

## The 'Tango-Argentino': a metaphor for understanding effectuation processes

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Keyword:	Entrepreneurship, Creativity, Social Networks
Abstract:	<p>The authors' use the analogy of the Argentine Tango to illuminate entrepreneurial effectuation as a process of becoming. Drawing on the metaphor of dance, the authors highlight seven areas for theory development that could further a performative theory of effectuation. These include, the study of the micro-level movement and flow in the dance as 'intimate steps,' and understanding the interplay between entrepreneur and ecosystem as 'contextual rhythms.' They further propose that the study of changing leadership in the dance could illuminate how causal processes 'become' effectual and suggest a concept of 'attunement' to consider how inexperienced entrepreneurs learn contextual rhythms and therefore benefit for effectuation processes. Finally they posit that the intimate steps leading to creativity in the dance relative to different levels of proximity and distance between the dancers should be understood alongside the movements and flows through which dancers maintain their individuality during such intimate movements and flows.</p>

## Opening stance

This paper is concerned with illuminating effectuation processes with the use of metaphor and we seek to outline a route by which a performative theory of effectuation could be developed. We first note the reflections by Shane (2012, p. 14) in an earlier publication of which he was co-author (Shane & Venkataraman, 2000):

“We have little more understanding of the process by which people exploit opportunities within existing organizations than we had a decade ago. We also have advanced very little in our knowledge of how entrepreneurs identify opportunities, formulate business ideas, and evaluate them.”

A key function in the entrepreneurial act is “the process of creating or seizing an opportunity and pursuing it to create something of value” (Glassman et al. 2003, p. 354). It is considered to be the means by which entrepreneurs create new wealth-producing resources or bestow existing resources with wealth creating potential (Drucker, 2002). Discussion seems to have coalesced into two processual theories of entrepreneurship, effectuation and causation (Perry, Chandler, & Markova, 2012). In recent years, a processual view of entrepreneurship has also become the subject of discussion (See, Dodd & Anderson, 2007; Jack, Dodd, & Anderson, 2008; Moroz & Hindle, 2012; Steyaert, 2007; Steyaert, 2012) and it is to this developing stream of literature that we append our contribution. We take the position that effectuation processes are emergent and in a continuous state of becoming (Garud, Gehman & Tharchen, 2017; Steyaert, 2012; Tsoukas & Chia, 2002), created through collective endeavour. In opposition to appeals for somewhat individualistic and static cause and effect

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3 modelling of effectuation, Garud and Gehman, (2016), and most recently Garud et al. (2017)  
4 point to the need to better consider the performativity of effectuation. These authors discuss  
5 performativity as an onto-epistemological challenge to the underlying assumptions in a body  
6 of work, in this case work considering entrepreneurial opportunities.  
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12 One of the core problems with visualizing effectuation is the continuous process of  
13 adaptation between entrepreneur and felicitous context (Sarason, Dean, & Dillard, 2006). To  
14 help visualize the motion and flow between entrepreneurs and context we choose the  
15 metaphor of dance as a lens to further problematize the literature on effectuation. Our  
16 contribution therefore rests in the combination of performativity and the use of metaphor to  
17 problematize the effectuation literature. As an onto-epistemological stance (Garud et al.,  
18 2017) performativity allows us to challenge the dominant philosophical stance in the  
19 effectuation literature –that it is intrinsically path dependent (Sarasvathy, 2008)). We attempt  
20 to integrate the ongoing problematization of this literature which challenges the ‘real’ notions  
21 of opportunity and the static visualization of effectuation (McMullen, 2015; Moroz & Hindle,  
22 2012; Ramoglou & Tsang, 2016; Steyaert, 2007; Steyaert, 2012). The core novelty we offer  
23 to this developing problematization is a more collective, spontaneous and improvisational  
24 notion of effectuation processes. We choose here to advocate the Argentine Tango as a  
25 similarly helpful metaphor to communicate effectuation as a spontaneous act, but better to  
26 inculcate notions of co-creation, and further offering a potential sensemaking tool for  
27 entrepreneurs in the unfolding enactment of opportunity creation. In furthering a discussion  
28 of the performativity of effectuation theory, we attempt integrate the dialogical movements of  
29 two or more dancers in an emergent performance in which the opportunity does not precede  
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3 the dance, but indeed rests in the unrehearsed performative act. We consider all movements  
4 in the dance are *performance* but not all movements are *performative*. This further enables us  
5 to consider the felicitous context of the dancers such as the dance floor, the music and  
6 rhythm, the choice and changing of partners, leadership in the dance and the closeness of  
7 relations between the dancers – and how that affects the performance and the performativity  
8 of the Tango Argentino. This allows us to respect Sawyer’s (2015) caution that an  
9 improvisational metaphor must consider both freedom and structure. We offer a visualization  
10 of the spontaneity and freedom of the entrepreneurs as dancers in the context of ecosystems  
11 as dance floors.  
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23 Pertinently, in his famous 1989 article, Gartner asked, “how do we know a dancer from  
24 the dance?” arguing that we cannot disassociate the performance from the performer;  
25 similarly, we cannot understand ‘who’ the entrepreneur is without analyzing the ‘what’ and  
26 ‘how’ of entrepreneurship. In this performance, the dancers are often in close proximity,  
27 moving at times to distances that enhance the aesthetic of the dance, sometimes moving at  
28 different paces and in different directions. Equally, the dance may also involve, reversals, re-  
29 starts, changes of direction, collisions and falls (Gupta, Chiles, & McMullen, 2016).  
30 However, many dances have formal recognized and rehearsed steps and movements,  
31 conforming more to a process of causation – a series of recognized steps in the  
32 entrepreneurial process. With our focus on effectuation, we therefore choose to offer a  
33 corollary to the dance metaphor of the ‘Argentine Tango’, to better visualize the spontaneous,  
34 emergent and adaptive movement between entrepreneur and context during the performance  
35 of effectuation  
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3 The Argentine Tango is an improvisational dance characterized as a dialogue of two (or  
4 more) bodies. It is a supra-individual ensemble, which requires instantaneous communication  
5 and an enhanced sensitivity to one's partner's more-or-less immediate intentions (Kimmel &  
6 Preuschl, 2016). Historically, Tango was used to bridge socio-gender interaction norms. In  
7 the 19<sup>th</sup> century, Argentina *milonga*, a traditional Tango dance club, was the only place where  
8 unmarried men and women could be physically close to each other in a socially acceptable  
9 manner (Denniston, 2007). Close interaction is a defined characteristic of the Argentine  
10 Tango, with its close grip between the dance partners. The dance is constructed and  
11 configured around the tension between the partners, who are either following each other or  
12 flowing in opposite directions, but always remaining in contact throughout, "when every  
13 moment can be an invention" (Kimmel, 2009, p. 76). In the Argentine Tango, no gender role  
14 is attached to the role of leader; both partners can lead or follow at various points within the  
15 dance. Traditionally, Tango was taught in male and female-only schools, so partners were  
16 fluent in both roles. The only co-educational dance was happening in *milongas*, regular dance  
17 events (usually weekly), that often begin with dance classes and sometimes demonstration  
18 dances (Denniston, 2007).  
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38 Whilst the Tango metaphor has been discussed in the specific context of entrepreneurship  
39 (See, for example, Gaudet, 2013), those deploying the metaphor have not proposed a more  
40 nuanced deployment that could be used to better understand causation and effectuation  
41 processes. We will argue here that a processual approach to entrepreneurship research would  
42 benefit from a more suitable metaphor and propose the 'Argentine Tango' as such a metaphor  
43 to enhance our specific understanding of the performativity of effectuation. The research  
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3 question we therefore propose in this paper is: *How can the Argentine Tango metaphor*  
4 *enhance our understanding of the performativity of effectuation processes?* In visualizing the  
5 dance as a performance act, we must observe the motion and flow of the dance, the dancers,  
6 the dance floor, we see the fashions of the dancers, the reaction of the audience, hear the  
7 music, sense the atmosphere and are aware of our emotional reaction to the ensemble of  
8 contextual influences – resembling a complex entrepreneurial ecosystem (Hoffman &  
9 Devereaux Jennings, 2011; Stam, 2015). To better understand the effectuation process within  
10 the felicitous context of an entrepreneurial ecosystem, we feel the Argentine Tango metaphor  
11 is illuminating.  
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23 The rest of the paper is structured as follows: we begin with *costumes and makeup*, (the  
24 philosophical and semantic garb through which we problematize the effectuation literature).  
25 We then explore *the opportunity in the performance* (performance as the ‘becoming’ of  
26 opportunity). Next comes *let's dance – movement and rhythm, choose your partners, do you*  
27 *mind if I lead, hold me closer, but don't cramp my style* – where we consider how the dance  
28 develops in a felicitous context. The *final flourish* outlines the contributions of our paper,  
29 whilst *save the next dance* outlines the paper's limitations, and outlines a future research  
30 agenda. We now seek in this paper to visualize entrepreneurship processes as “enactments-  
31 unfolding processes involving actors making choices interactively, in inescapably local  
32 conditions, by drawing on broader rules and resource” (Tsoukas & Chia, 2002, p. 577).  
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45 However, we must first prepare for our performance.  
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## 48 **Costumes and makeup**

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3 We first attempt to establish our philosophical position in relation to our subsequent  
4 discussion. We see this as the philosophical ‘garb’ of our discourse. Performativity has been  
5 argued to be an onto-epistemological stance (Garud et al., 2017) which, in effect,  
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We first attempt to establish our philosophical position in relation to our subsequent discussion. We see this as the philosophical ‘garb’ of our discourse. Performativity has been argued to be an onto-epistemological stance (Garud et al., 2017) which, in effect, problematizes the underlying assumptions in a body of work (Alvesson & Sandberg, 2011). The notion of ‘critical’ performativity in critical management studies has been argued to be a “subversive intervention into management discourses” (Spicer, Alvesson & Kärreman, 2016, p. 226). A review of the performativity literature reveals different endeavours in its use, including ‘doing things with words’ (Gond, Cabantous, Harding & Learmonth, 2016). However, Garud et al. (2017) are concerned about the reduction of all things to words, and suggest performativity can be used to contest the power of words alone. In contra-distinction to the work identified by Gond, et al. (2016) which views performativity as a simple ‘measure of efficiency’, Garud et al. (2017, p. 3) suggest that performativity is the “relational-temporal effects constitutive of unfolding journeys” and conducted in the presence of felicitous conditions. We adopt this conceptualization of performativity in this paper, and thus move our analysis from outcomes to emergence. These felicitous contextual conditions could include, for example, various combinations of technology, partners, networks and ecosystems. We note, as Gond, et al. (2016, p. 3) comment in their review, that there have been attempts to deploy performativity in order to ‘bring theory into being’, such as that by Gehman, Trevino, and Garud (2013). Thus, we identify here the opportunity to use further metaphorical garb to advance the problematization of the effectuation literature and to develop a performative theory of effectuation – thus helping to bring a performative theory of effectuation into being.

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3 A number of years ago, Morgan (1996) illustrated how metaphors can aid our  
4 understanding of organizations and organizational issues in theory and in practice. He  
5 argued that all theory is metaphorical and generates different ways of seeing and thinking  
6 about organizational life. In his early work (Morgan, 1980; Morgan & Ramirez, 1984) he  
7 identified a number of organizational metaphors (such as machine, culture and psychic-  
8 prison) which were deployed by different paradigms in the social sciences and organization  
9 theory. He argued that different metaphors can open up new possibilities by questioning the  
10 traditional assumptions guiding our understanding of a phenomenon. A metaphor involves  
11 information being transferred from a familiar domain (the ‘source domain’) to a new, yet  
12 unknown domain (the ‘target domain’) (Tsoukas, 2009). In this sense, metaphor can be a  
13 useful facilitator of problematization although the recognition of such potential at present  
14 seems limited. There are two main theories addressing how metaphors work, the  
15 *correspondence* theory and the *domain interaction* theory (Alvesson & Spicer, 2011) – and  
16 the former predominates. Central to this approach is finding a good ‘fit’ or correspondence  
17 between the formulated metaphor and the phenomenon. The latter theory sees metaphor  
18 theorizing as a creative act which generates new meanings through the connection and  
19 interaction between the source and target domains, on the assumption that metaphors not  
20 only *describe* reality but actually *constitute* reality (Tsoukas, 2009).  
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42 Entrepreneurial narratives are embodied in metaphors (Duncan & Pelly, 2016). Metaphors  
43 are powerful tools for sense-making, sense-giving and the development of theory (Latusek &  
44 Vlaar, 2015). Metaphors emphasize a particular aspect of what we want to describe and  
45 downplay other aspects, those which do not fit the metaphor (Jackson & Carter, 2007).  
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3 However, a problem with metaphors is that they tend to focus more on similarities rather than  
4 contradictions (Oswick, Keenoy, & Grant, 2002), and the use of a metaphor often gives the  
5 impression of capturing the essence of a process rather than one possible image of the  
6 phenomenon (Alvesson & Spicer, 2011). A further problem with metaphors is that ‘bad’  
7 metaphors with strong rhetorical attractiveness rather than theoretical value can distort our  
8 understanding of a phenomenon (Alvesson & Spicer, 2011; Pinder & Bourgeois, 1982),  
9 including through a process of fallacious reification (Oswick et al., 2002). A metaphor can  
10 therefore be both costume and makeup that enhances a dance, or provides a distraction from  
11 the substantive quality of the movements.  
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23 Notwithstanding the concerns expressed above, our view is that there are a number of  
24 advantages in using metaphors in exploration of entrepreneurial phenomena. They help us  
25 communicate ideas about complex social phenomenon, encourage us to view familiar  
26 phenomenon from different perspectives, and to critically question our assumptions about  
27 them (Alvesson & Spicer, 2011). The entrepreneurship literature contains a number of  
28 examples of metaphors being used to explain the entrepreneurial construct (Clarke, Holt, &  
29 Blundel, 2014; Cornelissen, Clarke, & Cienki, 2012; Tidd, 2012). We note that metaphors  
30 have been utilized in three main ways:  
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41 First, a number of studies have focused on identifying metaphors used by entrepreneurs  
42 (Clarke & Holt, 2010) and non-entrepreneurs to describe entrepreneurship (Dodd, Jack, &  
43 Anderson, 2013; Henry, Warren-Smith, Martin, Scott, & Smith, 2014; Hyrsky, 1999;  
44 Lundmark & Westelius, 2014). Metaphors have been used to describe sets of behaviours  
45 (Nicholson & Anderson, 2005), for example, Koiranen (1995) found descriptions of  
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3 entrepreneurs as ‘warrior’, ‘superman’, ‘explorer’, ‘mother’, ‘marathon runner’, ‘lion’,  
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5 ‘whirlwind’, ‘magnet’ and ‘captain’. Such action-orientated metaphors typically show the  
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7 entrepreneur as a heroic figure in a performance, displaying attributes such as strength,  
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9 bravery and authority. Here, the entrepreneurial metaphor helps to perpetuate the popular  
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11 notion of the entrepreneur in a solitary individual performance. The metaphors are  
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13 predominantly and stereotypically male, referring to the entrepreneur as ‘conqueror’, ‘the  
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15 lonely hero’ and ‘the patriarch’ (Wee & Brooks, 2012). The entrepreneurs themselves  
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17 generally prefer processual and emotionally- charged metaphors for describing their  
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19 performance (e.g. ‘iconoclasm’, ‘parenthood’, ‘war’, ‘journey’), and do not use the  
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21 mechanistic metaphors used in academic discourse (Dodd, 2002).  
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25 A second stream of research has reviewed and critically reflected upon the root metaphors  
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27 underlying the academic discourse on entrepreneurship (Alvesson & Spicer, 2011; Langley,  
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29 Smallman, Tsoukas, & Van de Ven, 2013). Dodd and Anderson (2007) posit that early  
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31 approaches to entrepreneurship research focused on behaviours such as trait theory, have  
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33 generally been discarded in favour of a broader conception that embraces more sophisticated,  
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35 socio-psychological approaches. These include cognition theory (See, for example,  
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37 Yamakawa, Peng, & Deeds, 2015) and socio-economic approaches, such as networking  
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39 (Huggins & Thompson, 2015), or population ecology theory (Aldrich & Wiedenmayer,  
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41 1993). Langley et al. (2013) refer to a review of process conceptualizations of organizational  
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43 change and development by Van De Ven (1992), noting that most representations of  
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45 organizational processes appear to either draw on life cycle metaphors that attempt to predict  
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3 linear progressions or on teleological models focused on developing normative ‘step-by-step’  
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8         These narratives posit the entrepreneurial performance as a series of choreographed steps,  
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10 or in a teleological approach, as having a defined start and end point but which may have  
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12 several routes between the two points. Langley et al. (2013) point to the central role of  
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14 tension, contradiction, paradox, and dialectics in driving patterns of change. Alongside life-  
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16 cycle and teleological theories of process, Van de Ven and Poole (1995) also speak of  
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18 dialectic approaches to theory which seem to have been underexplored through metaphor.  
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22         A third research stream has proposed new metaphors in order to deepen our understanding  
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24 of entrepreneurial processes as a more emergent performance. A number of studies have  
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26 introduced collective and relational metaphors, for example ‘entrepreneurial village’ (Danes,  
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28 2013) ‘parenthood’ (Cardon, Zietsma, Saporito, Matherne, & Davis, 2005), ‘co-evolution’  
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30 (Clarke et al., 2014), ‘theatre’ (Anderson, 2005). Others have introduced new metaphors in  
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32 order to highlight entrepreneurial behaviour as a creative process rather than an economically  
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34 rational and linear one, such as ‘quilting’ (Campbell, Hjorth, & Steyaert, 2004), ‘making  
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36 cakes’ (Harper & Endres, 2010), ‘curating’ (Litchfield & Gilson, 2013), and ‘bricolage’  
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38 (Senyard, Baker, Steffens, & Davidsson, 2014). The ‘kaleidoscope’ metaphor aims to  
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40 communicate the way creative imagination works (Chiles et al., 2013). In a similar vein  
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42 Steyaert (2012) suggests ‘dance’ as a metaphor in order to emphasize entrepreneurial  
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44 processes as constant movement. Such metaphors would seem most adeptly deployed to  
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46 explain evolutionary process theories – those without defined start and end points (Van de  
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48 Ven & Poole, 1995).  
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3       None of the existing entrepreneurial metaphors, with the possible exception of theatre  
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5 (Anderson, 2005), help us to understand co-created performativity in effectuation processes.  
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7 The most common metaphors underpinning the three research streams we have identified  
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9 (heroic, root and performance) have been criticised for not being able to account for the  
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11 relational, collective, paradoxical and emotional aspects of entrepreneurship (Cardon et al.,  
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13 2005; Chiles, Elias, Zarankin, & Vultee, 2013; Clarke, et al., 2014). Hence, within these  
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15 metaphors lie some distinctions between choreography, agency and spontaneity, which  
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17 broadly seem to conform to the dialectic between entrepreneurship as causation or  
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19 effectuation. However, for Steyaert (2012, p.160) the dance is an agreed upon choreography  
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21 where “dancing is the continual creation of space, a trace of trace-making” and, although he  
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23 invites us to consider entrepreneurship as a processual dance, his interpretation of the  
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25 metaphor does not account for the improvisational nature of effectuation which, we agree, is  
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27 supported more effectively by our Argentine Tango metaphor.  
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32       It is to the second and third approaches that we append our metaphorical approach. Our  
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34 Tango metaphor extends our understanding of entrepreneurial processes as “unfolding  
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36 journeys” (Garud et al., 2017, p. 3) by offering an emergent process view that can be used to  
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38 highlight how effectuation takes place between entrepreneurs, and between entrepreneurs,  
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40 stakeholders and their felicitous contexts. It combines both a dialogic and evolutionary take  
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42 on process (Van de Ven & Poole, 1995). We seek to illuminate effectuation processes as a  
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44 co-created, spontaneous and emergent phenomena, much like the performance of the  
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46 Argentine Tango. In this conceptualization, the choreography does not precede the dance, and  
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3 the opportunity is embedded in the dance. We must first highlight the theoretical garb and the  
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5 underlying philosophical assumptions in that work.  
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### 8 **The opportunity in the performance** 9

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11 Having settled on the philosophical garb of metaphor, we must further extrapolate our  
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13 theoretical costumery. The relationship between the entrepreneurial person and opportunity is  
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15 a central theme in the entrepreneurship literature (Autio, Kenney, Mustar, Siegel, & Wright,  
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17 2014; Shane, 2003). Two schools of thought have emerged in relation to entrepreneurial  
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19 opportunities, the ‘discovery’ school and the ‘creation’ school. The opportunity discovery  
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21 school that assumes that opportunities are objective phenomena that can be discovered by  
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23 individuals with more information and better cognition (Shane, 2000). This debate has led to  
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25 a further discussion as to whether opportunities therefore preexist their recognition (Alvarez  
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27 & Barney, 2013; Ramoglou & Tsang, 2016). One take on this debate is that opportunities can  
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29 be created in the very performance of the entrepreneurial act – that they are in fact an  
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31 emergent property of the performance and therefore the performance is the ‘becoming’ of the  
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33 opportunity. Effectuation theory was developed by Sarasvathy and colleagues and introduced  
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35 as an alternative decision-making logic used by entrepreneurs in creating opportunities  
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37 (Sarasvathy, 2001a, 2008) in contraposition to a more deterministic notion of opportunity  
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39 identification as a process of causation (Martin & Wilson, 2014; Perry et al., 2012).  
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41 Sarasvathy (2001b, p. 6) articulates an approach to the performance of actions within  
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43 entrepreneurship processes based on the principles of affordable loss, strategic partnerships  
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45 and leveraging contingencies, each of which is reliant on the underlying logic of effectual  
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3 reasoning which states, “to the extent that we can control the future, we do not need to predict  
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5 it.”  
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8 Recently Garud et al. (2017) discuss the dichotomy between opportunity discovery and  
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10 opportunity creation, capable of being bridged by a performative theory of entrepreneurial  
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12 opportunity. They point, however, to a tendency in both theories to see the entrepreneurial  
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14 context as ‘real’ and ‘out there’, but with a greater tendency in the discovery school to see  
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16 opportunities as pre-existing entrepreneurial awareness of them. There seems, therefore, to be  
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18 significant scope to elucidate how a spontaneous and improvised opportunity creation and its  
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20 underlying effectuation processes, emerges. They also elucidate how such a performative  
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22 theory of effectuation might include consideration of felicitous context in the performance of  
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24 the opportunity. In this endeavour, Bhowmick (2011) has helpfully described effectuation as  
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26 a dialectic mechanism that recognizes the agency of multiple stakeholders (including the  
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28 entrepreneur) in the formation of the opportunity. An effectual process is dialectic because  
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30 the process is led by the entrepreneur but dependent on the commitment and engagement of  
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32 other stakeholders.  
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37 In contrast to the rational and linear logic of causation, the effectual approach is based on  
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39 three logics using the available means as a process for creating new goals and means: (1)  
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41 Who you are: the logic of identity, as opposed to the logic of preferences, (2) What you  
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43 know: the logic of action, as opposed to the logic of belief, and (3) Whom you know: the  
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45 logic of commitment, as opposed to the logic of transaction (Sarasvathy & Dew, 2005). The  
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47 first logic, the identity perspective, makes it possible for us to construct preferences in  
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49 situation when we do not have any; we can experiment with preferences and play them  
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3 against each other. The second logic challenges the idea of calculating the probability of  
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5 success before you act and is based on the assumption that meaningful action will change the  
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7 circumstances and markets are artifacts created by this action not forces of nature. Through  
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9 action you learn. The last logic refers to interactions with stakeholders. In the effectual  
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11 approach the artifact is formed through the interaction with stakeholders that commit to the  
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13 project. They are not sought out in order to fulfil a particular aspiration, but are part of a new  
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15 network creating unpredictable outcomes through their involvement. In contrast to the  
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17 opportunity discovery theory that assumes that opportunities are objective phenomena that  
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19 can be discovered by individuals with more information and better cognition (Shane &  
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21 Venkataraman, 2000), effectuation theory is considered as a creative process view on  
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23 entrepreneurship because it is a non-teleological theory where the meaning and opportunities  
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25 are created by the human actors involved in the process (Steyaert, 2007).  
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30 We therefore seek to append our contribution to the developing problematization of the  
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32 entrepreneurial literature (McMullen, 2015; Moroz & Hindle, 2012; Ramoglou & Tsang,  
33  
34 2016;) challenging the underlying realist assumptions in the opportunity discovery literature.  
35  
36 We take a further step by further adding to the processual perspective on effectuation by  
37  
38 visualizing a spontaneous and improvised picture of effectuation in a felicitous context. In the  
39  
40 Argentine Tango, the performance does not follow a set pattern of predictable movements.  
41  
42 Rather the Tango represents a spontaneous and adaptive approach with movement between  
43  
44 entrepreneur and context reflecting the performativity of effectuation. Effectuation is  
45  
46 considered to be a creative process view of entrepreneurship because it is a non-teleological  
47  
48 theory where the meaning and opportunities are created by the human actors involved in the  
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3 process (Steyaert, 2007). In this sense, we consider that the improvisational nature of the  
4  
5 Argentine Tango creates a non-teleological quality quite distinct from other entrepreneurial  
6  
7 metaphors. The logic of effectuation suggests that control (of the dance) can be maintained  
8  
9 through taking small steps in one direction instead of working towards long-term goals that  
10  
11 often have unpredictable (non-teleological) outcomes. By approaching effectuation in this  
12  
13 way, the dancer, through the performance of the dance, is able to negotiate new goals and  
14  
15 means whilst avoiding investing time, energy and/or money they are not actually willing to  
16  
17 lose. The logic of effectuation also embraces the principle of entering into collaborations and  
18  
19 strategic partnerships. Like the Argentine Tango, this approach emphasizes the value of  
20  
21 prioritizing different types of partners willing to commit to the moment, rather than seeking  
22  
23 out potential partners who might not be available or motivated. This principle is based on the  
24  
25 understanding that when engaging new partners with different and unanticipated  
26  
27 perspectives, the dancer must be open to changes of direction as a result of new partners and  
28  
29 partnerships. Detours and mistakes are inevitable elements of the effectuation process, and  
30  
31 the dancers must learn to work with them and identify opportunities for development that  
32  
33 might arise in such situations. Having adorned our philosophical and theoretical garb, we turn  
34  
35 next to begin our dance and expose the potential performativity of effectuation.  
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### 40 **Let's Dance**

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43 We visualize the dance as beginning with a choice of dance partners and we choose to see the  
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45 dance floor as crowded, with multiple dancers aesthetically enhancing the overall  
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47 performance of the dance on the dance floor.  
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## Movement and rhythm

We have proposed earlier that entrepreneurship processes be conceptualized as an act of becoming (Steyaert, 2012; Tsoukas & Chia, 2002). In proposing the idea of performativity, Garud and Gehman, (2016, p. 546) propose that an effectual act is “continually constituted by sociomaterial entanglements rather than independent objects with given boundaries and properties” – in essence advocating that the entrepreneurial act be considered as a performance enacted in time and space (after Tsoukas & Chia, 2002). To truly understand the entrepreneurial act as a process of becoming, we suggest considering process at the micro-level of movement in the performance, and at its most intimate. We propose that processual studies should focus on the steps of the performance through which an entrepreneur adapts to the movements of their partnership and the felicitous rhythms of the specific context in which they are performing. Entrepreneurial motion and flow should, through this route, be captured as attuned to contextually specific rhythms, each entrepreneurial ecosystem thus having a distinct rhythm.

We suggest that an understanding of 'entrepreneurial ecosystems', which has recently emerged (Autio et al., 2014; Spigel, 2015; Stam, 2015) can also be enhanced by consideration of the Argentine Tango metaphor. In our conceptualization, ecosystems are the dance floors; an increasingly pertinent metaphor, we argue, to the burgeoning use of 'platform' ecosystems as foci for co-creativity (Adner, 2017) founded on entrepreneurial interactions that build social capital (Anderson & Jack, 2002). Engel, Kaandorp and Elfring (2017, p. 37) theorize about the importance of effectual networking under conditions of uncertainty. Ecosystems are complex networks with high degrees of complexity and studies of such systems are

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2  
3 encumbered by high levels of causal ambiguity. They suggest that effectual networking  
4  
5 “requires a more altruistic approach to interpersonal interactions and openness to unexpected  
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7 contingencies as networking activities stimulate serendipitous goal formation and  
8  
9 transformation”. Countering what they perceive to be the dominant *causal* logic of  
10  
11 entrepreneurial networking studies, rather than effectual networking leading to  
12  
13 entrepreneurial action, they propose that networking *is* entrepreneurial action. Such a  
14  
15 processual viewpoint is analogous with the Argentine Tango metaphor, in that the dancers,  
16  
17 must adopt a more altruistic approach to interpersonal interactions, or movements within the  
18  
19 dance, enabling them to remain open to unexpected contingencies associated with  
20  
21 serendipitous movements on the dancefloor. They note that uncertainty can form the very  
22  
23 basis of contextual boundary judgments. Indeed, the Argentine Tango enables us to gain  
24  
25 insight into aspects of effectuation that have been overlooked by previous studies that have  
26  
27 also adopted a processual view of effectuation. The spontaneous and unplanned nature of the  
28  
29 Argentine Tango dance helps reveal how spontaneous and unintended partnerships emerge  
30  
31 between the dancers.  
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36 Entrepreneurial interactions might be considered as movements in the performance of the  
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38 steps of the Tango dance through which an entrepreneur adapts to the rhythms of the specific  
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40 context in which they are performing. Both the movement and the rhythm of the dancers  
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42 aesthetically enhancing the overall performance of the dance. Each dance floor has a rhythm  
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44 and the choice of partners may be the next crucial decision to maximize creativity in the  
45  
46 dance. The movements and flows of inexperienced co-located entrepreneurs will initially be  
47  
48 less in tune with these rhythms, and will initially tend to follow a series of prescribed steps to  
49  
50 find opportunities. Dancing with multiple partners on the dance floor enables novice  
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3 entrepreneurs, who might not be able to improvise, to become attuned to their environment  
4 and move way from predictive logic (Dew et al. 2009). Thus, the Argentine Tango metaphor  
5 can aid our processual understanding of how novice entrepreneurs become expert  
6 entrepreneurs, moving from predictive to effectual logic. However, we propose that more  
7 experienced dancers can improvise – they can create new steps due to their attunement with  
8 contextual rhythms, gaining increasing confidence over time. The advantage of using the  
9 Argentine Tango metaphor in exploring the performativity of effectuation is thereby focusing  
10 upon both the time and space dimensions of the performance and the micro-level movements  
11 taken within that space. Particularly, spaces denote specific contextual rhythms and one could  
12 explore how inexperienced entrepreneurs ‘become’ attuned to the rhythms of particular dance  
13 floors. Such attunement includes choices of partners, the proximity to other influential  
14 stakeholders, leadership and individual creativity, which we move to discuss.

### 30 **Choose your partners**

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33 Engel, et al. (2017, p. 41) recently note that little is known about the “behavioral interaction  
34 element of effectual processes”. Partner choice should therefore also be considered carefully  
35 in the dance.  
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39  
40 Sarasvathy (2001b) argued that entrepreneurs also use an alternative logic when the means  
41 are known to them, but the goals are not. They have goals for the future, but more  
42 importantly, they consider what they can do with their prior knowledge (what they know),  
43 their identity (who they are) and their social networks (who they know). They start out with a  
44 general aspiration for the future, but the actual product or service developed is the result of  
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3 their interaction with stakeholders who are willing to commit to the venture. Through this  
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5 interaction they create new goals and means together. The tendency to return to the individual  
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7 entrepreneur has been pointed out by a number of researchers, including those who argue for  
8  
9 a processual orientation (Bygrave & Hofer, 1991; Gartner, 1989; Sarasvathy, Kumar, York &  
10  
11 Bhagavatula, 2014). As new stakeholders commit to the venture the goals and means  
12  
13 continue to grow as these new partners have other abilities, knowledge and networks. The  
14  
15 interactions result in new ideas, products and markets that could not have been foreseen at the  
16  
17 beginning. At the heart of this process is the principle that entrepreneurs do not need to  
18  
19 predict the future with traditional market analyses because they control it through strategic  
20  
21 alliances with multiple partners. It would be necessary to consider the notion of spontaneous  
22  
23 and unplanned adaptation in the dance as the dance unfolds.  
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27 Investment in new ideas is also based on the principle of affordable loss, i.e. the  
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29 entrepreneur only commits to an investment that she/he can afford to lose, and the  
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31 entrepreneurial process has to be adapted to this. Sarasvathy (2008) has formulated this as  
32  
33 five principles: (1) The Bird-in-the-Hand principle: starting with means and creating new  
34  
35 effects, (2) The Affordable-Loss principle, (3) The Crazy-Quilt principle, (4) The Lemonade  
36  
37 principle, and (5) The Pilot-in-the-Plane principle: non-predictive control. In order to further  
38  
39 conceptualize the entrepreneurial process as social practice rather than the product of  
40  
41 individual cognition, Fletcher and Watson (2008, p. 151) have utilized the relational  
42  
43 dimension of entrepreneurial processes, in order to give “primary emphasis to the joint co-  
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45 ordinations through (and by) which entrepreneurial opportunities are brought into being and  
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47 realized.”  
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3       Such ‘conjoint’ collaboration comes from the combination of and interaction between two  
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5 or more entrepreneurs, each bringing different capabilities to the co-creative process and  
6  
7 different and ongoing pressures to adjust and adapt to each other. Tidd (2012) identifies three  
8  
9 mechanisms that contribute to entrepreneurial interactions: i) complementary capabilities that  
10  
11 combine the productive use of entrepreneurs’ skills, experience, aptitude, insight, and  
12  
13 circumstance; ii) creative conflict that arises due to differences in personalities, creative and  
14  
15 cognitive style, domain-specific knowledge and experience, and iii) adjacent networks where  
16  
17 entrepreneurs can collect the resources they require through a complex network of  
18  
19 relationships. The Argentine Tango metaphor helps us visualize the adaptive effectual  
20  
21 interactions that take place between the actors involved in the co-creative entrepreneurial  
22  
23 process and improve our understanding of endogenous processes where the goal develops  
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25 through adaptive interaction, and the leadership and control are simultaneously or at different  
26  
27 points in time, shared by different stakeholders. In the Argentine Tango, the performance  
28  
29 may be considered as more than the entanglement of two dancers, but instead the interaction  
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31 of multiple dancers within the defined space but changing over time. The performance is also  
32  
33 the sum of multiple performers and the ecosystem of the dance (costumes, makeup, lights,  
34  
35 music, and rhythms). We suggest entrepreneurial promiscuity as a term to be further explored  
36  
37 as a dialectic process in the early stages of opportunity creation processes. Whilst  
38  
39 entrepreneurs are thought to rely earlier on existing networks – in essence, the dancer arrives  
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41 and chooses initially a known partner with whom to dance, promiscuity on the dancefloor  
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43 may lead quickly to new dance partners. We must next consider the principle of leadership  
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45 in, and of the dance.  
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## Do you mind if I lead?

In considering the principle of leadership, at a dyadic level, one partner leads, and one partner follows, at the level of a triad, a buyer or consumer judges the value of the interaction. An attraction of the Argentine Tango metaphor is the gender neutrality in terms of leadership, and that either partner can lead at any time. At the level of network are lead firms that determine the rhythms in an ecosystem. Such lead firms could be small, medium, and large commercial or public sector organizations that have forward and/or backward commercial linkages with significant numbers of micro, small, or medium scale enterprises (MSMEs) who are often key innovators in their ecosystems (Lusby, 2008). There is a requirement for lead firms to develop the appropriate capabilities to support the inter-firm activities they deploy (Perks & Moxey, 2011).

Thus, we propose that lead firms play an essential part in helping build performative entrepreneurial ecosystems that nurture effectuation processes. Constantly changing leadership is an integral part of the Argentine Tango. The metaphor helps us understand how lead firms manage the changing of stakeholders or dance partners (including scientists, brokers, collaborators, co-investigators, policy-makers, and industry and civil society stakeholders and funders) and changes of leader within the dance, those dancing in the spotlight and those at the periphery, but constantly being drawn centre stage, and under the spotlight. Created during the dance is an original combination of movements, resulting in a new dance every time. Similarly, business enterprises and the activities of entrepreneurs and others are always emergent, in a process of becoming (Steyaert, 2012).

## Hold me closer

Sawyer (2015) discusses the need for an improvisational metaphor of creativity to consider the tension between freedom and structure. Our conceptualization has so far given fair consideration to the freedom of the dancers, but we must further consider how proximity might offer some notion of constraint to improvisation. Close interaction and intimacy between the dance partners is a defining characteristic of the Argentine Tango. Visualizing the dance floor as a complex ecosystem enables us to observe the co-proximity of the dancers in their performance and to develop a deeper understanding of the conditions by which partners change and knowledge is transferred between dancers. Partners occupying the dance floor can observe the movement and flow of the other dancers, and copy some of their moves, and potentially build on them to an extent that they are more greatly appreciated by the audience. We observed earlier that the theory of effectuation was most popularly associated with experienced entrepreneurs, but in understanding the spaces between entrepreneurs on a dance floor, the process of learning can be better visualized. For the dancers, being familiar with the contextual rhythms of the dance in each ecosystem aids knowledge transfer- this we see as a metaphor for cognitive proximity (Gubbins & Dooley, 2014), which denotes similarities in the way people perceive, interpret, understand and evaluate situations (Huber, 2012). At the same time, the dancers remain separate, maintaining cognitive distance that yields opportunities for novel combinations that generate new ideas (Nooteboom, Van Haverbeke, Duysters, Gilsing, & Van den Oord, 2007).

Cognitive distance can also result in falls and failures (Gubbins & Dooley, 2014) within the dance, but, when successful, leads to original steps and movements being created. We

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2  
3 noted earlier that the dance may also involve, reversals, re-starts, changes of direction,  
4 collisions and falls (Gupta et al., 2016). In outlining the theory of effectuation, Sarasvathy  
5 (2001b) spoke of entrepreneurs accepting ‘affordable loses’. Garud et al. (2017, p. 3) discuss  
6 the problem of using pejorative terms such as ‘misfires’ and ‘failures’ and suggest that in  
7 advancing a theory of entrepreneurial performativity the term ‘overflows’ is preferred. In the  
8 motion and flow of a performative theory of effectuation, we therefore advocate that it be  
9 considered as the constitution, de-constitution and re-constitution of opportunity. Hence, not  
10 only are the dialectic ‘overflows’ of the dancers to be treated as essential in the performance,  
11 but the proximity of other dancers on the same dancefloor to the overflows allows them to  
12 absorb the lessons learned – such knowledge becomes structural within the ecosystem. In this  
13 sense the felicitous conditions in an ecosystem are diachronically enhanced. Indeed, such  
14 overflows may have intertemporal effects, in that the overflow, whilst infelicitous in the  
15 present, might be asynchronously felicitous in the future. Even when the dancers step from  
16 the stage, those who retain knowledge of the overflow due their proximity to the event may  
17 call on that knowledge in the future. In time, knowledge of these overflows becomes part of  
18 the rhythms of the ecosystems and is a further means of entrepreneurial attunement.  
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38 The challenge then is for the dancers to remain separate entities, but with a polyphonic  
39 voice, maintaining sufficient cognitive distance to generate new knowledge, but not so distant  
40 as to preclude the sharing of existing knowledge or to learn from overflows. Diversity is an  
41 important condition for creativity in organizations (Amabile, 1998; Amabile & Khaire, 2008),  
42 and thus it helps if the dance floor contains people with a diversity of expertise and  
43 backgrounds. The dance floor is a heterotopia (Hjorth, 2005) – a space where diversity comes  
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3 about across firm and industry/sector boundaries through the sharing of ideas, knowledge,  
4 expertise, and opportunities (Miles, Miles, & Snow, 2005; Pattinson, Preece, & Dawson,  
5 2016). The challenge for the leaders of the dance is to bring together disparate groups of  
6 individuals facing common problems (Ramirez & Li, 2009). In this sense the dancers are a  
7 collective of diverse influences involved in co-creativity, where achieving a state of  
8 becoming (Steyaert, 2007) is necessary in order to move the focus to the *social* of the creative  
9 processes.  
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19 Diversity tends to create conflict and convoluted processes, and therefore it may be  
20 tempting for some managers to put together homogeneous groups of individual dancers  
21 whose success depends on both their internal stability and their capacity to develop  
22 behavioural norms and protocols to stimulate creativity (McKinlay, 2002). This raises an  
23 important question regarding how organizations manage the constant change of dance  
24 partners, which we now explore.  
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### 33 **But don't cramp my style!**

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36 Constant communication between the dancers is required in order to have a creative dialogue  
37 rather than a merged couple performance. Thus, the tension between dancers has an  
38 important role here in allowing for and building upon multiple perspectives. Research on  
39 organizational entrepreneurship has shown the benefits of working with polyphonic spaces in  
40 the context of effectuation processes (Alexandersson, 2015; Hjorth & Steyaert, 2004). Only  
41 as distinct entities can the dancers reveal the potential of each movement and produce  
42 unexpected outcomes. A recent adaptation of the Tango metaphor is to point out that it does  
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3 not take two, but actually three (or sometimes more) to Tango (See, for example, Buch,  
4  
5 Dysvik, Kuvaas, & Nerstad, 2015; Greiner, 2002). Gaudet (2013, p. 178) points out that “in  
6  
7 the heat of Tango, multiple dancing partners...mobilize” in effectual processes. Gaudet (2013)  
8  
9 does not discuss, however, how we might use this observation to help develop a '3 (+)  
10  
11 dancers' metaphor. Although the Tango is usually a dance between two partners, the  
12  
13 effectuation processes of organizations are largely dependent on the interaction and  
14  
15 intertemporal creative tension that emerges among multiple partners (as well as multiple  
16  
17 leaders), both inside and outside the firm (Pisano, 2006). The Argentine Tango metaphor is  
18  
19 valuable here because it allows us to consider the multiple interactions of diverse individuals  
20  
21 occurring on a ‘dance floor’, where the dancers are so focused on their individual dance  
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23 partner that they might fail to recognize or take into account the wider contexts within which  
24  
25 this action is occurring, and which might challenge or enhance their effectiveness.  
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30 We must also consider that dances might end. Partners, for reasons of creative tension may  
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32 leave the partnership and find new partners, a partner may leave the dance floor in favour of a  
33  
34 venue with a more conducive rhythm, or indeed partners may become one single entity. As  
35  
36 such, matters such as geographic relocation, merger, acquisition and venture dissolution may  
37  
38 be better understood by considering the process of becoming in the dance.  
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### 41 **Final flourish**

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45 The central research question explored in this paper has been; *how can the Argentine Tango*  
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47 *metaphor enhance our understanding of the performativity of effectuation processes?* Using  
48  
49 both performativity and metaphor, the paper has offered a challenge to the underlying  
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3 assumptions body of work discussing entrepreneurial opportunities. Through this  
4  
5 problematization approach, the paper has made a more fine-grained contribution to the  
6  
7 effectuation school of thought. The contribution builds on criticisms of effectuation as  
8  
9 lacking a fine grained understanding of its emergence. With resort to the metaphor of the  
10  
11 Argentine Tango we have been able to offer new concepts into the discussion of effectuation  
12  
13 such as contextual rhythms, attunement and promiscuity – which if empirically explored may  
14  
15 offer further insight into the motion and flow of effectuation processes. By combining ideas  
16  
17 from performativity with a metaphorical lens we have also contributed to the visualization of  
18  
19 effectuation as a spontaneous, improvisational and serendipitous processes of constitution,  
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21 de-constitution and re-constitution of relations conducted in a felicitous context. By offering,  
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23 reversals, re-starts, changes of direction, collisions as being infelicitous overflows but which  
24  
25 may be intertemporally felicitous, we have offered a way of understanding acceptable losses  
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27 from an emergent perspective. The consideration of the dancer and the dancefloor we have  
28  
29 offered a means to moderate the tension between spontaneity and structural context. In sum,  
30  
31 our contribution offers a challenge to static and individualistic views of entrepreneurial  
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33 opportunity recognition underpinned by realist ontological foundations. Our contribution also  
34  
35 offers a route to gaining insight into uncertainty as the very basis of boundary setting  
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37 conditions.  
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43 Whilst the analogy between entrepreneurship and the Tango is not new, the metaphor  
44  
45 itself has not been systematically applied to empirical analyses to effectuation processes, nor  
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47 has it been conceptually developed as a research framework. We have shown how the  
48  
49 specific metaphor of the ‘Argentine’ Tango acts as a rhetorical device that helps us explore  
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3 entrepreneurial effectuation process as ‘becoming’. Our view is that, in considering the  
4 Argentine Tango metaphor, we draw attention to micro-level insights that can be particularly  
5 useful when analysing situations where diverse perspectives and complex networks of  
6 ecosystems of multiple partners work together. Such consideration is also heuristic (Gagnon,  
7 2008) and could aid the exploration of creative dialectic tensions in a variety of  
8 organizational settings. This process contributes to the construction of multiple perspectives  
9 and supports the capture of the polyphonic voice of collective endeavour in which tension  
10 between various entrepreneurs encourages effectual process. Consideration of the Argentine  
11 Tango metaphor has allowed us to propose the following research agenda to enhance the  
12 performativity of effectuation.  
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### 24 25 **Save the next dance** 26

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29 We propose the following agenda for empirical study of the ideas advanced in this conceptual  
30 paper.  
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33  
34 First, to more fully understand effectuation as an act of becoming, we should study the  
35 activities of entrepreneurs in context as a series of micro-level movement’s – as ‘intimate  
36 steps’ in the dance. This would seem to require longitudinal, real time study in the manner of  
37 a panel of judges immediately adjacent to the dance floor observing the intricacy of the  
38 moves of the dancers as they unfold. Case analysis and eventual cross-case analysis may  
39 therefore lead to transferable performative theory of effectuation. Its product would be a  
40 series of micro-level steps or moves that could be taken towards enhanced creativity.  
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3 With such processual intent in mind, we propose further that, second; the notion of  
4  
5 'contextual rhythms' should be considered in order to better understand the link between  
6  
7 entrepreneurial person and context. Research examining the contextually bounded notion of  
8  
9 entrepreneurial ecosystems could be furthered by addressing rhythm synchronicity in the  
10  
11 collective flows of entrepreneurship. Given high levels of contextual specificity in different  
12  
13 ecosystems, a 'synchronicity' approach may have far more to offer than attempts at broad  
14  
15 generalizability in entrepreneurial ecosystem research. Such an approach could employ  
16  
17 interpretative phenomenological analysis (Hefferon & Gil-Rodriguez, 2011) to explore  
18  
19 synchronicity experiences by interviewing a purposive sample of co-located or co-interacting  
20  
21 entrepreneurs about how they make sense of their experiences. The outcomes of this research  
22  
23 may append itself well to the principle of dynamic capability (Teece, Pisano & Shuen, 1997).  
24  
25 A further outcome of this approach may be to identify which rhythms work on which  
26  
27 different dance floors, thereby holding the promise of informing the movement of  
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29 entrepreneurs and ventures between different contexts.  
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34 Third, the issue of partner choice is worthy of further study. Given that entrepreneurs often  
35  
36 favour existing networks when exploring opportunities, the concept of promiscuity between  
37  
38 dancers and the dialogic tension between them seems an important source of further  
39  
40 investigation and may offer an interesting contrast to a significant focus on loyalty, trust and  
41  
42 commitment in relational interaction. The Argentine Tango metaphor seems helpful to  
43  
44 visualize this dialogic interplay and in exploring how effectual networking unfolds.  
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48 Fourth, the core of the Tango-Argentino analogy is the closeness of interactions, changing  
49  
50 leadership and creative tension which provide a framework for the effectuation process.  
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3 Close interaction between partners allows for a dialogue to emerge without the need to  
4 develop a single integrated approach. Changing leadership provides opportunities for the  
5 partners to lead different phases of the process, rather than consider leadership as a fixed,  
6 individual or even formal hierarchical function. Creative tension describes situations of close  
7 interaction, but with the partners providing distinctively different inputs, perspectives or  
8 approaches. It allows for the creation of a new 'product' or other output from the creative  
9 tension generated by a clash of separate standpoints. Understanding the motion and flow of  
10 these interaction can surely only aid an understanding of the performativity of effectuation.  
11 We suggest that adopting a multi-level analysis approach would be appropriate to furthering  
12 the study of close interaction between individual entrepreneurs (micro), teams of  
13 entrepreneurs (meso), or at the level of the entrepreneurial ecosystem (macro). This would  
14 also enhance the study of changing leadership and creative tensions.  
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30 Fifth, given the association of effectuation theory with experienced entrepreneurs, how  
31 inexperienced entrepreneurs learn the 'contextual rhythms' that seem so essential for  
32 effectuation to happen, particularly with the aid of experienced entrepreneurs, seems an  
33 outstanding task in understanding how causation processes 'become' effectual. We propose  
34 the term of 'attunement' as appropriate to this endeavour. Further successful study of this  
35 phenomenon might be achieved by employing cognition theory or socio-economic  
36 approaches, such as networking, or even a communities of practice framework, to explore  
37 how novice entrepreneurs become expert entrepreneurs.  
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48 Sixth, the study of distance and creativity should be studied as a process of becoming.  
49 Judges should focus on how the process of proximity and distance enhances creativity in the  
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3 dance and how the motions of flow of the dancers, in tune with the rhythms lead to enhanced  
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5 creativity in their dance and in the creativity of other dancers on the same dance floor. A  
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7 subjunctive of this task would be study the intertemporal effects of reversals, re-starts,  
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9 changes of direction, collisions and falls and how proximity allows such knowledge to be  
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11 contextually retained. Visualizing this diachronicity by entrepreneurs might enhance their  
12  
13 understanding of losses as acceptable in more than a synchronous measure.  
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16  
17 Finally, seventh, how the process of individuality is maintained in the dance. Whilst we  
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19 conceptualize the dance as a social act, there is a likelihood that as a social act, the dance  
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21 becomes routinized. Whilst this routinization may be felicitous and become part of contextual  
22  
23 attunement processes, there seems a need to further study how entrepreneurial individuality is  
24  
25 maintained. This dialectic would seem to be captured in changes of leadership, changes of  
26  
27 partners in the dance, etc. Equally, a study of the motions that lead to individual dancers  
28  
29 leaving the dance floor will aid understanding of the motivations for venture dissolution.  
30  
31 Such an understanding might lead to an appreciation of when and why dancers change their  
32  
33 dance floors and choose to move to learn other rhythms. Concerted micro-level study of  
34  
35 partner choice, leadership of the dance and exit from and entry to different dancefloors  
36  
37 relative to individual creativity seems to us to be an important endeavour and may also lead  
38  
39 to an understanding of the degradation of entrepreneurial ecosystems, or indeed their failure  
40  
41 to move from the embryonic.  
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45  
46 We therefore propose seven areas where deployment of the Argentine Tango metaphor  
47  
48 could lead to the enhanced performativity of effectuation and hope that empirical study of the  
49  
50 dance will commence.  
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