6. Self-assessment tool and assumed behavior according to the dominant opportunity process orientation

It remains to be seen whether the methods developed in this study will break new ground for the use of more innovative methods in entrepreneurial research. Otherwise, the author has unfortunately merely taken a deep dive alone with the hope of returning to the surface alive. On the other hand, entrepreneurial orientations method and theory development has been dominated by quantitative approaches. I argue that anomalies should be identified and analyzed using new methods, and new approaches in entrepreneurial research will hopefully evolve from this contemporary research field.
3 Discussion

This chapter contemplates the entirety of my dissertation and the significance of its results. I describe how I have advanced the existing scientific knowledge and how the developed methods relate to the literature presented in the methodological chapter. In summary, I evaluate each method for their theoretical and practical contributions. I also present short usability instructions for each method (see Table 6) and finally suggest recommendations for future research.

3.1 Theoretical and practical implications, validity, and reliability

Following the call for a better understanding of the emergence of entrepreneurship in general (Gartner, 1988, 1993, 2001; Davidsson, 2004) and emergent intentions in particular (Santos et al., 2017), I have introduced methods to study the pre-intention or pre-idea phase before an entrepreneur's imaginary or justified potential has been actualized (Ibid. 2017). The pre-intention phase has been an unexplored land for contemporary research, and my methods bring new knowledge related to events that may lead to intentional behavior later if interpreted as critical. I have shown, as argued by Kyrö et al. (2007), Saapunki et al. (2004), Kyrö & Hyrsky (2005), and Kyrö & Carrier (2005), that pre-intentions have their origins in childhood when entrepreneurial and enterprise readiness begins to develop. Hence, the phase of emergence may last for several years before the intention ultimately prevails.

I developed an entrepreneurial orientation model and an individual-level self-assessment tool to investigate students’ entrepreneurial orientations (Vantilborgh et al., 2015; see also Krauss, Frese, Friedrich & Unger, 2005; Rauch & Frese, 2007) from the innovative market-entry strategy point of view (Matzuno et al., 2015; Porter 1991; Ansoff, 1985). This model builds on the works of Ulhoi (2012), Azarian (2015), Gilbert (1994), and Roser et al. (2013) by combining imitative, individually innovative, and co-creative modes in one model. A practical benefit is how students themselves can analyze and discuss the results in teams during feedback sessions. In addition, these team discussions could also include an event where students compare their individual results with the three opportunity processes “translated into real cases” in order to discuss how real entrepreneurs have behaved in the respective phases of orientation (see Table 5). In addition, any respondents receiving very low scores in the self-assessment test may familiarize themselves with the cases of extraordinary entrepreneurs. This may help reinforce the idea that low scores now do not necessarily mean they can never be entrepreneurs in the future.

In narrative studies, there is no single expected interpretation (Andrews et al., 2008, 59), because there are multiple valid “truths” (Freeman, 2003). As Riessman (2002) argues, analysis depends on the researcher’s idea of what a
“narrative” is. My contribution to narrative methods development for the emergence phase of entrepreneurial behavior is the ability to approach the phenomenon from the point of view of narratives of experience (Squire, 2005; Andrews et al., 2008; Denzin, 1989; Riessman, 2002), especially before an entrepreneur actualizes his or her own imaginary or justified potential (Santos et al., 2017). I have developed new methods for the discourse on experience-centered methods and even experimented with “experiencing” entrepreneurial behavior in the role of an auteur.

I argue that theoretical developments and methodological renewal must be integrated within the same research project (Hjort, 2008; Wiklund et al., 2006). The videography and editing method contributes to the empirical phenomenology (O’Brien & Opie, 2001; Aspers, 2009, 2001) by presenting a way to capture both the outer and inner structures of reality. However, it is difficult to adhere meanings to event narratives. To overcome this, I developed a critical incidents and events technique, which then makes it possible to divide personal experience-centered “career” narratives (Freeman, 2004) into relevant sequences and explain the meaningful interdependencies and meanings of those sequences. Squire (2008) claims that narratives are sequential in time, but based on my findings, critical events and related incidents may not always be sequential but still interrelated, especially when emergence is taking place. In the case of Sukari, the emergence of entrepreneurship was triggered by a critical event that is both the cause and the outcome of a critical incident.

I applied an intention–action method previously used in the context of live-theater actor training (Chamberlain, 2004; Chekhov, 2002; Byckling, 2009). The challenge with experience-centered narratives has been that such narratives, if treated as events in text, neglect three important narrative elements: the dialogue, aural, and visual elements in narratives that is not about the representation of actual events themselves. This requires interaction between the researcher and research participants in the co-construction of stories (Squire, 2008, 41). With the intention–action method, intentions and related consequences as actions are derived from real stories of experience, or narrated experiences, and studied jointly with the research team.

In summary, by using new methods that describe and explain life stories as personal narratives of experience, research communities can enhance their understanding of entrepreneurs’ pre-intentions and emerging opportunities. According to Squire (2008, 42), "Experience-centered narrative research defines personal narratives as different from other sets of symbols because they involve movement, succession, progress or sequence—usually, temporal sequences—and the articulation or development of meaning. Such stories may be event narratives, or they may be defined by the theme rather than structure and be flexible regarding time. From this point of view, artistic approaches related to narrative intention studies may shed more light on the complex issue of intention by making emotions and feelings visible to researchers."
The validation process follows the initial method development phase when the chosen analytical technique and its intended use is put to the test. There are a number of ways to validate a method. In qualitative research, validation takes place through replication. In the interpretative domain, general guidelines for analyzing narratives are quite broad. Riessman (2002) claims that the form of analysis depends on the notion of what a “narrative” is, and there is no single interpretation for any narrative. The guiding principle applied here is that the attention of the researcher is focused on the identification of events and incidents and their respective sequences during the research process (Andrews et al., 2008, 50). For validation purposes, a new conceptual framework is applied to several cases that are more typical, or experts in the field of interest could perform the validation. Alternatively, the participants in a study may offer their opinions about the concepts or frameworks used.

In my case, the documentary videography method took an existing method and applied it to a new purpose. Editing narratives and scripts made it possible
to divide opportunity processes into thematic sequences over a specific timeframe. It made it possible to play with the events and incidents as cuts and make sense between them. A future replication with more cases may validate this method further. In the qualitative paradigm, the level of reliability is increased through a careful and detailed description of the entire development process. This has also been a guiding principle for each research process presented here.

Regarding quantitative research, there are various parameters to be taken into account, such as accuracy, specificity, robustness, range, and ruggedness. Validation takes place in the form of the interplay between theory and data. In my individual-level entrepreneurial orientation study, a theoretical model was derived from existing concepts, and an assessment tool was developed accordingly. The original study in 2008 was replicated in 2012 with a larger sample, and the results were rather similar, implying a degree of consistency and generality.

Finally, here are some important words about the ethics of research. When doing qualitative research, ethical issues have an immense impact on the relationship between researchers, informants, and the audience (Andrew et al., 2008, 51). The narrative methods used, as well as quantitative surveys, require a thorough understanding of people’s important role in the research project. We must respect the autonomy and well-being of every informant. In all of my cases, I received permission to use the names of the five entrepreneurs, and I informed them about the potential consequences of publicity. With the Sukari case, for example, I was very careful not to write anything that he would not approve of publishing. While being discrete toward him, I did not change anything important or relevant. In summary, it is important to note that conducting research with people who have career plans and other ambitions requires a firm but respectful touch in everything one does. Despite the fact that this may mislead the researcher and bias the results, respecting people’s integrity is more important than publishing!

### 3.2 Recommendations for further research

Regarding different research designs, this raises the issue of whether we should apply the methods presented here in order to increase our knowledge of the pre-intention phase. What new research paths could open up for scientific scrutiny that have previously been out of reach? My first suggestion is that researchers could replicate the methods with new cases or larger samples. In particular, filming in various forms and studies of personal narratives of experience would be fruitful approaches for new research into young emergent entrepreneurs. I feel positive about such intention study designs, where young people could take part in research with new, documentary, digitally driven data-collection methods. Research into individual-level orientation would also benefit from the application of the self-assessment tool and subsequent team
feedback sessions. Due to these discussions, new mixed-method approaches may evolve. Another interesting avenue for future research would be to bring together the narrative analysis of personal experiences with documentary or even fiction-based research designs.

During the latter part of my research journey, my main source of inspiration has been the concept of critical incidents and events in everyday life. A natural analysis, or dimensional analysis, of one’s everyday actions and insights could be the next step in my methodological development (Schatzman, 1991; Bowers & Schatzman, 2009; Strauss 1987). In the prologue, I wrote down my thoughts during the four-hour ride from Helsinki to Northern Finland in the summer of 2018. Natural analysis uses everyday contexts, consequences, and conditions as foundations that affect behavior. Here, I find parallels with the intention–action method, where the present conditions and their potential consequences form a basis for the artistic analysis. Perhaps a new set of methods could evolve from the integration of scientific and artistic approaches.

In conclusion, I urge all researchers to let go of the structures of scientific research for a moment and listen to their own and others’ voices, as well as look for the points where the various processes of entrepreneurship eventually emerge.
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Linton, G. (2016). Entrepreneurial orientation; Reflections from the contingency perspective, Doctoral Dissertation, Örebro Studies in Business 9, Örebro University, Sweden


Riviezzo, A. & Garofano, A (2017). Linking SME’s strategic orientation and international performance; insights from empirical investigation in Italy.


Links to filmed play and documentary

Filmed play Young Hope/ Nuori Toivo (in Finnish)
https://utafimy.sharepoint.com/personal/a713465_student_uta_fi/_layouts/15/guestaccess.aspx?docid=13bce282a38aa4213af4aad6659b6e6e6bkey=AZwkEX66cshokpT5HsCxSK0

In Vimeo: Documentary film Four Entrepreneurs (in English)

Becoming and entrepreneur: Short Stories: (all four companies)
https://vimeo.com/19095124

Globe Hope
https://vimeo.com/20977840

Kaupaus
https://vimeo.com/19093418

02 Media
https://vimeo.com/19094336

Powerkiss
https://vimeo.com/20984097