

Authenticity and Craft Entrepreneurship: The Interplay of Passion and Place

Abstract

Craft-based ventures draw on associations with tradition, place and quality to differentiate their products from mass-produced counterparts. However, 'place' in the context of craft entrepreneurship is both underexamined and undertheorized, with extant research predominantly focused on the positive impact of place. We argue that this perspective ignores the impact of place on craft entrepreneurs' passion when place is not viewed as conducive to creative expression. Within this paper, we draw on affordance theory to extend understanding of how craft entrepreneurs' passion is shaped by place, the impact on entrepreneurial behaviour and how that relationship may evolve over time. Our empirical data which is situated in Northern Ireland, spans eighteen years and details thirteen longitudinal cases constructed through life history narrative accounts. Our findings validate the importance of the interaction between place and passion as a source of ideas and persistence and interestingly underscore that craft entrepreneurs may minimize signifiers of place to protect their passion. As a result of our adoption of affordance theory, our study demonstrates that the relationship to place can evolve and change over time, and as such, craft entrepreneurs draw on, conceal, accommodate and celebrate place and space, in their journeys as craft entrepreneurs.

Key words: Authenticity; craft entrepreneurs; passion; place; craft-based ventures; affordance theory

INTRODUCTION

Craft is associated with a fundamental alternative approach to learning, working, producing and consuming that prioritizes materiality and skillful human engagement which contrasts with conventional norms and initiatives driving most organizations (Bell and Vacchani 2019; Matthia et al. 2018; Suddaby et al. 2017). Passion is considered a central component of craft-based ventures and as such plays a crucial role in entrepreneurial persistence (Milanesi 2018). Prior research has highlighted the importance of place in the development of craft entrepreneurship (Stinchfield et al. 2013). Small craft-based ventures, particularly those associated with the agri-food sector, in terms of geographical context, often draw on a cultural backdrop and craftsmanship, to offer potential for differentiation from the more mass-produced works of their counterparts (Sjölander-Lindqvist et al. 2019; Crowley et al. 2018; Vatten 2023). Place branding involves the promotion of a distinctive local identity and marketplace image to outsiders (Lee et al. 2015). The intangible characteristics of place, such as culture and political ideology, serve to determine its brand authenticity and how it is viewed by others (Schifeling and Demetry 2021; Van Ham 2008).

While place branding can have a positive impact on a country or region's economy and citizens, in terms of perceptions of who they are and what they represent (Scaramanga 2012), however when place is viewed as undesirable this can have a damaging impact on an organisation or individual's 'brand'. Negative place perceptions arise when audiences (such as customers) believe there is a 'mismatch' between what an 'entity claims to be' and what they actually are or represent (Silver et al. 2021, 71). Perceptions of place can then have a significant negative impact, ranging from moral outrage to public disapproval (Silver et al. 2021). As such, businesses which have a negative place perception risk damage to their brand, which is associated with an undesirable place and/or charges of inauthenticity, if they are perceived as not acting in accordance with the norms of the place they represent (Van Ham 2008; Holt 2002).

The aim of this paper is to explore the impact of place over time on craft entrepreneurs' passion and enactment of entrepreneurial behaviour, when the place is not always viewed as a

setting conducive to creativity and creative expression. We draw on affordance theory to extend understanding of how craft entrepreneurs are shaped by place, the impact on entrepreneurial behaviour and how that relationship may change over time. Affordance refers to the “possibility for action” proffered to the individual by their environment, which can take reference from surfaces, objects, and other cultural settings which surround the social actor (Gibson 1979). The empirical setting for our paper is Northern Ireland, a region of the United Kingdom with a 30-year history of sectarian violence between those who identify as Unionist (in favour of the union with Britain) or Nationalist (in favour of joining the Republic of Ireland). The period 1968-1998 is known as The Troubles or the Northern Ireland Conflict; during which time Northern Ireland was synonymous with war, violence, and sectarian hatred. Given affordances’ proclivity to real-time acuity and to the possibility for action as a result of situatedness within specific spatial and temporal settings (Chemero 2003), in light of the changing context of this study (i.e., conflict to post-conflict), affordance theory was deemed a viable lens by which to explore such changes. Our empirical data spanning eighteen years details thirteen longitudinal cases constructed through life history narrative accounts to understand how craft entrepreneurs draw on, conceal, accommodate and celebrate place and space, in their journey as craft entrepreneurs.

Within this paper, we make the following contributions. First, as a result of our longitudinal stance, we contribute a more nuanced understanding of how place impacts entrepreneurial passion, particularly when the place in question can be considered undesirable and not conducive to progressing creative imagination and creative expression. Second, we contribute to affordance theory by advancing understanding of how craft entrepreneurs strategically navigate their relationships with place over time. As such, we demonstrate how craft entrepreneurs draw on place as a source of ideas and passion, disguising it where necessary or celebrating place and space in artistic work, informed by culture, society, and politics (Holt, 2012). Finally, we extend understanding of craft authenticity (Schifeling and Demetry 2021) by demonstrating that it cannot be seceded from the concept of place. Place-based authenticity is not only about conforming to a particular type of product/production process associated with a specific geographic region. Rather place is integral to craft authenticity, as place informs craft and craft in turn authorizes sensitivities of place, contributing to a redefining of artistic integrity and its authenticity, where the properties of the craft are entwined with its context (Francis and Lisheng 2023).

The paper is structured as follows: First, we present the theoretical foundations of our work which are built on the craft entrepreneurship and place and passion literatures. We then posit affordance theory as an apposite theoretical lens through which to understand the interplay of place and passion. The methodological approach used to collect and analyse our longitudinal empirical data is then discussed. Finally, we present our analysis and then discuss the contributions and the implications of such to the craft entrepreneurship literature.

THEORETICAL FOUNDATIONS

Craft Entrepreneurship

The term craft-entrepreneur refers to those craft-makers who have additional business acumen (Halim 2011; Campbell 2005; Roy 2020). The application of these skills results from a significant predominance of small businesses within the creative sector (Rae 2004, Hotho and Champion 2011). Such businesses are identified as being primarily concerned with the commercialization of artistic knowledge and thus, arguably, operating close to the root of processes of ‘entrepreneurship’ as seen to encompass the conceiving, shaping and transforming of ideas into unique creations and eventually commodities (Banks and Hesmondhalgh 2009). The term "craft entrepreneur" encompasses a broad spectrum of creative practices, extending beyond traditional craft-making (Ratten 2022a). Food and drink, for instance, can be integral

to this category, especially in the context of artisanal or craft-based culinary ventures (Crowley et al. 2018). Additionally, individuals running courses to teach and share their craft skills fall under the umbrella of craft entrepreneurship, thus expanding the definition to include educational and instructional aspects (Pret et al. 2016).

Coulson (2012, 247) argues that the craft-entrepreneur has “come to epitomise the new creative class of model entrepreneurs”. However, the navigation of being a craft-maker and an entrepreneur is not without challenges, as respective discourses often compete and contradict (Henry 2009; Naudin 2020). Indeed, there is pressure on the craft-entrepreneur to move seamlessly between two worlds; balancing artistic creation with the requirements demanded by an active engagement in the entrepreneurial process. This dual role challenges the conventional understanding of entrepreneurs existing solely in the business realm, suggesting that many entrepreneurs, particularly those in the creative sector, must straddle multiple domains (Ratten 2022b). This has led to the creative entrepreneur conceived of as, ‘young, innovative, highly individualistic and predisposed to pursue self-employment and entrepreneurship in a spirit of self-exploration and self-fulfillment,’ (Leadbeater and Oakley 1999, 15). Alacovska (2020) challenges the idea that creative work is fundamentally individualized, performed primarily for personal reward and self-expression. Her study of creative artists in post-Soviet Albania and Macedonia demonstrates that creative workers draw on their art to enhance people’s lives and facilitate progressive societal change. The individualized, de-socialised view is based on a perception of creative workers as passionate laborers, focused primarily on advancing and developing their art (Boltanski and Chapello 2006). Recognizing the diversity within the term “craft entrepreneur” lays a robust foundation for understanding the interplay of place, as different aspects of their work may be influenced by distinct worlds or environments. The dynamic relationship between these various facets highlights the complexity of crafting a unique identity in the entrepreneurial landscape (Ratten 2022b).

Place and Authentic Craft Entrepreneurship

Craft based ventures are often characterized by unique, local, and counter-mainstream goods (Ocejo 2017). Place in craft-entrepreneurship is often simplified to place being a positive source of creative inspiration or place-based marketing used to highlight the ‘authentic’ nature of craft-based ventures (Carroll and Wheaton 2009). The authenticity literature has long demonstrated the centrality of place, which can be clearly seen in terms of products granted a ‘geographical indication’ (GI) to demonstrate their link to the place they are made and conformity to a certain type and standards of production (Beverland 2005). However, beyond this narrow focus on the link between place and conforming to a specific type to demonstrate ‘authenticity’, the role of local context in shaping and supporting craft entrepreneurs has remained under-examined and undertheorized (Schifeling and Demetry 2021).

While Carroll and Wheaton (2009) argue that innovation in service of craft development can be viewed as legitimate, here ‘craft authenticity’ is based on being ‘true to craft’ rather than ‘true to type’ (Carroll and Wheaton 2009, 268). However, Schifeling and Demetry (2021) argue that craft authenticity is dependent on audience perception, for instance craft entrepreneurs engaging in automation may be accused of violating authenticity, even if the final product is objectively superior. Similarly, Barlow, Verhaal, and Hoskins (2018) examine consumer perceptions in the US craft beer industry and demonstrate that when firms develop and sell ‘American lager’, a product viewed as at odds with their ‘craft’ image, firms suffer a strong negative effect. Authenticity cannot be understood in isolation from the audiences that perceive it (Schifeling and Demetry 2021). This raises important questions in terms of the relationship between passion and place when the place is not perceived as

conducive to creativity and creative expression. In an effort to preserve authenticity, craft entrepreneurs may choose to mask or limit place reference.

Passion in the Entrepreneurship Process

Passion is widely viewed as a central component of entrepreneurial endeavours (Breugst et al. 2012; Cardon et al. 2012; Murnieks et al. 2014; Schwarte et al. 2023). Cardon and colleagues (2009, 517) define passion as “consciously accessible intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur”. Consequently, human emotions, positive and negative, emerge as important with regards to a more nuanced understanding of the entrepreneurial process (Foo, 2009). Indeed, Rindova and colleagues (2009) suggest that recognising the role of passion in the process of entrepreneurship is a critical factor in better understanding the motivations behind an individual’s decision to launch a new venture and their propensity for creative and innovative activity. Cardon et al. (2005, 23) present entrepreneurship as a ‘tale of passion’ and Smilor (1997, 342) argues that passion is ‘the most observed phenomenon of the entrepreneurial process’. Despite the apparent centrality of passion in the entrepreneurship process, extant research does not appear to fully appreciate or clearly understand its role or potential for impact. It is viewed in extant research as an intense, positive emotion that can have a motivational impact on individuals, prompting them to overcome obstacles and remain engaged with their enterprise (Murnieks et al. 2014). It is associated with feelings of love, pride, desire, enthusiasm, joy, zeal and courage and tunes into an individual’s personal strength and determination to invest him or herself totally in their enterprise, to toil for long hours to progress the process of creation (Cardon 2005). Brannback et al. (2006, 3) argue that ‘passion can fuel motivation, enhance mental activity and provide meaning to everyday work,’ while Baron (2008) suggests that a positive emotional state such as passion can foster creativity and the recognition of new patterns that are critical in opportunity exploration and exploitation in uncertain and risky environments.

Cardon et al. (2005, 517) suggest that entrepreneurial passion can result from engagement in activities with identity meaning and salience to the entrepreneurial individual. They conceptualize the nature of entrepreneurial passion as ‘consciously accessible, intense positive feelings experienced by engagement in entrepreneurial activities associated with roles that are meaningful and salient to the self-identity of the entrepreneur’. Passion is viewed as an integral and driving force in entrepreneurial behaviour, particularly in terms of entrepreneurial persistence (Cardon and Kirk 2015). This is especially important in the context of other-than-for-profit entrepreneurship, where the primary motivation is not based on increasing financial returns (Newman et al. 2021). Additionally, as Alacovska (2020) argues, passion in the context of creative entrepreneurship should not be viewed as solely in service of self-expression, but rather based on interdependencies with others and drawn on in service of repairing and building a better world.

In the context of this paper, the term "passion" is multifaceted, encompassing both a deep commitment to the artistic or craft aspect of the entrepreneur's work and a broader passion for the overall entrepreneurial process. While traditional entrepreneurial theory often emphasizes entrepreneurial passion as arising when the entrepreneur exhibits intense positive feelings towards a specific entrepreneurial activity or “domain” they undertake in relation to their entrepreneurial venture, such as inventing, founding, and developing (Cardon et al. 2013; Newman et al. 2021), within this paper passion extends beyond profit motives to include a profound love for one's craft and a commitment to creative expression and as an entrepreneur’s love, attachment, and longing for their work (Baum and Locke 2004). Craft entrepreneurs, the focus of this paper, are driven by a dual passion which encompasses a strong inclination or desire towards an activity that one loves or likes, finds important, and invests time and energy

towards (Vallerand et al. 2003). This intersection raises intriguing questions about the harmony or potential tension between a passion for business success and a passion for artistic expression. It prompts consideration of whether these different sources of passion complement each other, creating a synergy, or if they occasionally pull in conflicting directions. Exploring how craft entrepreneurs navigate and reconcile these dual passions provides valuable insights into the intricate dynamics of their motivations and the complexities of their entrepreneurial journey.

Affordance Theory as a Lens to understand the interplay of Place and Passion

While place may offer fertile ground to stimulate creative practices, the nature of the place may also limit the expression of entrepreneurial passion (Cardon et al. 2009). In addition, our relationship with place and related affordances are likely to evolve and change over time. An affordance refers to the “possibility for action” provided to an individual by an environment – by the substances, surfaces, objects, and other living creatures that surround the social actor (Gibson 1979). Affordances are interrelated entities that may bring social, cultural, and symbolic components for the individual (Chemero 2003). The qualities of the individual as well as his or her current intentions and other cultural factors determine which affordances out of all potential affordances the individual perceives in different situations (i.e., perceived affordances).

Affordances are the result of real-time or direct perception–action processes in that they depend on the existence of an entity that can perceive them and the actions which the entity can undertake within a particular setting (Raymond et al. 2017, 4). Place meanings are treated as a social practice that cannot be understood outside of interactional, cultural, and institutional contexts in which they emerge (Drakopoulou Dodd 2014; Redhead and Bika 2022). The meanings associated with a place are formed through everyday language use and social practice and have important rhetorical relevance (Di Masso et al. 2014). Affective relationalities between individuals and places are ongoing processes of becoming in which personal biographies entwine with the trajectories of the bond (Borghini et al. 2021). Through the innovative use of affordance theory, different cultural strategies, or movements in the craft entrepreneur journeys that attend place, is contextualized (Azzari et al. 2021). Sedimented past and present scenes and the desired future of spatial ties are stored, transformed, and modulated (Raymond et al. 2017). As affordance theory suggests, the situated mutual relationship may change over time (Chemero 2003; Raymond et al. 2017). Affordance theory thus offers a powerful lens through which to extend understanding of how craft entrepreneurs’ passion is shaped by place, the impact on entrepreneurial behaviour and how that relationship may evolve over time.

Analytical Summary

The concept of craft entrepreneurship refers to individuals in the craft-making industry who possess both artistic skills and business acumen (Ratten 2022a). Craft entrepreneurs engage in the conceiving, shaping, and transforming of ideas into unique creations and commodities. However, navigating both roles as a craft-maker and an entrepreneur presents challenges, with competing and contradictory discourses (Ratten 2022b). The pressure to balance artistic creation with entrepreneurial demands has given rise to the image of the craft-entrepreneur as part of the new creative class of model entrepreneurs (Pret et al. 2016). In the context of craft entrepreneurship, place plays a significant role, often associated with unique, local, and counter-mainstream goods (Schifeling and Demetry 2021). The authenticity of craft-based ventures is closely tied to their connection with a specific place, evident in products granted a geographical indication (Dodd et al. 2021). However, the relationship between place and craft entrepreneurship goes beyond this narrow focus, with the local context shaping and supporting craft entrepreneurs remaining underexplored.

Passion is considered a central component of the entrepreneurial process, driving individuals to overcome obstacles and stay engaged with their enterprise (Murnieks et al. 2014). Entrepreneurial passion is seen as consciously accessible, intense positive feelings associated with activities that hold meaning and salience to the entrepreneur's self-identity (Cardon et. 2012). We argue that Affordance Theory provides a lens to understand the interplay of place and passion in craft entrepreneurship. While place may stimulate creative practices, it can also limit the expression of entrepreneurial passion. Affordances, or possibilities for action provided by the environment, are influenced by real-time perception-action processes and evolve over time (Gibson 1979). Affordance Theory thus helps contextualize the cultural strategies and movements in craft entrepreneurs' journeys concerning place, offering insights into how their passion is shaped, its impact on behaviour, and how this relationship evolves.

METHODS

Research context

The research site for our exploration of the impact of place on craft entrepreneurs' passion and enactment of entrepreneurial behaviour, is the creative sector in Northern Ireland, a place synonymous with violent sectarian conflict, particularly during the period known as 'the Troubles', 1968-1998 ending with the signing of the Good Friday Agreement (GFA), (Barton and Roche 2009). During this period Northern Ireland as a brand was considered "tainted" (Holt 2002) and as such craft was worked in the absence of place-based connections. Craft entrepreneurs had to subsume the 'Celtic' mythology and place associations, to appeal to the wider global marketplace. Following the peace process, and the signing of the GFA in 1998, Northern Ireland as a brand began to be received in a more positive and progressive light, perceived as part of an integrated community.

Research Design

Engagement in the entrepreneurship process is fundamentally a human endeavor, recognized as a dynamic, real-world phenomenon loaded with uncertainty and risk, where progress can be characterized as chaotic and fundamentally effectuated (Read et al. 2016; Baron 2008). The dynamic character of the process is a critical factor, and as such an in-depth approach to craft entrepreneurs' journeys necessitated a qualitative research approach, which, '*enables the researcher to gain insights and understanding of personal topics. Becoming entrepreneurs is a decision of this kind*' (Orhan and Scott 2001, 233). Such an approach gave our participants an opportunity to voice their individual histories and challenged the research team to identify, interpret and impart emerging key themes to elicit rich understandings (Turner and Mavin 2007).

An oral history methodology allows us to build understanding of the properly contextualized experiences of craft entrepreneurs in conflict and post-conflict Northern Ireland. In so doing, we highlight the impact of place on craft entrepreneurs' passion and enactment of entrepreneurial behaviour. Oral histories have been used extensively within historical studies to enable the narration of various lived experiences (Haynes 2010). In relation to craft entrepreneurship this approach is particularly appropriate as it cites experiences of entrepreneurship within the wider context of their lives, their relationship to their place of origin and community (Marlow and McAdam 2012). For the purposes of exploring how place impacted their experience as craft entrepreneurs we asked them to tell their life stories as "stories give individual lives their unique and culturally anchored meanings" (McAdams 2004, 112).

Data Collection

To explore our research aim, evidence is presented from thirteen craft entrepreneurs operating in the creative industry (i.e., silversmiths, fine artists, sculptors, weavers, ceramicists). The data was collected longitudinally spanning eighteen years, from participants in their natural setting, 'doing work'; with interviewing and re-interviewing, over three time periods (i.e., 1997, 2009 and 2015; Denzin and Lincoln 2008). The term "ethnographic returning" is indicative of our commitment to revisiting the field over time, aligning with the principles of qualitative longitudinal research (O'Reilly 2012). This method allowed us to delve into the temporal aspects, processes, and changes within the social context. Life stories, as incorporated in our study, are considered within the framework of retrospective longitudinal research. By capturing individuals' narratives over time, we aim to retrospectively examine their experiences and gain valuable insights into the unfolding of social practices (McAdams 2004; O'Reilly 2012). Therefore, both retrospective (life stories) and prospective (ethnographic returning) elements contribute to the comprehensive longitudinal nature of our research.

The first time period 1997, predated the signing of the GFA. In the second period, 2009, Northern Ireland had experienced major cultural change with the craft entrepreneurs starting to adopt more openly cultural craft offerings, indicative of place. Craft entrepreneurs willingly embracing the concept of place in design work; affording agency and legitimacy, in getting 'out there'. The third time period (2015), focused on the opportunities, for growth and reputation in their craft communities, emerging in the post-conflict GFA context, with respect to development as craft entrepreneurs. Interviews questions in the first time period (1997) focused on the craft entrepreneurs' attitude to growth, reputation/image and innovation in addition to gathering detailed background information on the current and future operations of their respective craft-based ventures. In the subsequent time periods, issues raised in the prior interview(s) were revisited to identify changes over time and to enable the capturing of the evolution of the craft entrepreneurs' decision-making and subsequent entrepreneurial behaviour (Monge 1990).

Participants were purposively selected through social contacts and a snowballing approach (Platman 2004). The lead author for this paper developed strong relationships with art college students as a result of her role as Communications Officer for the Art College Students Union beginning in 1976. A key criterion for selection was that participants had to be working in their specialized craft for at least five years (see Table 1); this was considered important to capturing lived experiences of self-expression and ongoing challenges faced by such entrepreneurs. The participants in this study were all given pseudonyms. The socio-cultural spatial affordances orchestrated in early days, enabled some of our participants to earn peer infamy. Exhibitions of work (both local & international) invite personal storytelling and as such, in keeping with this study, the pseudonyms offer anonymity for all, bar the few, who openly give interviews which are reflective of their journey. The temporality of the study also offered some anonymity with respect to our participants.

Data collection in 1997, involved in-depth interviews in participants' natural workplace settings. In addition, data was collected through observation and on occasion, participating in the "finishing off" of pieces. Data garnered in the two post conflict periods (2009 and 2015), respectively, was through telephone conversations and participants' diaries of struggles and highlights. In addition, the 2015 data collection also involved the lead author receiving and attending a prestigious exhibition where two fine artists, were also present. The interviews, which lasted approximately between one and two hours, provided the craft entrepreneurs with opportunities to reflect on their experiences. Interviews and follow up conversations (telephone and real time diaries) in particular, supported the identification of themes to extend understanding of the phenomenon under consideration (Christensen and Olson 2002).

[Insert Table 1 here]

Data analysis

Thematic analysis was utilized to categorize and make sense of the data (Braun and Clarke 2006). After transcription, which resulted in 400 pages of text, a manual coding protocol was developed for analysis of transcripts, facilitating the emergence and exploration of common themes. The analysis abided by the principles of abductive analysis (Timmermans and Tavory 2012). Abductive analysis refers to the inferential process through which ‘surprising’ or ‘anomalous empirical findings’ are explored against the background of established sociological theories. In order to generate novel theoretical insights, ‘surprising empirical evidence’ that defies extant theoretical models is subsequently ‘cased’ in alternative novel theoretical frameworks (Timmermans and Tavory 2012, 169). Following these abductive procedures, the data was thematically coded. In abductive thematic analysis, themes are distinctly separate from codes; codes are specific and concise, while themes can be much more complex and can consolidate a multitude of codes to theoretically explain phenomena (Guest et al. 2012; Saldaña 2015). Our findings speak to three key themes, *Craft Entrepreneurial Behaviour*, *Power of Passion and Place as a Source of passion* that emerged from the participants’ lived experiences, illustrated with proof quotes (Pratt 2009).

[Insert Table 2 here]

FINDINGS

Our findings are derived from a novel context, with two temporal situations, involving data collected before and after the signing of the GFA in 1998. In presenting our findings we first focus on examining the impact of place on craft entrepreneurial behaviour and how place and craft informs all aspects of the business. We then focus on the interaction between passion and place and how this can be understood as a desire for craft based rather than overtly place-based authenticity. Finally, we demonstrate how craft entrepreneurs navigate signifiers of place in their work through a process of ascension, transcending, accommodating and celebrating place. In so doing, we identify a number of place-based affordances which concern how place provides and shapes opportunities for craft entrepreneurship (Wiig, Schou & Hansen 2023). These affordances include those that enable outcomes: *Business Development*, *Craft Authenticity*, *Reputation and Image*, *Idea Generation* and *Persistence*. In addition, we identify three contextual affordances, which represent entrepreneurs changing ability and willingness to incorporate place in their craft offerings, specifically *Transcending Place*, *Accommodating Place* and *Celebrating Place*.

Place and Craft Entrepreneurial Behaviour

Business Development. The literature tends to refer to craft entrepreneurship as an extension of leisure interests, whereby individuals engage in part-time home working employment (Milanesi 2018; England 2022). However, none of the craft entrepreneurs in our sample were home based, rather from the outset they all worked in fully operational workspaces, distanced from their home environments. For example, Steve commented “*It has always been very important for me to have a separate place where I can leave my work and equipment so I can start in right away the next day. It has never been a viable option to work from home; I would never have survived if home was my workplace*”. Physical place was thus important in delineating the separation of home life and a hobby leading to the development of a craft entrepreneurial venture (Ratten 2022a). A dedicated physical space also contributed to entrepreneurial persistence and validated their craft entrepreneurial identity (Ratten 2022b). The craft entrepreneurs in this study started out on their entrepreneurial journey immediately after graduating from Art College. As such, the grounding in, and embeddedness of, creative

and emotional capital over a four-year undergraduate art degree undoubtedly was the catalyst for embracing self-employment in this industry. However, an initial spell of working as a graphic artist delayed Stuart's self-employment ambitions. It was these years working for someone else that became the catalyst for him giving up a secure job to become a full-time artist. His narrative underscored the financial struggles to craft a living - *"It would have been easy to give-up and go back to graphic design, but I wouldn't have been fulfilled. You need to be working every day at your craft; otherwise, you will never get anywhere. It has taken a long time, but I have a studio where I work and can hang my works. That's success in my books, doing what you love in your own space"*. Northern Ireland's position on the edge of Europe was also important. To illustrate, Tim spent every summer driving across Europe calling at Fashion Houses in an attempt to get his work noticed - *"I had to basically load up my van with a whole year's work and travel to display my wares to the buyers in the fashion houses. I had to be pushy to get in the door and it is difficult to get time with buyers when you are unknown"*.

Craft Authenticity. The tensions between creativity and growth were particularly challenging for our participants. This tension is evident in the extant literature which underscores a reluctance to grow in typical economic terms (Rae 2004; Scarse 2005). Participants in our study faced an additional barrier as they could not rely on signifiers of place-based authenticity but instead focused on craft authenticity. Initial attempts to follow traditional business models by our participants proved difficult and, in some cases, resulted in a detrimental effect on the craft entrepreneurs and their creativity. In the case of Dee, the assumption that growth could only be measured in employee numbers led her to initially adopt such an approach, however *"I took on two extra employees after about five years, to help keep up with production... for me this was a big mistake and one I will not be repeating again. It caused me quite a lot of stress and actually slowed down my creative process"*. Alternatively, Steve viewed growth in terms of the acquisition of semi-automated equipment which brought the management of her enterprise back into her hands - *"I have been able to buy equipment that helps to quicken up the finishing process, not the creative process. This has given me freedom to be more creative and I also get to keep control over every stage"*.

Traditional enterprise growth was not how these participants understood the concept. For those participating in the study, it was growth, not in terms of profit or expansion but more in terms of creativity that was deemed important; a perspective which was not found to be easily transferable to other employees; for example, Carm reflecting on implications of hiring additional employees remarked: *"This was particularly unsatisfactory; the finish was not always up to standard, the hold ups in time and the costs to us were major setbacks to getting our products to the marketplace"*. The focus on creativity was strongly linked with that of commerciality. Investing in new machinery to increase automated element of production was viewed as a solution to this problem of maintaining the balance between creativity and commerciality: *"After the disaster with extra employees I borrowed around £5000 from the bank and invested in a semi-automatic production unit. This was something we really needed so that we could fulfill our orders on time. In a good week 2000 brooches could be produced by this method"*.

Reputation and Image. The overriding desire/passion for self-creativity or self-expression (Joy and Sherry 2003; Schwarte et al. 2023) highlighted the importance of the social space (Bourdieu 1984) in terms of recognition from peers in their chosen specialism, in many ways helped them to deal with the more business-oriented challenges they faced. For Clair, peer recognition of her work was a primary motivation and an emotional boost - *"My pieces at exhibitions have been favourably reviewed by art critics and as a result I have been invited to hang in some very prestigious exhibitions. The Royal College of Art has recognized my work, which is one of the highest accolades you can get"*. For Ann, being chosen as 'Artist in

Residence' at the prestigious Guthrie Centre was the recognition she had longed for "*I couldn't believe it when I was invited to work there, it's a real privilege to be invited and not everyone gets such a chance*".

Success for Tim was measured in terms of the fashion houses in Milan who placed orders for webs of his cloth for use in the following season's catwalk piece - "*Seeing collections in Harpers, design houses using my cloth is really exciting, having particular designers appreciate the colourways of your weave and turning it into an haute couture piece is what it is all about*". His work was acknowledged by particular designers, which he deemed a primary mark of success. Sharing news of success with peers who appreciated the significance of this recognition, was in Tim's words, fulfilment of his most passionate ambitions and a measure of 'real' success. While recognition from peers and experts in their individual specialism was important, the commercial realities of being an entrepreneur meant that ensuring products were well received in the market was critical. However, it was the emotional relationship with customers, not the financial rewards that were emphasized. To illustrate, Mich, who has a six-month waiting list for her pieces, commented - "*I have built up a very close relationship with my customers, they are so enthusiastic about my pieces. I get such satisfaction from knowing my pieces have delighted my customers and they bring new customers. My reputation in ceramics is really important to me - that's how I gauge my success and how other colleagues do too*".

Passion and Place

Idea generation. The lived narratives demonstrate strong passionate emotions (Tyler and Taylor 2001; Schwarte et al. 2023) that link both the art of the craft and the creative process from idea germination to the final offering (Cova, 1999). So, for instance, Tina stated- "*I am always thinking about my work, ideas for new pieces, new materials and colours. I go to bed weaving, and I wake up weaving new patterns in my head. It doesn't just stop; it's not something you really switch off from. It's all consuming*". The passionate ties between self and work are evident in the participants' stories. For Cat working with different yarns and textures in a highly creative and imaginative way, gave her work a unique edge, instrumental in realizing recognition: "*People are amazed at the things I can make and create with wools of all kinds. Every piece I create, I push myself that bit further each time*".

Although these passionate craft entrepreneurs are recognized figures within their given field; commanding high prices and an equally long waiting list for their work, this is not the primary driver of their creative process. To illustrate, despite numerous awards and public acclaim for completed projects, Lorcan as a highly acclaimed sculptor is reluctant to involve himself in particular projects regardless of the lucrative terms of employment. He prefers to create in his studio; turning wood he has chosen into intricate pieces, where he chooses to forgo financial gain in lieu of addressing projects about which he is passionate. The emotional investment reflected in his work is addressed in the following comment - "*I get lost in creating something special. I love working with wood more than anything else. I forget to even eat sometimes I get so engrossed with what I'm doing. There has to be an emotional connection on some level, or I won't be able to create*". The passion that drives getting up each day, going to the studio, working long hours and even when not in the studio space, reading, thinking about pieces commands most of Daniel's waking thoughts, "*Thinking, reading, moving around, work in the evenings, playing music which, I find keeps me focused. This is not nine to five labour*".

Persistence. Craft entrepreneurs are expected to control their emotional expressions and exhibit certain pre-established and contextually appropriate passions as per the norms and culture, in keeping with the nature and characteristics of entrepreneurial activity (Milanesi 2018; Cardon and Kirk 2015). For the participants in this study, Grandey (2000, 97) offers a

more current conceptualization of emotional labour, where ‘the process of regulating both feelings and expression for organizational goals,’ are seemingly interrelated. Indeed, working with craft pieces over a long period of time at a highly emotionally involved level, is considered a given, yet unspoken element (Cardon et al. 2012) in the entrepreneurial process. For example, Clair commented - *“I have many works going on at the one time. I need that emotional attachment to keep moving the works forward. They are all part of one exhibition and need to be created together. It is a highly charged emotional time for me and I am drained by the end of it”*. While for Frank, it was about the strong emotional attachment that comes from the intense, near obsessive focus, on one creation: *“I think if there wasn’t that emotional link to my creations, I wouldn’t have been able to start in the first place or continue with the same level of commitment and passion for my work after all these years. It’s all about you and the piece you are working on, nothing else comes between that until you are finished. You have to keep that concentration going right to the end”*.

For Stuart, it was the lack of emotional attachment that he missed in his early work as a graphic designer that resulted in his going back to his ‘fine arts’ roots and renewing that link with pieces that fired his passion: *“I decided to strike out on my own and create my own stuff, something I could feel passionate about. It’s only since doing this that I feel content, I love my work and I never tire of lifting my brush”*.

Ascension of Place

To understand how place affects craft entrepreneurs’ passion we demonstrate that craft entrepreneurs draw on affordances in ways that allow them to transcend, accommodate and celebrate place. In demonstrating the evolution and ascension of place, we now highlight three distinct contextual affordances that form a continuum, from disguising to honoring place, reflecting the craft entrepreneurs’ willingness to embody place in the artefacts they create (Bennett 2008).

Transcending Place. Interviews in the first period, 1997, demonstrated a desire amongst the craft entrepreneurs to distance their work from the place of Northern Ireland. This can be clearly seen in Dee’s work whose jewellery is marked by a transition from clean, Scandinavian inspired offerings to embody overtly Celtic symbols; her pieces now being showcased in the House of Ireland¹. The movement away from aligning with more Nordic, clean-cut designs, of earlier times (conflict times), to designs which now embrace openly, connections to Irish design and Celtic mythology, is demonstrative of the transition from pre GFA times, to post-conflict times, where brand Northern Ireland is accepted. As Dee explains: *“Our product range was described as simplistic, modern, classical jewellery if you like. It was all about appeal, and we knew at that time (Troubles), being associated with Northern Ireland was not going to work for us. The early years after the Good Friday Agreement, have allowed us to incorporate a vaguely Celtic theme running through our lines...subtle changes to begin with, to test our existing market”*. For Dee, the use of Irish pewter over pre conflict, post conflict times, that although drawn from the Irish land, offered innovative material and the creating of a finish to halt and unloved- *“hopefully, a fresh way of looking at “everyday” places. Nothing is “normal”, everything is unique*. In the post conflict period, our respondents demonstrated an eagerness and confidence to incorporate place overtly into their offerings. Stuart’s work draws on Northern Irish landmarks, which speak to a social realism of current everyday realities. Stuart explains this in reference to his watercolours of architectural buildings in Northern Ireland, forgotten – *“Something of interest and beauty can be found*

¹ Ever since 1975 House of Ireland has specialised in beautifully crafted and designed Irish homewares and giftware.

almost anywhere. I see semi abstract compositions in the places that attract me, and these are the basis of many of the paintings”.

Accommodating Place. Daniel is probably best known for his representations of animals, domesticated and wild, naturalized in Ireland. That includes several kinds of fish (he is a fisherman), numerous cows, sheep, dogs, goats, hares and more. At one point, he became known as a painter of cows. As he pointed out, there are many more cows in Ireland than humans. His depictions of animals usually refer to the activities of humans. Born in Belfast, he grew up during the Troubles, and his first mature work dealt with the experience of living in Northern Ireland. Much of his early work derived from what he perceived as the surreality of Northern Ireland, arising from the bizarre, disturbing collision of the militarized and the ordinarily rural, and the fact that everything in the North had a kind of identity code, even a cow could be a Protestant cow or a Catholic cow. As Daniel explains *“When I started the Art College, most people were leaving N. Ireland to go elsewhere to get away from the Troubles. I grew up on the Shankill Road and never thought about leaving. I had the backdrop of Divis and able to escape urban settings. I went fishing a lot just to get away from the ugliness of where I lived and everywhere I went there seemed to be a cow in the field with me”*. His style at the time deliberately intrudes on pastoral settings, entangled with helicopters, barbed wire and symbolism of religious motifs. Place in terms of its geographic landscape and social space, is strongly expressed in Daniel’s work, influencing and defining it, yet not consuming it. However, the focus on place was strongly linked with commerciality. Reflecting what Mich saw as “consumer wants”, she brought wildlife, flora and fauna of her geographical context into her pieces. In her ceramic designs, it was the overtly cultural style of her work that attracted her customers - *“My products sell all over the world and I know my customers buy my pieces as much for the portrayal of the local countryside as for the detailed work in ceramic that I provide. My pieces are true to life and as such reflect a slice of life, my customers want that, and I give them what they want”*.

Celebrating Place. Art College was a safe haven against a quite negative society at the time, in terms of the backdrop of sectarian violence and war. Community spirit, regardless of political affiliation, drove these students to be resilient against such societal ills, to start out on their own, without supporting frameworks in place, but a burning desire and passion to progress and overcome challenges, to excel in their craft. An old cotton mill up the Falls Road², was opened to give creatives an opportunity to keep the sharing nature of their work alive (as experienced in the Art College). Living on the Shankill³ (a working-class, predominantly protestant and unionist area) until his forties, Stuart only moved to South Belfast after formative years embedded in a community he loved. He got the opportunity, in his words: *“Of course, place was the inspiration and my emotional connection to it. It was about my artistic reaction to living in the area. It features in my work, that strong affiliation to the sense of place. My painting of particular context isn’t about what I like always, or that I agree with it, but it is marking the history of it”*.

Daniel who also grew up on the Shankill Road was similarly driven to represent place through his art - *“I rarely paint well known landmarks or tourist attractions. This is not “Olde Belfast”. I have stood before and recorded everything I’ve ever painted. Things change and become “old”, or memories, with time - and for many reasons, disappear”*. Both artists retain a strong connection to Northern Ireland (Belfast) growing up through the Troubles, in a

² The Falls Road is the main road through West Belfast, Northern Ireland, running from Divis Street in Belfast City Centre to Andersonstown in the suburbs. The name has been synonymous for at least a century and a half with the Catholic community in the city.

³ The Shankill Road is one of the main roads leading through West Belfast, in Northern Ireland. It runs through the working-class, predominantly loyalist, area known as the Shankill.

particular community. The concept of place is a highly emotive part of their pieces and intricately storied in their craft. They paint what they know, what they have experienced and what sustains of critical moments, in their brushwork. Both artists work in conflict times, did signal to the trappings of war, played out in subtle ways to incorporate the colours of religious affiliation, which would have been part of everyday living in particular spaces in Belfast. (i.e., flags, helicopters, barbed wire etc.) The time, passion and energy and investment of self in the creation of one-off pieces, was justifiable in terms of emotional labour (Hochschild 1983; Schwarte et al. 2023). For example, Mich stated - *“My pieces take up to three to four months to create, I work at only one piece at a time. All my creative energy is pumped into a single piece that is hand crafted to get it to as near perfect as I can make it. It is a part of me that I am giving away and my reputation is very much dependent on that”*. For others, there is perhaps less opportunity for direct input from customers at the creative stages of their work, where finished works tend to be contingent on and reflective of the emotional attachment of the artist. To illustrate, Daniel saw nothing wrong with locking himself away in his studio for days at a time, cutting off family, outside contacts and influences to see a work through to fruition - *“When I get inspiration for a collection, it just takes me over. I will literally lock myself in and see nobody for however long it takes. I will work until I am exhausted and happy with my efforts”*. In light of the emerging narratives, the concept of passion considered in traditional entrepreneurship discourse (Elliott 2016) fails to consider the potency of emotional labour, and in particular the power of passion in determining sustainability of these craft entrepreneurs, as entrepreneurs (Cardon et al. 2012). This is a far cry from the often-considered hobbyist myths associated with those working in the wider craft industry (Firth 2007; Milanese 2018).

In Table 3, we summarise the affordances identified, the antecedent influences that underlie the affordances and theoretical contribution to research on craft entrepreneurship and affordance theory. We identified five affordances that enable outcomes and three contextual affordances that demonstrate evolution of place; reflecting entrepreneurs’ willingness and ability to explicitly incorporate place into their craft offerings.

[Insert Table 3 here]

DISCUSSION

Within this paper, we sought to investigate the relationship between passion and place for craft entrepreneurs when place is viewed negatively and not conducive to creativity or creative expression. In so doing, we respond to calls by Schifeling and Demetry (2021) to pay attention to the relationship between geography and authenticity in craft entrepreneurship. This investigation involved original longitudinal data collected at two temporal points in time, pre- and post- conflict, over an eighteen-year period in Northern Ireland, a region marked by sectarian violence. Understanding, walking with participants through difficult moments, building on the changing lived experiences that specific socio-cultural contexts afford, over the temporality of this study, invariably lends to the capture of reflective and sensuous momentarily (Sherry 2021). The participants in this study have shown high and consistent levels of passion over the course of their entrepreneurial journeys to remain sustainable and relevant, across passing decades, negotiating politically challenging disruptions to early years of entrepreneuring, while still in receipt of the passion that initiated and continues to drive these craft entrepreneurs’ journeys.

Drawing on affordance theory (Gibson 1979) our findings enable a more nuanced understanding of the interplay between passion and place and challenge the notion that the relationship between place and authentic craft entrepreneurship is simplistic and constant. First, our findings confirm the impact of place on craft entrepreneurial behaviour even when place is

not part of brand image. Our findings support prior studies which argue that entrepreneurs will fear damage to their brand if they are linked with an undesirable place (Van Ham 2008; Holt 2002). We find significant evidence of masking place during the pre GFA (conflict period) in order to appeal to an international audience. It was evident that the contentious role of place and how it both afforded passion and constrained behaviour underpinned engagement in craft entrepreneurship. In particular, we find that place related affordances, can both positively and negatively impact craft entrepreneurship when the place in question is perceived negatively. Positively, in terms of source material to stimulate the creative process and also negatively in terms of the need to conceal place when place-meanings (Di Masso et al. 2014) risk damage to their brand or charges of inauthenticity (Silver, Newman and Small 2021; Van Ham 2008; Holt 2002). Inauthentic place narratives arise through activities external to the offerings by the craft community, where all offerings emanating from a place of uncertainty, volatility, are understood as tainted. As such the value attributed to the craft works in this study, have laboured long to realize an authenticity, where marketplace support by customers could be misconstrued as aligning with particular political beliefs and deceptive offerings (Jordan et al. 2017). As such, the concept of place and of its branding, is conceived of ‘as a political phenomenon,’ in terms of the craft entrepreneurs explored here, and of their journeying across two political temporalities (pre and post GFA 1998), struggling against the unattractiveness ‘of a country’s culture, political ideal[s],’ (Van Ham 2008, 126) due to an underlying ‘counter cultural movement’ (Holt 2002, 70). In an effort to preserve authenticity, craft entrepreneurs may choose to mask or limit artistic depictions of sectarian hatred and violence; where craft entrepreneurs masked their place of origin, for example, silversmiths adopted more Nordic infused lines in earlier times, transitioning to more confident Celtic-esque offerings in the post-conflict period. In so doing they transcend place in order to protect the development of their craft and move on from ‘tainted’ contexts to transform their craft to accommodate changes in place, in the return to ‘celticesque’ offerings when it was primarily a ‘no-go’ area for commercialization. In other words, concealing, re-introducing and re-authenticating of place (Castelló et al. 2023).

Second, our findings validate the importance of the interaction between place and passion as a source of ideas and persistence. Our findings challenge the idea that passion is fundamentally individualized (Alacovska 2020). The craft entrepreneurs in this study, were not typically self-centred, rather they were, ‘other-centred’ highlighting the importance of peer (i.e., artists and experts) and community respect, drawing on their art to facilitate a nuanced and progressive understanding of place and social space. This can be evidenced by craft entrepreneurs using their position in the art world to put a spotlight on their local community to represent it in a way that challenges stereotypical assumptions.

In line with recent work which argues that entrepreneurship cannot be appreciated independent of the context within which it is embedded (Gaddefors and Anderson 2018; McAdam and Cunningham 2019). As such entrepreneurial activities are not isolated but are influenced by and embedded within various social and environmental factors (Wigren-Kristoferson et al. 2022). Craft authenticity has been defined as being ‘true to craft’ (Carroll and Wheaton, 2009) and the legitimacy of authenticity claims are dependent on audience perception (Schifeling and Demetry 2021). The craft entrepreneurs in our study viewed the social and cultural aspects of place as integral to their craft. However, they chose to moderate the concept of place in their offerings, if supposed that wider audience members (peers, experts and customers) would be deemed hostile or unreceptive. When their place was viewed more favourably, craft entrepreneurs chose explicitly to incorporate elements of place in their final market offerings, openly celebrating their art. Clearly place is not independent of passion but rather, craft entrepreneurs must strategically navigate their relational engagement with place, in order to safeguard their passion.

Finally, we demonstrate the evolution of place in craft entrepreneurial behaviour. When place has a negative external image craft entrepreneurs may first seek to transcend place then accommodate it into their craft or celebrate it. We argue that craft entrepreneurs draw on affordances in ways that allow them to transcend, accommodate and celebrate place across the challenging and volatile context, afforded by journeying across conflict and post-conflict times in Northern Ireland. As Chemero (2003) argues this situated mutual relationship may change over time. This was clearly evidenced in our findings, whereby in the post-conflict period, as place-meanings ascribed to Northern Ireland became more positive and progressive, the craft entrepreneurs became more confident in overtly weaving place into their work. Our findings demonstrate a desire to make the influence of the Northern Ireland context explicit in their work, for instance depicting local architecture or materials. By recognizing and harnessing place, entrepreneurs can better align their ventures with the values and expectations of their target audiences, leading to more meaningful and impactful cultural and artistic experiences (Marins et al. 2023).

CONCLUSION

This paper explored the impact of place on craft entrepreneurs' passion and enactment of entrepreneurial behaviour, when the place is not viewed as a setting conducive to creativity and creative expression. It recognizes that artistic products are not solely driven by economic motivations but also by aesthetic sensibilities and cultural significance (Marins et al. 2023). Our empirical data, which spans eighteen years, details thirteen longitudinal cases constructed through life history narrative accounts to understand how craft entrepreneurs based in Northern Ireland draw on, disguise, accommodate and celebrate place and space, in their evolution as craft entrepreneurs.

This study makes three primary contributions to research on affordance theory in the context of craft entrepreneurship. First, our findings contribute a more detailed understanding of the relationship between passion and place when the place in question is viewed negatively and not conducive to creativity and creative expression. Specifically, we show that passion is not always supportive of place and craft entrepreneurs may minimize signifiers of place to protect their passion. Second, our findings validate the importance of the interaction between place and passion as a source of ideas and persistence. Craft entrepreneurs cannot be considered as independent of the place in which they are emotionally embedded. Indeed, Redhead and Bika (2022) refer to the concept of "adopting place" which refers to the process by which entrepreneurs develop a deep connection and commitment to the local community in which they operate. Finally, we demonstrate the evolving nature of place in craft entrepreneurial behaviour. In accordance with affordance theory, our study demonstrates that the relationship to place can evolve over time over time, entrepreneurs may choose to mask or minimize these signifiers based on beliefs about how these will be perceived by external audiences.

With regards to limitations, it is noted that this study is limited by its focus on the craft sector of the creative industries and thus we do not claim to be able to make universal statements about all those operating in the wider creative sector. The study was contextually barriered, being influenced by socio-cultural and economic structures, of the time. However, this offers opportunities for rich exploration of the concept of passion with regards to unconventional entrepreneurship (Guercini and Cova 2018) in wider cultural contexts and creative industry sectors.

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Table 1: Participant Craft Entrepreneur Profiles

Pseudonym	Craft	No of Employees	Business Premises	Yrs. in Business
Dee	Silversmith	2	W/Shop (1979) Land-W/shop (1997)	37
Steve	Silversmith	4	Store (1988)-W/shop (1976)	40
Mich	Ceramicist	N/A	W/shop (1989)	27
Tina	Weaver	N/A	W/shop (1994)	22
Cat	Knitter/Designer	N/A	Business unit (1999)	17
Clair	Fine Artist	N/A	Studio (2002)	14
Carm	Silversmith	1	W/shop (1979)	37
Ann	Sculptor	N/A	W/shop (1991)	25
Frank	Silversmith	N/A	W/shop 1979	37
Lorcan	Sculptor	N/A	Studio 1982	34
Daniel	Fine Artist	N/A	Studio 1979	37
Stuart	Fine Artist	N/A	Studio/ Gallery 1985	31
Tim	Weaver	N/A	Studio 1980	36

Table 2: Data Structure

Creating Provisional Categories and First Order Codes	Theoretical Categories (2 nd order themes)	Aggregate Theoretical Dimensions
Statements about the importance of a separate premises; efforts to develop the business; importance of peer and expert recognition; innovative products and production methods.	Business development Growth as creativity Reputation and image	Craft Entrepreneurial Behaviour
Statements about passion as a driver of continual engagement with craft; generating ideas through constant engagement; persistence in the face of challenges; passion as a driver of mastering craft.	Idea generation Persistence	Power of Passion
Statements about; place providing inspiration; disguising place to facilitate craft development; incorporating place in craft; using craft to represent social space and community artefacts.	Craft transcending place. Craft accommodating place. Craft celebrating place	Place as a source of Passion

Table 3: Place-based Affordances

Antecedent Influences	Affordances	Theoretical Contribution
Importance of (social) place and space on craft entrepreneurial behaviour - efforts to develop the business; importance of peer and expert recognition; innovative products and production methods.	Business development Craft authenticity Reputation and image	Confirms the impact of place on craft entrepreneurial behaviour even when place is not central to brand image.
Passion and place - passion as a driver of continual engagement with craft; generating ideas and persistence.	Idea generation Persistence	Validates the importance of the interaction between place and passion as a source of ideas and persistence for craft entrepreneurs.
Ascension of Place - disguising place to facilitate craft development; incorporating place in craft; using craft to represent social space and community artefacts.	Transcending place Accommodating place Celebrating place	Demonstrates the evolution of place as an important contribution to affordance theory. When place has a negative external image craft entrepreneurs may first seek to transcend place and when possible, to accommodate it into their craft and celebrate place.