

Artisan Entrepreneurship

This page intentionally left blank

Artisan Entrepreneurship

EDITED BY

VANESSA RATTEN

La Trobe University, Australia

PAUL JONES

Swansea University, United Kingdom

VITOR BRAGA

Porto Politecnico, Portugal

and

EDUARDO PARRA-LÓPEZ

Universidad de La Laguna, Spain



United Kingdom – North America – Japan – India – Malaysia – China

Emerald Publishing Limited
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2022

Editorial matter and selection © 2022 Vanessa Ratten, Paul Jones, Vitor Braga and Eduardo Parra-López.

Individual chapters © 2022 Emerald Publishing Limited.
Published under exclusive licence

Reprints and permissions service

Contact: permissions@emeraldinsight.com

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-80262-078-8 (Print)

ISBN: 978-1-80262-077-1 (Online)

ISBN: 978-1-80262-079-5 (Epub)



ISOQAR certified
Management System,
awarded to Emerald
for adherence to
Environmental
standard
ISO 14001:2004.

Certificate Number 1985
ISO 14001



INVESTOR IN PEOPLE

Contents

List of Figures	vii
List of Tables	ix
List of Contributors	xi
Acknowledgments	xii
Chapter 1 Artisan Entrepreneurship: An Overview <i>Vanessa Ratten</i>	1
Chapter 2 Handicraft Entrepreneurship <i>Vanessa Ratten</i>	13
Chapter 3 Kazuri Beads – A Case Study on Motivating Talent and Knowledge Transfer in an Artisan Business <i>Natasha Katuta Mwila</i>	25
Chapter 4 Small Business Owners and Social Media Behavior: How Entrepreneurs Use and are Used by New Digital Platforms <i>Alina Sawy and Dieter Bögenhold</i>	33
Chapter 5 Wine Artisan Entrepreneurship <i>Vanessa Ratten</i>	47
Chapter 6 Crises, Innovation and the Co-opetition: Entrepreneurial Responses to the Covid-19 Crisis <i>Sandeep Bhasin and Bhawna Kumar</i>	57

Chapter 7 Portuguese Handicrafts and Artisan Entrepreneurship <i>Vanessa Ratten, Vitor Braga and Jose Antonio Oliveira</i>	73
Chapter 8 Survivability of MSMEs in Maluku: An Analysis on Challenges, Opportunities and Strategic Development <i>Arthur Sitaniapessy, Petrus Usmanij and Vanessa Ratten</i>	87
Chapter 9 Managing Value Co-creation in Partnerships for Sustainability: Toward a Process Model for Stakeholder Integration <i>Guido Grunwald, Jürgen Schwill and Anne-Marie Sassenberg</i>	99
Chapter 10 Funding and Performance Pattern Matrix in the Startup Phase: A Study of Startup MSMEs in Indonesia <i>Maria Rio Rita, Ari Budi Kristanto, Yeterina Widi Nugrahanti and Petrus Usmanij</i>	127
Chapter 11 Artisan Gastronomy in Tourist Destinations: A Business Opportunity <i>Eduardo Parra-López, Almudena Barrientos-Báez and José Alberto Martínez-González</i>	161
Chapter 12 Artisan Entrepreneurship: Future Trends <i>Vanessa Ratten and Petrus Usmanij</i>	171
Index	183

List of Figures

Chapter 4

Fig. 4.1	Shares of Solo Self-employment of the Total Self-employment at the Example of the EU and Selected European Countries – in Percentages	37
Fig. 4.2	Frequency of Professional and Private Social Media Use – in Percentages	39
Fig. 4.3	Types of Platforms According to Professional and Private Use – in Frequencies/Multiple Responses Possible	40

Chapter 6

Fig. 6.1	Cooperating with the Competition during Crisis: Process Innovation	65
Fig. 6.2	Co-opetition Stages	68

Chapter 9

Fig. 9.1	Goal Categories in Partnerships for Sustainability	110
Fig. 9.2	A Process Model of Stakeholder Integration	118

This page intentionally left blank

List of Tables

Chapter 1

Table 1.1	Managerial Implications of Artisan Entrepreneurship	10
-----------	---	----

Chapter 4

Table 4.1	Strong Agreement to Reasons for Social Media Use – in Frequencies	41
-----------	---	----

Chapter 6

Table 6.1	The Chronology of Covid-19 Vaccine Development	61
Table 6.2	The Phases of Vaccine Development	62
Table 6.3	Time Taken to Develop Vaccines for Killer Diseases over Centuries	62

Chapter 9

Table 9.1	Catalog of Questions for the Pre-selection of Stakeholders for Integration	112
-----------	--	-----

Chapter 10

Table 10.1	Funding Pattern of MSMEs/Startup Companies	132
Table 10.2	Classification of the Bootstrapping Funding Method	138
Table 10.3	Evaluation of Startup Business Performance Based on Financial Indicators	140
Table 10.4	Evaluation of Startup Business Performance Based on Non-financial Indicators	143
Table 10.5	Startup Business Funding Pattern Matrix Based on Entrepreneur Characteristics	146
Table 10.6	Startup Business Funding Pattern Matrix Based on Business Characteristics	147

Table 10.7	Startup Business Funding Pattern Matrix Based on Environmental Factors	149
Table 10.8	Complexity, Compatibility, and Performance Measurement Approach Matrix	151

Chapter 12

Table 12.1	Content, Context and Method for Future Research Questions	173
Table 12.2	Comparison between Positivist, Interpretative and Social Constructionist Views of Artisan Entrepreneurship	174
Table 12.3	A Roadmap for Future Research on Artisan Entrepreneurship	175

List of Contributors

Almudena Barrientos-Báez	European University of Madrid, Spain
Sandeep Bhasin	Amity University, India
Dieter Bögenhold	Klagenfurt University, Austria
Vitor Braga	Porto Polytechnic, Portugal
Guido Grunwald	Osnabrueck University of Applied Sciences, Germany
Paul Jones	Swansea University, United Kingdom
Ari Budi Kristanto	Satya Wacana Christian University, Indonesia
Bhawna Kumar	Amity University, India
José Alberto Martínez-González	University of La Laguna, Spain
Natasha Katuta Mwila	De Montfort University, United Kingdom
Marthin Nanere	La Trobe University, Australia
Yeterina Widi Nugrahanti	Satya Wacana Christian University, Indonesia
Jose Antonio Oliveira	Porto Polytechnic, Portugal
Eduardo Parra-López	University of La Laguna, Spain
Vanessa Ratten	La Trobe University, Australia
Maria Rio Rita	Satya Wacana Christian University, Indonesia
Anne-Marie Sassenberg	University of Southern Queensland, Australia
Alina Sawy	Klagenfurt University, Austria
Jürgen Schwill	Brandenburg Technical University of Applied Sciences, Germany
Arthur Sitaniapessy	Politeknik Negeri Ambon, Indonesia
Petrus Usmanij	La Trobe University, Australia

Acknowledgments

Editing this book has been a good experience due to the help of Niall Kennedy. We thank him very much for his support in editing this book about artisan entrepreneurship. As this book has been edited during the current COVID-19 context, it is helpful to think about how artisan entrepreneurs around the world are responding to the change. There has also been more people due to lockdowns and working from home being able to partake in artisan pursuits. This is an interesting change in the global economy and is highlighting the cultural and societal significance that artisans play in the global economy. Each of the editors would also like to thank the following people:

I would like to dedicate this book to my mum Kaye Ratten. I have fond memories of her knitting me a blue cardigan when I was in my teenage years that I wore for a long time. Whilst I cannot knit she did try to teach me this handicraft. My mum also really liked pottery and I remember her making pottery in the backyard shed. Thus, it is crucial that handicrafts like knitting, pottery and other artisan pursuits continue in order to preserve the cultural heritage and family traditions. I also thank my dad David Ratten who has long been interested in artisan pursuits particularly that concerning photography, cooking and painting. Lastly, I thank my brothers Stuart and Hamish, sister in law Tomomi and niece Sakura. Thank you for your support.

Vanessa Ratten

I would like to thank all the contributors to the book including authors, reviewers and the publishing team for their efforts in taking this book to completion.

Paul Jones

I thank the School of Technology and Management – Porto Polytechnic for the institutional support, in particular to my colleagues in the Business Sciences department for their enthusiasm and constant willingness to help. I also thank to my family and close friends, for their honest support throughout life.

This work has been supported by national funds through FCT – Fundação para a Ciência e Tecnologia through project UIDB/04728/2020.

Vítor Braga

I would like to thank all the contributors to the book including authors, reviewers and the publishing team for their efforts in taking this book to completion.

Eduardo Parra-López

Chapter 1

Artisan Entrepreneurship: An Overview

Vanessa Ratten

Abstract

Artisan entrepreneurs create social value by engaging in community business practices. Research has shown that the motives of artisan entrepreneurs differ based on the way they are embedded in society. This is due to artisan practices varying significantly. As such, it is useful to analyze the existing body of research with the aim of opening up new opportunities. To date, there has been limited research on artisan entrepreneurship compared to other sub-types of entrepreneurship. This is unusual as artisan entrepreneurship is an interesting topic. This chapter therefore seeks to ascertain what is lacking in the current research and what needs to be done. This will be conducted through a critique of the existing research, which leads to a discussion on the managerial implications of artisan entrepreneurship.

Keywords: Artisan; artisan entrepreneurship; craftmaking; creative industries; cultural production; entrepreneurship; handicrafts

Introduction

In this chapter, I elaborate on artisan entrepreneurship, but before doing that, I will explain what is meant by the term “artisan entrepreneurship.” I do this by reviewing the current research on the topic and the foundations on which it is based. There is continued debate about what an artisan entrepreneur is due to some people not knowing what the word artisan means (McAuley & Fillis, 2005). For those living in certain geographic regions, such as the United Kingdom, the word artisan is continually used to describe a wide variety of activities associated with handicrafts. Pret and Cogan (2019, p. 594) define artisan entrepreneurs as “individuals who produce and sell products or services which possess a distinct artistic value resulting from a high degree of manual input.” This means there is continued media interest in the role artisans play in community development

(Aako, 2019). Sometimes the word craft makers might be more understood in some country contexts most notably in Indonesia due to historical association with crafts. Thus, there is a common understanding in the community that the words artisan and craft can be synonymous depending on the language usage. The concept of artisan entrepreneurs reflects more of a high quality craft maker that also pursues business interests (Ratten, 2014). This means that scholars have only scratched the surface about conditions and effects of artisan entrepreneurship. Therefore, this chapter responds to Ratten, Costa, and Bogers's (2019) call for more research on artisan entrepreneurship in terms of contextual embeddedness.

Artisan entrepreneurship research has strong links to the cultural and lifestyle field. All artisans embed some form of cultural practice into their business activities. Artisan entrepreneurs are the same as other types of entrepreneurs in terms of pursuing market opportunities but differ by using manual techniques and tradition in their business practices. The products that artisans make can be described as handicrafts due to the simple tools used to make the products (Jones, Klapper, Ratten, & Fayolle, 2018). These products are typically custom made and inspired by ethnicity or culture. The skills needed to make artisan products require years of practice and training. This gives artisan products a distinctive esthetic appeal to buyers. Examples of artisan products include handcrafted wallets, ethnic food to eat and custom made furniture. Artisan products normally also have a practical use that differentiates them from fine art (Ferreira, Fernandes, & Ratten, 2017). Furthermore, artisans are hobbyists that have commercial goals. This means selling their handicrafts with an identifiable business strategy. Artisan entrepreneurs often have more lifestyle goals rather than commercial interest. This means they place more value on craft fidelity and quality rather than mass production outputs (Ratten, 2011). Therefore, many artisan businesses are established in an informal way and remain small sized businesses.

It is hard to provide a complete picture of the artisan sector due to its complex nature. This means that while this chapter gives an overview of the artisan sector as a starting point, there still is a way to go before a holistic picture emerges of what artisan entrepreneurship entails. The essential aim of this chapter is to evaluate artisan entrepreneurship. To do these three key questions are addressed:

- (1) What definition of artisan entrepreneurship should be adopted as a basis for understanding entrepreneurial behavior?
- (2) What is the current state of development of the artisan sector in society?
- (3) What does the future hold for artisan businesses?

This chapter first presents an overview of artisan entrepreneurship and its role in mainstream entrepreneurship research. This is followed by a discussion of the impact of cultural industries on global competitiveness. The chapter ends with a discussion about the future of artisan entrepreneurship research.

Artisan Entrepreneurship

The terms artisan, craft maker, craft manager and artist are used interchangeably (Ratten & Ferreira, 2017). This means there are persistent arguments about

whether artisans are more sophisticated handicraft makers. This is due to the label entrepreneur being linked to business growth (Ratten & Usmanij, 2021). In addition, adding the word entrepreneur to artisan activity implies that there is some degree of innovation and competitiveness. This means that an artisan is striving to be the best they can be in the marketplace.

There is generally two uses of the word artisan entrepreneur. The first being an individual involved in a creative endeavor that is pursuing financial gain. This means that they are normally owner-managers who previously were craft makers then realized there could be an associated economic component to their activity. Normally these types of entrepreneurs have been involved in cultural production as a hobby. Although a growing component of these artisans are growing their businesses by collaborating with others. The second type is the artisan entrepreneur who is more of a commercial kind. The artisan business might have grown from being a family business to a large international entity.

Researchers face a dilemma of defining what constitutes an artisan business. Intuitively artisan businesses are those in which artistic endeavors play a vital role. Artisan businesses are defined by their attitude toward artistic change and the extent to which the business strives to maintain its artistic connection. The essence of an artisan business is the involvement in creative or artistic economic endeavors. This means there is a general stereotype of an artisan business being involved in the craft industry. Artisan businesses have different characteristics and objectives compared to other types of businesses. This makes it difficult to compare and contrast different artisan businesses. There is no universally agreed upon definition of artisan businesses. Not having a commonly accepted definition makes it hard to advance the literature. In a practical sense, there is a tendency to focus on the attribute of “artisan” within definitions without considering the entrepreneurial implications. The biggest distinction between artisans and other types of businesses is their creative capability. Artisan businesses tend to be owner managed who are also the artisans. This means there is a large number of small artisan businesses that are family owned. There are also larger artisan businesses that are either privately owned or publicly listed companies. The larger artisan businesses differ significantly in their management structure and profit orientation. This influences the way an artisan business is run including the reasons decisions are made.

Artisan Production

Artisans need to balance their creative pursuits with commercial goals. This can create problems when the economic concerns impact the creativity and production process. When artisan production occurs as a by-product of tourism, it has a better chance of survival. Many artisan businesses are based in remote and rural areas. Therefore, they are often linked to the cultural conditions of an area and contribute to the tourism sector. Tourism can help showcase local heritage and highlight the skills of artisans. This becomes useful in revitalizing cultural traditions in a community setting. The creative industries in a rural area can help build community cohesion and influence tourism. Often tourists are attracted to a rural area because of its uniqueness. This means artisans can stimulate tourism

by providing a source of entertainment. In addition, rural areas can be perceived as having more creative freedom to experiment with new products.

[Blundel and Smith \(2013\)](#) suggest that there are four main time periods associated with artisanal products: (1) pre-industrial artisanal, (2) formative industrial, (3) regulated industrial artisanal and (4) divergent industrial artisanal. In the first pre-industrial period that occurred before the 1850s, artisan activity occurred primarily based on natural resource endowments. This meant that the reputation of artisans was linked to a geographic area. As a result, there was localized knowledge of artisans associated with new production methods. In the second period called the formative industrial period, there was a modification of artisan practices due to the industrial revolution. This period occurred between the 1850s and 1930s, which coincided with technological innovations in transportation methods. This resulted in new competitive pressures for artisans due to internationalization reasons. The third stage is called the regulated industrial artisanal stage and occurred between the early 1930s and the late 1980s. In this time period, there was more interaction among artisans with educators and trade fairs. There was also more competitive pressures due to the staged regulation of many products and the effects of the Second World War. The fourth period titled the divergent industrial artisanal period occurred from the 1980s to the present day. During this period artisans began to focus on their marketing capabilities in terms of product differentiation.

Artisan business are referred to as craft-based as they have been in existence for a long time period and involve handmade products. The design process of artisan businesses is deeply rooted in tradition. This ensures that the products are made in the same way as previous generations. Normally artisan businesses are not viewed as being innovative due to the tradition incorporated within products that implies conservatism. This is not always the case as new features and designs can be incorporated into artisan products, which make them innovative. In addition, creative processes are routinely observed in artisans that range in scope from the production process to the marketing designs. This makes artisan products innovative in different ways compared to industrial products. Artisan products are more likely to be innovative in terms of the esthetic appeal or design process. In addition, there can be innovation in the intellectual or sensory form of artisan products. Artisan entrepreneurs have continued to develop over centuries while retaining their common heritage. This has meant redefining their business models in order to compete with industrialized products.

Entrepreneurship in the Creative and Cultural Sense

The terms cultural industries and creative industries are used interchangeably to refer to entities involved in the arts. Typically the arts refer to performance activities. The creative industries involve the use of traditional (such as art) and new sectors (such as virtual reality). This makes it a hub for creativity and a source of inspiration. Entrepreneurship in the cultural industries is everywhere in society but most evident in business practices. This has made cultural entrepreneurship a popular term to describe innovative activity. [Sharma and Chrisman \(1999\)](#),

p. 17) suggests that entrepreneurship “encompasses acts of organizational creation, renewal or innovation that occur within or outside an existing organisation.” This means there are many different indicators of entrepreneurship as it involves change. The way cultural entrepreneurship is perceived depends on the context. Normally it is viewed as a positive practice due to the need for change in society. In order to capitalize on the opportunity for entrepreneurship in the cultural sector, there are major trajectories that will significantly influence the future of this topic. This is because there has been dramatic advances in artisan entrepreneurship scholarship over the past few years that means this research theme is no longer questioned in terms of academic legitimacy. More importantly, artisan entrepreneurship has moved beyond a focus on culture to achieve relevance in a wide range of business studies.

The “artisan” part of artisan entrepreneurship refers to creativity and culture whereas the “entrepreneurship” component indicates business activity. The landscape of artisan entrepreneurship reflects this broad definition of entrepreneurship. Van Burg and Romme (2014, p. 369) defines entrepreneurship as “efforts to bring about new economic, social, institutional, or cultural environments.” Thus, entrepreneurship is generally viewed as an economic process but in reality it also occurs based on socio-cultural processes. Artisan entrepreneurship concerns identifying and exploiting opportunities in the marketplace but an integrated and valued definition of artisan entrepreneurship is needed. Drucker (1998, p. 152) states that “innovation is the specific function of entrepreneurship, whether in an existing business, a public service institution, or a new venture started by a lone individual.” This means that in order to understand entrepreneurial behaviors the social context should be analyzed. This will enable a better understanding about how entrepreneurship is socially embedded in society. Entrepreneurship involves a number of different dimensions including innovation, risk taking, proactiveness, competitive aggressiveness and autonomy. Innovation involves some form of change that has a positive outcome. This can include new products or processes that are made available through societal change. Risk taking involves an activity that has unknown outcomes. This means there is a perception of results being hard to predict. Proactiveness involves taking action based on foresight. This is important due to the quickly changing marketplace. Competitive aggressiveness involves challenging the competition by taking strategic action. This can include competing based on price in order to drive the competitors out of business. Autonomy refers to taking responsibility for one’s action. This involves delegating responsibility based on decisions made.

There is a new wave of interest in artisan and handicraft industries sweeping the world. This resurgence is the result of more people becoming interested in cultural activities that involve handmade elements. Entrepreneurship involves starting new ventures but also incorporates an open mindset. This means taking risks that incorporates creatively leveraging resources and pushing an idea to implementation. Entrepreneurs need to tolerate failure and experiment in order to achieve success. Entrepreneurs pursue unknown paths in an uncertain and unknowable environment. This involves assuming a proactive stance with potential new business ideas. Artisan entrepreneurship has more relevance today

than in the past due to the need for creative individuals to have financial revenue. With the unprecedented growth in artisan entrepreneurship comes the question of where future research is heading. The continued success of artisan entrepreneurship research is dependent on coming up with new ways of understanding the practice.

Artisan Entrepreneurship as an Academic Field

Artisan entrepreneurship is a multifaceted academic field that is linked to diverse fields such as anthropology, cultural studies and innovation management. The eclectic nature of artisan entrepreneurship contributes to the ability of the field to produce intriguing findings. Not unexpectedly, there is much interest on artisan entrepreneurship. This is highly desirable given the commitment of many regions to preserving and growing their cultural heritage. The fact that artisan entrepreneurship is an under-researched field is not a criticism but rather an opportunity. Innovation is an indicator of entrepreneurship as it involves change. This means that most definitions of entrepreneurship include a focus on innovation in terms of how business ventures are created. An artisan entrepreneur is one who continually seeks to discover opportunities in the marketplace. They can do this by engaging with the community about new ideas. This enables them to take calculated risks based on the market environment by leveraging resources within and outside their business in a quicker way. This enables artisans to get new ideas implemented more efficiently in the market.

Many entrepreneurs in less populated areas are engaged in artisan businesses for their daily living. This is evident especially in rural areas that derive their competitive advantage from their local products. Artisans contribute to the development of an area by attracting interest in their activities. This directly leads to increased tourism numbers and employment for local communities. Innovation involves focusing on market opportunities through the creation of new businesses. The existing literature on artisan entrepreneurship is widely dispersed among different academic disciplines. Artisan entrepreneurship can occur in a variety of ways including not just through product innovation but also via design processes. [Dilley \(2009\)](#) in a study of traditional Sengalese artisans found that innovation is based on ideas for new designs. This means that the cultural heritage is embedded in the social processes from which new products emerge. To do this, artisan products utilize knowledge as a source of inspiration. Institutional artisan structures such as craft guilds encourage knowledge dissemination. They do this by incentivizing the exchange of information in order to increase the production of craft products. Thereby playing an active role in the commercialization of knowledge.

Artisan firms contribute in a variety of ways to the vitality of a community. They achieve success by matching culture with market needs thereby providing a source of innovation. Artisan entrepreneurs are a diverse group of people coming from different socio-demographic backgrounds. They range from sole traders to large privately owned companies. They become involved in artisan entrepreneurship for different reasons with some wanting to pursue a hobby while others motivated by purely financial reasons. [Trabalzi \(2007\)](#) in a study of buffalo

mozzarella cheese makers found that it was important to utilize communities of producers as a source of knowledge. This enables creative use of knowledge in order to exchange ideas. Thereby enabling local producers to absorb and borrow knowledge acquired from others. This enables best practices to emerge in artisan production based on the collective knowledge.

Artisan products serve a cultural purpose rather than just a being a functional good. This means that artisan products are made with respect to cultural conditions. Thus, embedded within artisan entrepreneurship practices is a sense of cultural entrepreneurship. [Swedberg \(2006, p. 260\)](#) defines cultural entrepreneurship as “the carrying out of a novel combination that results in something new and appreciated in the cultural sphere.” However, despite its similarities with cultural entrepreneurship, artisan entrepreneurship is a topic worthy of study in its own right.

Most of the existing artisan entrepreneurship studies seem to come from Europe and in particular, the United Kingdom. The reason for this might be due to the emphasis on culture and history in Europe. Another reason could be due to the term artisan being more popular in Europe than in other country contexts. However, the reason for the high number of studies coming from Europe might also be due to researchers’ interest in culture and entrepreneurship. Another reason may be due to the lack of research on the topic written in English. Whatever the reason for this, this is set to change with countries including the United States and Indonesia emphasizing artisan entrepreneurship.

Artisans typically have been held in high regard in society. Therefore, there is a clear need for more research on how artisan entrepreneurship occurs in different country contexts. Entrepreneurial behavior varies greatly around the world. This means the practice of artisan entrepreneurship should consider country context and culture. Many artisans are passionate about their craft in which they are intellectually engaged. In many ways, this is to be expected given the way artisans learn their craft.

Artisan entrepreneurship is a business activity that contributes to the quality of life of an individual. Moreover, it enhances an individual’s wellbeing as they can mix hobbies with business pursuits. Artisan entrepreneurship is needed in order to bring revenue to less favored areas. This enables artisans to increase employment rates through their new ventures and innovation. Artisan entrepreneurs face a number of different expectations in their community including contributing to economic growth but also keeping in mind local culture and traditions. There has been an increased awareness of environmental and local issues that has led to an increased demand for artisan products. Artisans choose handicraft methods that are linked to tradition instead of large-scale production methods. There has been an increased interest in the way food is made and produced. This has given rise to food movements such as slow food and organic produce. [Lindberg and Schwartz \(2020, p. 150\)](#) states that artisanal food is “produced on a small scale, usually grown and harvested locally, and emphasises tradition, authenticity and craftsmanship in both production and flavour.” As a result, more artisans are selling their products directly to consumers via websites or at local farmers markets.

Artisan entrepreneurs implement existing structures in a community and spur new ideas to come to fruition. The founding of an artisan business in a basic sense is a decision made by an entrepreneur. The decision is influenced by a number of factors including the entrepreneur themselves in terms of their experience, interest in artisan activity and knowledge. The family and religious background of an entrepreneur may influence them to go into certain types of industries. In addition, the educational background and psychological makeup will also influence entrepreneurial activity.

The Role of Cultural Industries in Society

Cultural industries provide goods and services in a way that embed heritage and tradition. Artisan businesses are becoming more visible in the wider cultural sector. This is due to the multiplier effects of artisan activity in terms of tourism and innovation. The production of artisan products often happens through a state of flow. Craft involves both physical and intellectual skills. The physical skills are in the handmade activity required to make a good. The intellectual skill incorporates the knowledge about how to make the product.

Artisan entrepreneurs make products that embed an authentic cultural quality. This means creative skills are needed in order to produce these products. The concept of artisan entrepreneurship aligns with lifestyle entrepreneurship due to the way artisan link their activity to context and interests. The choice of becoming an artisan may be linked to the desire to seek a simple life in line with personal interests. This means artisan enterprises are often located in esthetic appealing areas that an individual has chosen to reside in. The desire of individuals to pursue an artisanal lifestyle may motivate an entrepreneur to reside in a particular environment. However, artisan activity can also be due to necessity reasons and a desire to stay in the same location. Places can offer location specific advantages for artisans in terms of access to resources. Specific resources such as dairy farms, herbs or plants may relate to the type of artisan activity conducted. Thus, the natural landscape can impact the number of artisan entrepreneurs residing in an area.

Some places have a reputation for the quality of the products produced in the area. This means there is an association with the natural features of an area and the type of artisan activity conducted. The authenticity of an artisan product is important as it relates to the place of production and resulting quality of the product. This means heritage and past events can contribute to the making of an artisan product. Moreover, the past events in a location might make it more suitable to artisan activity. This includes a focus on local specialities in the form of food or craft.

Artisan entrepreneurs are change makers as they harness artistic expression through business endeavors. This means they positively contribute to societal problems through creating social value. The digital transformation of enterprises and the emergence of new marketing channels (e.g., online media and mobile devices) has altered the practice of artisan entrepreneurship. In addition, the way artisan businesses are established, managed and marketed has changed