

Master Thesis

Love at first sight: individuals pursuing a career as craftsman

A qualitative study on individuals' motives for pursuing a career as craftsman



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Preface

Before you lies the thesis: *“Love at first sight: individuals pursuing a career as craftsman”*.

From January 2022 to June 2022, I was engaged in researching and writing this master thesis specified to craftsmanship. During this period, I experienced some challenging moments, yet my enthusiasm for this subject has always prevailed. This enthusiasm was mainly caused by the craftsmen which I had the pleasure to interview. Each craftsman had their own personal story, which inspired me time after time to continue writing my thesis. I admire their openness, and therefore I would like to thank all eleven craftsmen for their contribution to my thesis.

In addition, this thesis would not have been completed successfully without the valuable guidance of my supervisors. First, I would like to express my gratitude to Mrs. Stephanie Koornneef. I would like to thank you for your constructive feedback, which encouraged me to dive deeper into the material, and elevate my thesis to a higher level. Additionally, I would like to thank you for your time and conversations in all our meetings. Especially your pep talks were very helpful. Tips ranged from balancing writing my thesis and free time, to sleeping tea to relax more. Secondly, I would like to express my gratitude to Mr. Stefan Breet. After handing in my proposal, you provided me with very useful feedback. This feedback made me aware that some aspects were not written down as I had intended them to be. Therefore, you helped me to sharpen up my thesis.

Finally, my gratitude goes out to my fellow students, family, and friends for their endless support and help throughout this educational journey.

I hope you enjoy reading.

Paola Klarenbeek

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Abstract

In this study, qualitative research on individuals' motives for pursuing a career as craftsman is conducted. In order to gain a better understanding of these motives, the central question stated: *“Why do individuals choose to pursue a career as craftsman?”* In finding an answer to the research question, this research aimed to fill the existing gap in literature since it is unknown what specifically drives individuals to become craftsmen. Qualitative research has been performed through conducting eleven semi-structured interviews with craftsmen varying in gender, age, and craft profession. This research reveals that similar to an entrepreneurial career, personal characteristics influence the choice for a craft career. However, besides corresponding entrepreneurial characteristics, distinct characteristics for craftsmen are indicated. In addition, several motivations to pursue a craft career are identified. These identified motivations can be summarised in the overarching motivation of perceiving “happiness”. The found motivations contain a predominantly different salience from those of established entrepreneurial motivations in literature. The indicated reason for this difference in salience is an identified distinctive entrepreneurial intention of craftsmen and entrepreneurs, which is also elaborated on in this research.

Key words: craftsmanship; entrepreneurship; identity of a craftsman; entrepreneurial intentions; motivational theories; career choices; qualitative research.

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Introduction

Crafts were an integral part of society, but since the rise of industrialization they slowly disappeared (Bell, Mangia, Taylor, & Toraldo, 2018). However, the past couple of decades have shown a resurgence of crafts (Kroezen & Heugens, 2018). Several modern crafts like independent beer brewers (Kroezen & Heugens, 2018), barbershops (Ocejo, 2017), and chocolatiers (Leissle, 2017) re-emerged. Kroezen et al. (2020) define crafts as: “A humanist approach to work that prioritises human engagement over machine control” (p.503). This preference for human involvement over machine control is reflected in specific human skills and attitudes of craftsmen, which distinguish crafts from mechanical work (Kroezen et al., 2020). In literature, these distinctive human skills include the following: mastery of technology, all- roundness, and embodied expertise (Becker, 1978; Sennett, 2008). To clarify these skills, think of an example of a specific craftsman, for instance, a shoemaker. In that craft, mastery of technology is manifested in the fact that a shoemaker is aware of all the appropriate techniques to make a custom-made shoe all by himself, from the idea to the tangible product. All-roundness can be seen in the fact that a shoemaker has a tremendous expertise of both the making process and the materials. This allows shoemakers to not only make shoes, but also repair all kinds of shoe defects (Bozkurt & Cohen, 2019). Lastly, embodied expertise is reflected in a shoemaker’s ability to make their hand and head work in unison. All of the above mentioned skills indicate that a craftsman's work cannot be easily replicated (Kroezen et al., 2020). It highlights the contrast of work practices with mechanical work, since the latter is purely based on basic skills and mass production (Endrissat, Islam, & Noppeney, 2015).

In addition to distinctive skills, a craftsman has a distinguishing attitude which includes the following: devotion to work, concern with communal interests, and explorative mindset (Croidieu & Kim, 2018; Ranganathan, 2018). These attitudes are aimed at further developing the making skills of a craftsman through trial and error (Quinn & Bunderson, 2016), while increasing an intrinsic stimulus that already exists in a craftsman's passion and moral attachment (Kroezen et al., 2020). The distinctive attitude becomes especially evident when comparing them to mechanical workers, as they routinely perform work, have scant moral attachment to work and are motivated by extrinsic success criteria (Weaver, 2006). For this, craft work can be described as “labour of love” (Croidieu & Kim, 2018) contrasting mechanical work which may be described as “labour of machines”. In addition to the resurgence of crafts

in general, crafts are being rediscovered as a desirable business rather than a hobby (Jakob, 2013). There is a difference between craft hobbyists and craftsmen: hobbyists do not essentially seek to generate income with craftwork, for them craft serves purely as a form of leisure activity or stress relief (Jakob, 2013). Despite literature assuming that craftsmen do not seek profit, crafts are no exception to the fact that no business can exist without at least breaking even (Stinchfield, Nelson, & Wood, 2013). To reach this break-even point, craftsmen must possess certain entrepreneurial skills in addition to the distinctive skills and attitudes mentioned above (Tweneboah-koduah & Adusei, 2016). However, there are differences between craft entrepreneurship and entrepreneurship in general, which have emerged from various studies (e.g., Hofland-Mol, 2022; Thurnell-Read, 2021; Pret & Cogan, 2019; Giorgi, Lockwood & Glynn, 2015). One definition of craft entrepreneurship is defined by Smagina and Ludviga (2020), which states the following: “Creation, organisation and managing a business venture which involves application of human skills and hand-work and involve the creation of utilitarian products or services with some degree of aesthetic value” (p.2). Entrepreneurship in the craft sector can be distinguished from entrepreneurship in general by multiple aspects. These aspects are for instance, more time available for making a product, the fact that the products are usually made by hand (Ratten & Ferreira, 2017), and that the makers have an important input of creativity, national traditions and cultural meanings in their work (Kouhia, 2012). Another example found in literature is, that craftsmen prefer pleasure in work and reputation over a reward in money, because they are more content driven than commercially oriented, which is in contrast with entrepreneurs in general (e.g., Stinchfield et al., 2013; Chaston & Sadler-Smith, 2012; Wennekers, Van Stel, Carree, & Thurik, 2010; Smagina & Ludviga, 2020).

Despite these studies acknowledging the prevalence of crafts in literature, and thereby examining what craftsmen do and how they do it, little is known why individuals choose to become craftsmen. The literature does not clarify intrinsic or extrinsic motivations of individuals who enter craft entrepreneurship. Nevertheless, for entrepreneurship in general, there are several motives that are often mentioned in the literature. For example, both passion and dedication have been found in literature to play an important role as driving forces of entrepreneurship (Aleti Watne, 2013; Cardon, Wincent, Singh, & Drnovsek, 2009). Besides these intrinsic motivations, there are also commonly mentioned extrinsic motivations for entrepreneurs. For instance, maximising profit and monetary rewards (Campbell, 1992;

Zimmerer et al., 2008; Nelson & winter 1974; Kuratko, Hornsby, & Naffziger, 1997). Yet, for craft entrepreneurship, there are so far only suggestions for possible motives to pursue a career as craftsman. For example, a suggestion is given by Sennett (2009), as in this study intrinsic motivation for a craftsman is defined as: "doing something well for its own sake" (p.9). However, this is a very broad definition which leaves room for individual interpretations when something is perceived as something which is good for its own sake. For example, the need for fulfilment, a change of career, or a desire to express creativity in work can all be seen as something for an individual's own sake. Another suggestive motivation may be that culture-based engagement and local handmade products and services increase in popularity (Ratten & Ferreira, 2017), making it possible that individuals see successful opportunities and want to follow up on this trend. Since crafts are often seen as potential contributors to the sustainability of society (Leal- Filho & Rayman-Bacchus, 2019), the desire of individuals to reduce their ecological footprint may be another driving force. However, it is not clear yet why the above mentioned suggestions could be possible motives for individuals to become craftsmen, as none of the suggestions have been supported by research so far. Actually, motives why an individual pursues a craft career are not clarified, which is the case for general entrepreneurial motives. However, some career motives of craftsmen and entrepreneurs may overlap, for instance the passion found to drive both craftsmen (Leissle, 2017; Kroezen & Heugens, 2018) and entrepreneurs (Aleti Watne, 2013; Cardon et al., 2009). Yet, it is expected that for craftsmen there are additional motives. If only since entrepreneurs are characterised by a drive of profit maximisation (Campbell, 1992; Nelson & winter 1974; Schumpeter, 1961) and this does not play as much of a big part for craftsmen (McRobbie, 2016; Ocejó, 2017), since for them breaking even is enough (Stinchfield et al., 2013). Moreover, craftsmen pertinently prefer to work with their hands (Kroezen et al., 2020), while entrepreneurs are primarily concerned with efficiency (Kroezen & Heugens, 2018). The aforementioned differences imply that different entrepreneurial intentions can be expected between mainstream entrepreneurs and craftsmen. It is important to point out these differences between craftsmen and entrepreneurs, in order to make craftsmen more noticeable in society. In summarization of the above, there is a lack of unified research both on possible motivating factors for individuals pursuing craft careers as well as differences between craftsmen and entrepreneurs. Motives why individuals would want to become entrepreneurs have been thoroughly researched. Yet, this is not the case for craftsmen and in-depth research on these motives is needed. This research aims to fill the gap

of not knowing what precisely drives individuals to pursue a craft career. This is performed by, among others, examining where craftsmen get the biggest satisfactory feeling from and find out what makes this specific craft career so rewarding for individuals. For potential craftsmen, this research may provide insights regarding how to balance passion for crafts as well as securing an income (England, 2022), potentially resulting in the conversion of craft hobbies into craft careers. The latter may prevent the slow extinction of certain traditional crafts, such as shoemaking and blacksmithing (Meier & Van Rooij, 2014). More generally, this research on craftsmanship may help prevent crafts from disappearing once again. The foregoing may be of importance to society because, firstly, craftsmanship will not be lost so that unique handmade products will continue to exist. Secondly, sustainability plays an increasingly central role in society, and it has been found in literature that crafts can contribute to improving this (Leal-Filho & Rayman-Bacchus, 2019). Lastly, the traditional expertise of craftsmanship is preserved. In general, insights into motives and drivers for individuals to choose a career path in craftsmanship may enhance the understanding of crafts and contribute to the rising literature on craftsmen (England, 2022; Luckman & Thomas, 2017; Naudin & Patel, 2020).

In conclusion, the central question in this research can be drafted as follows:

“Why do individuals choose to pursue a career as craftsman?”

Method

Qualitative research, including eleven semi-structured face-to-face interviews, has been conducted to collect and analyse data to provide an answer on the aforementioned research question (Bleijenbergh, 2015). Moreover, this research aims to make a theoretical and practical contributions to craft research. The research question is aimed at understanding individuals' drivers and motivations for becoming a craftsman. Given that the focus lies in the lives, behaviours, emotions, and perceptions of individuals, multiple semi-structured interviews have been conducted with craftsmen ranging in type of craft, age, and gender. Within these interviews, all sorts of open-ended questions that offer insights into the motives of craftsmen are asked. In addition, detailed notes are taken of the conversations before and after the interviews. Afterwards, the collected data was transcribed and coded, and finally an in-depth analysis was carried out.

In this way, it was possible to compare the interviews and see if there were any similar patterns and connections between them (Eisenhardt, 1991). The latter in order to ultimately come to an answer to the research question.

Research structure

In extension to the preceding introduction, this research continues with four additional chapters. Chapter two provides theoretical background regarding elements of importance from the research question. This includes an elaboration on craft entrepreneurship in general, an individual's personality, familiar and suggestive motives of (craft) entrepreneurship, and common motives in career choices. Chapter three continues with a description of the methodology used in this research. This chapter discusses the choices made regarding the type of method, the mode of data collection, and how the data will be analysed. Thereafter, follows chapter four with the results of the collected data. Lastly, chapter five starts with a discussion in which the results are interpreted considering the existing theory. Moreover, the limitations of this research are disclosed, and recommendations for further research are made. Finally, the conclusion with a summary of the findings of this research, resulting in providing an answer to the research question.

Chapter 2 - Theoretical background

This chapter discusses previous literature studies, theories, and concepts relevant to understanding the scope of this research. First, craft entrepreneurship is explained, leading to a clarification of the distinction between craftsmen and entrepreneurs. Thereafter, the influence of an individual's personality on a career choice is elaborated on. Additionally, the concept of motivation is clearly elaborated upon since this research seeks to examine motives that underlie an individuals' choice to pursue a career as a craftsman. Finally, known entrepreneurial motives and suggested motives of craftsmen derived from them are mentioned.

Craft entrepreneurship

Entrepreneurship has been extensively studied in the literature for many years (Gartner, 1990; Cunningham & Lischeron, 1991; Shane & Venkataraman, 2000; Cardon et al., 2009). Although mainstream entrepreneurship is most frequent, there is also an increasing number of specific types such as: innovative entrepreneurship (Baumol, 2011), social entrepreneurship (Peredo & McLean, 2006), and creative entrepreneurship (Chen & Tseng, 2021). Since a few years, craftsmanship has also been seen as a specified form of entrepreneurship (Luckman & Thomas, 2017; Naudin & Patel, 2020; Smagina & Ludviga, 2020). However, research into craft entrepreneurship is still limited. This is reflected in the fact that there is only one given definition of craft entrepreneurship, found by Smagina and Ludviga (2020). This definition reads as follows: “Creation, organisation and managing a business venture which involves application of human skills and hand-work and involves the creation of utilitarian products or services with some degree of aesthetic value.” This research aims to contribute to research on craft entrepreneurship, and clarification of the specific type of entrepreneurs; craftsmen.

The definition of craft entrepreneurship, found by Smagina and Ludviga (2020), consists of two terms that identifies the distinction between craftsmen and entrepreneurs. This concerns both terms “human skills” and “hand-work” since they do not reflect general motives of entrepreneurs. Motives of mainstream entrepreneurs consist of points such as: efficiency (Kroezen & Heugens, 2018), profit maximisation (Schumpeter, 1961), and growth (Gilbert, McDougall, & Audretsch, 2006). This does not mean that craftsmen do not value aspects such as profit and efficiency, but it is expected that their work is not primarily intended to be

profitable (McRobbie, 2016). In principle, breaking even is considered to be sufficient for craftsmen (Stinchfield et al., 2013).

Creative entrepreneurship is mentioned as another specified form of entrepreneurship. However, craft entrepreneurship is still quite often referred to under the same denominator. The latter is because creativity plays a role in both craftsmen and creative entrepreneurship (England, 2022; Luckman, 2015), and therefore there is much similarity between these two types of entrepreneurship. However, there is a difference between creative and craft entrepreneurs. These differences are elaborated upon subsequently, and this research tries to clarify this distinction further. Creative entrepreneurship is defined by Hartley et al. (2013) as: “An industry which has its origin in individual creativity, skill and talent which have a potential for job and wealth creation through the generation and exploitation of intellectual property” (p. 59). However, while the presence of creativity in creative entrepreneurship is evident, it is expected that for craftsmen this will be reflected in their work. For instance, a craftsman is constantly looking for new product types (Rindova et al., 2011), which requires creative thinking. In addition, the fact that craftsmen experiment with the material they use, and seek to advance their skills (Sennett, 2008) is another example of creativity present in craft entrepreneurship. Creativity in craft entrepreneurship is therefore not expected to be evident, but observed in the process of making a craft product (McRobbie, 2016). Whether this expectation is accurate is examined in this research. Yet, there is expected to be a fundamental difference between creative entrepreneurs and craft entrepreneurs. This difference is based on the origins of craft entrepreneurs being rooted in the crafts themselves (Smagina & Ludviga, 2020), and crafts’ authentic work process (Bell, Dacin, & Toraldo, 2021). A craftsman's roots in the crafts themselves means that craft entrepreneurs create products based on inherited traditional techniques (Zhang, Zhou, Pedersen, & Luo, 2016). This is different for creative entrepreneurs who create products that can be categorised as art and stem from their creative gift (Pallasmaa, 2009). The latter is why, for example, arts such as painting, dance, and music fall under the definition of creative entrepreneurship (Sagiv, Simons, & Drori, 2020), though not under the definition of craft entrepreneurship. In addition, the authentic work process of a craft is another fundamental difference. Namely, craftsmen want to remain close to the traditional way of making a useful (Bell et al., 2021) object and therefore restrict themselves to the accepted processes (Dutton, 2003). For this reason, product authenticity is highly regarded in the craft sector (Verhaal, Khessina, & Dobrev, 2015). Craftsmen are characterised by being

extremely dedicated (Croidieu & Kim, 2018) to the making process of their products. In this manner, a craftsman's object generates value, considering the object as one that contains "love" (Fuchs, Schreier, & Van Osselaer, 2015) and "the face" (Johnston & Baumann, 2007) of a craftsman. Additionally, the motives to pursue a career in either crafts or cultural businesses may vary as well. For instance, an artist - a creative entrepreneur - often has the ambition to create a work of art with its creative mind (Solomon & Mathias, 2020). This is in contrast with a furniture maker - a craftsman - whose ambition is to create a product full of ingenuity with its hands (Zhang et al., 2016). Although craft entrepreneurship is intertwined with creative entrepreneurship, there are also differences perceived. Since this research aims to contribute to the literature on craft entrepreneurs, rather than creative entrepreneurs, it is important to avoid confusing these two types of entrepreneurs. To summarise, this research aims to contribute to specify the concept of craft entrepreneurship, and further clarify the distinction between craftsmen and other entrepreneurial types.

Aspects influencing an individual's choice for an entrepreneurial (craft) career

Most literature on entrepreneurial personhood has focused on what personality features influence the likelihood of an individual becoming an entrepreneur (Gartner, 1988; Stewart and Roth, 2007). These studies questioned why some individuals with the same circumstances, such as similar opportunities, costs, and information, start entrepreneurial careers and others do not (Shane, 2003). Several possible influences, such as personality (Hoyte, 2019) and personal motives (Carsrud & Brännback, 2011), emerged from these studies as an influencing factor on individuals' decisions to consider a career as an entrepreneur (Shane, 2003). For craft entrepreneurs, these influencing factors are not defined. This research aims to contribute to this lack of knowledge in finding personality characteristics and personal motives for craftsmen as well. In identifying possible influences for a craft career, the established literature on entrepreneurship in general, elaborated in the following paragraphs, can be used as a theoretical basis.

An individual's personality

As mentioned above, an individual's personality is often a factor that influences an individual's decision to pursue an entrepreneurial career (Hoyte, 2019). This personality is shaped by an individual's culture (Church, 2000), as culture forms the building blocks of how individuals learn, live, and behave (Hofstede, 1994). Several studies have highlighted personal characteristics that play a role in an individual's decision-making process regarding a career in entrepreneurship (Murnieks, Klotz & Shepherd, 2020; Blanchflower & Oswald, 1998; Hamilton, 2000). The first highlighted characteristic is that entrepreneurs are often excellent at many different skills and are therefore called "jack-of-all-trades" (Lazear, 2002). Possessing various skills is considered to make the choice to become an entrepreneur easier. The choice is easier because if an individual possesses a lot of skills and knowledge, this individual has a lower risk of career failure according to Reynolds (1995). For craftsmen, their distinctive skill: all-roundness (Kroezen et al., 2020), may also be influential when considering a career as an entrepreneur. Namely, a craftsman masters an entire (traditional) making process, including mastery of techniques and materials (Becker, 1978). With this feature, a craftsman is able to not only perform better than others, but also possesses more skills than others (Kroezen et al., 2020). The latter forecast also increases craftsmen's chances of survival in society, which may make them more likely to pursue a craft career. Secondly, entrepreneurs are often self-conscious about mastering their diverse skills, leading them to believe strongly in their own actions. They reflect positively on their own performance, which contributes to their self-confidence in a successful career (Reynolds, 1995). This finding contributes to the fact that Kihlstrom and Laffont (1979) argue that individuals who are not afraid to take risks, are more likely to consider a career as an entrepreneur. In principle, this second characteristic of entrepreneurs could be found in the fact that craftsmen also master technology and embodied expertise, which gives them reason to believe in their own actions. However, for craftsmen, it has not yet been investigated whether they experience this as such. Another characteristic found in literature is that individuals value autonomy and "being their own boss" (Benz & Frey, 2004), which may cause individuals to be more inclined to become self-employed as an entrepreneur. This extent of freedom in a profession may also be attractive to craftsmen given that they want to make their products with "love" (Fuchs, Schreier, & Van Osselaer, 2015). In summary, among numerous influencing characteristics, a number of commonly mentioned personal characteristics in literature are highlighted. The latter to illustrate the potential influence on an

individual's decision to pursue a career as an entrepreneur. Hence, it is also noted that these entrepreneurial influencing characteristics may be reflected in personal characteristics of craftsmen as well. The extent to which the above entrepreneurial characteristics are actually reflected in characteristics of craft entrepreneurs is examined in this research. As craftsmen and entrepreneurs differ, personal influence characteristics are also expected to be different. Therefore, this research also includes an investigation of any additional personal characteristics for craftsmen exist. Conducting research on revealing (new) characteristics of craft entrepreneurship will lead to a better understanding of the motivations for a career in craft entrepreneurship.

Motives of (craft) entrepreneurship

Concept of motivation

Before dealing specifically with entrepreneurial motives, a general explanation of the concept of motivation is useful, as it may help to better understand (suggestive) motives for individuals pursuing a career as a craftsman. With respect to the concept of motivation, a distinction has been made. This is a distinction in two types of motives: intrinsic and extrinsic motivation (Antonioli, Nicolli, Ramaciotti, & Rizzo, 2016; Carsrud & Brännback, 2011). Intrinsic motivation includes personal interest in the entrepreneurial task (Wadeson, 2006), such as an aspiration to learn entrepreneurial skills. The latter causes an individual to engage in an activity because it is interesting and enjoyable. Furthermore, intrinsic motivation is closely linked to an individual's perceived self-esteem (Wadeson, 2006), which plays a role in making the decision whether to engage in entrepreneurship as mentioned in the introduction of this research. Craftsmen master numerous skills, making it plausible that they would also perceive some form of self-esteem. Thus, it may be assumed that a craftsmans' all roundness, mastery of technique, and explorative mindset are potential motivational drivers for craft entrepreneurship. In contrast to intrinsic motivation, extrinsic motivation includes external rewards that follow certain behaviour (Abuhamdeh & Csikszentmihalyi, 2009), such as having important status and power in society. This causes engagement through the pursuit of a reward that one desires. These intrinsic and extrinsic motivations are different between craftsmen and entrepreneurs, and therefore contribute to the difference between them (Pret & Cogan, 2019; England, 2022). Namely, craftsmen value intrinsic motivation more. They experience a moral commitment

(Kieser, 1989) and are not fixated on making money (Stinchfield et al., 2013). Therefore, they possess a high social awareness (Arribas, Hernández, Urbano, & Vila, 2012; Cho, 2006) and care for sustainability. Entrepreneurs, on the other hand, traditionally have a material attachment, driven by monetary rewards which are extrinsic motivations (Campbell, 1992; Nelson & winter 1974; Kuratko et al., 1997; Zimmerer et al., 2008). Therefore, entrepreneurs are driven by a high level of self-interest and a low level of social awareness. Yet, intrinsic and extrinsic motivation are not mutually exclusive (Elfving, 2008). However, the question is to what extent both motivations play a role in the motives of individuals to start a craft career, and that is what this research aims to contribute to. Since craftsmen value intrinsic motivation more, it is expected to find primarily intrinsic motivations in this research. Nevertheless, it appears that craftsmen do join a guild, which they see as a business transaction to improve their livelihood (Bell et al., 2018). Furthermore, lack of capital and operating costs has been shown to be potential barriers to people pursuing a career as an (craft) entrepreneur, making money an important factor as well (Perez-Encinas, Bueno, Santos, & Nieto-Mejia, 2021). These two findings are examples that extrinsic motivations play a role for craftsmen too. Therefore, it is expected that these motivations will also be found in this research. However, the salience of importance is assumed to be different, as extrinsic motivations are expected to be of secondary importance for craftsmen.

In addition to a distinction in types of motivations, a second distinction is made in motivational theories. Existing literature suggests that motivational theories can be divided into roughly two types (Carsrud & Brännback, 2011; Weiner, 2010; Fayolle, Liñán, & Moriano, 2014). The first motivational theory - drive theory - builds an internal incentive that pushes an individual to a certain action or behaviour (Carsrud et al., 1989). For example, for individuals considering a career as craftsman, motivational pressures may be that they do not enjoy their work because they cannot express their creativity. The second motivational theory - incentive theory - emphasises a motivational pull instead (Carsrud et al., 1989). This is more an achievement motivation, where an individual has a goal to achieve (Carsrud et al., 1989). A motivational pull for individuals pursuing a career as a craftsman could be to become the first beer brewer in town. Yet, there is no clear study on the factors that lead people to pursue a craft career. This research therefore contributes to filling this gap by examining whether the above-mentioned suggestive push and pull factors hold and whether new ones can be discovered.

Familiar and suggestive motives of (craft) entrepreneurship

Today's society is increasingly developing in the direction of a knowledge-based economy (Crawford, 2009), in which individuals behave in accordance with the desires of their social environment (Arcidiacono, Holtz & Kang, 2012). For instance, the desire to keep on studying, and to potentially make a great deal of money. According to Crawford (2009), this development in society deters people from pursuing craft careers. Nevertheless, a resurgence of crafts is observed (Kroezen & Heugens, 2018), of which this research aims to contribute to by identifying motives for pursuing a career in crafts. This is accomplished through considering the already known motives for entrepreneurship in general, and subsequently deriving suggestive motives for craftsmen. These suggestive motivations are derived from found motives of mainstream entrepreneurs, since craftsmen are a specific type of entrepreneur.

Before looking at established motives for entrepreneurship in the literature and consequent suggestive motives for craftsmen, first an explanation is provided of the reasons for career choice in general. In literature, the social cognitive career theory (hereafter: SCCT) is often used to explain why an individual chooses a particular career path (Lent & Brown, 2013; Lent, Brown, & Hackett, 2000). Research referring to SCCT states that career choices of individuals are affected by environmental characteristics. Hereby, the findings of Lent et al. (2000) describe that especially an individuals' inner circle such as family, friends, and work environment have a high impact on career choices (Hirschi, 2018). Entrepreneurial motives, such as becoming successful (Weaver, 2006) or seeking flexibility (Van Hugten et al., 2021), can be classified into economic motives, personal motives and social motives (Cardon et al., 2009; Edelman, Brush, Manolova, & Greene, 2010; Dormer, 1994). The influence of the inner circle, which Lent et al. (2000) considers to be great, falls within the categories social and personal. These two motivational categories are expected to be the most important for craftsmen, as elaborated on further in this section.

Proceeding further with an explanation of entrepreneurial motives using the three categories. Hereby, the first category can be described as 'social' motives. An example of this motivation is that a friend who has built a career as an entrepreneur can be a role model for an individual (Hurd et al., 2011). This "role model motive" is also expected to be seen as a motive for an individual pursuing a craft career. Since crafts are not very prominent in society, they are unlikely to be seen as a career option. It is expected that when people are exposed to this profession, they feel inspired, which will lead to the pursuit of a career as a craftsman. The role

of family businesses is another example of a social motive. In a family business, relatives often express the desire to see their descendants or successors continue the business (Benzing et al., 2009). These desires are often granted, and can therefore be seen as a motivation for an individual to pursue a career as an entrepreneur. In the crafts sector, there are many family businesses that are passed on from generation to generation (Thurnell-Read, 2021). This transfer of knowledge and craft ventures is nothing new, since historically the passing on and maintenance of a craft was done through the master-apprentice relationship (Dewey, 1916). This apprentice then often decided to continue the craft, and so it was passed down from generation to generation as well. Most of these apprenticeships occurred within the family entity (Eby & Arrowood, 1940), making it similar with the motivations of a family business which Benzing et al. (2009) mentioned. Since the latter, it can be expected that carrying on the family tradition is another motivation for individuals pursuing craft careers.

The second category discusses “personal” motives, in which “passion” is a frequently mentioned motive (Aleti Watne, 2013; Cardon et al., 2009). It is believed that passion in entrepreneurs leads to a sense of energy, commitment, and adaptability. Often, this passion is woven into an entrepreneur's work performance, and helps them better cope with environmental challenges such as Covid-19 and recessions. This motive may also be a driving force for individuals who are pursuing a career as craftsman, considering the distinctive attitudes of craftsmen mentioned in the introduction of this research. Other studies state “performance drive” as another widely accepted motive for entrepreneurs (Carsrud & Brännback, 2011; Gartner, 1985; McClelland et al., 1953). This drive for achievement aligns well with the distinctive skills of craftsmen's, mentioned in the introduction of this research. Craftsmen, for example, possess embodied expertise which they wish to retain or further expand. Another frequently mentioned personal motivation is "the desire for autonomy" (Dormer, 1994; Collins & Moore, 1970; Storey, 1982), which can be a motive for a craftsman to ensure that all aspects of its distinctive skill, "all-roundness", can be applied. While the categories social and personal motives consist of intrinsic motives, the third category “economic motives” is characterised by extrinsic motives. Examples for entrepreneurs of this last category of motives are maximising profit (Carsrud & Brännback, 2011), taking advantage of market opportunities (Murray, 1983; Storey, 1982; O'Connor, 1983), and market growth (Gilbert et al., 2006). Given that craftsmen value intrinsic rewards rather than extrinsic rewards (McRobbie, 2016; Oejo, 2017), these motives are unlikely to be great motivations behind individuals pursuing a craft career.

In summary, this paragraph discusses the motives for entrepreneurship found in the read literature. Some of these motives may be familiar for craftsmen since they can be seen as specific types of entrepreneurs. However, craftsmen and entrepreneurs are distinct in that their entrepreneurial intentions differ, as mentioned in the introduction of this research. Therefore, this research expects to find similarities as well as differences with the established entrepreneurial motives. Moreover, motivations for craftsmen are suggested in this section. The validation of these suggestions is investigated in this research.

Chapter 3- Methodology

This chapter includes the research methodology for this study. In more detail, this contains an explanation of the qualitative method that has been used, namely semi- structured face-to-face interviews. This also includes the rationale behind the choices made in relation to conducting the interviews. Thereafter, an elaboration is provided upon the data collection and data analysis procedures that are used for this research. This chapter ends with an overview of how ethics are ensured, followed by the methodological limitations of this research.

Research method

In this research a qualitative approach, including eleven face-to-face semi-structured interviews, is applied. Qualitative research is chosen to enable the focus on investigating individuals' lives, behaviours, emotions, and perceptions (Merriam, 2002). Specifically, aspects of reality cannot be quantified, and therefore the emphasis is on understanding and explaining social and personal aspects (Queirós, Faria, & Almeida, 2017). The research question of this research is based on getting insights into motives of individuals to pursue a craft career. Therefore, the aforementioned points of Merriam (2002) are useful to focus on to ensure a deeper understanding of a craftsman's motives. Since qualitative research is difficult to generalise, eleven semi-structured interviews are conducted. These interviews provide opportunities for respondents to tell their stories, transfer their knowledge, and clarify their perspectives (Hesse-Biber & Leavy, 2006) in a unique way (Robson & Foster, 1989). In doing so, it is possible to compare interviews and see if there are any similarities between them (Eisenhardt, 1991). Considering the semi- structured interviews that are conducted with craftsmen themselves, there is a so-called "subjective perception". Yet, the richness of the conducted qualitative method is that these subjective perceptions of the research topic are included (Eisenhardt & Graebner, 2007). Another richness of this method is that statements about crafts and craft entrepreneurs can be made, based on a relatively small number of participants (Bleijenbergh, 2015). The latter is beneficial since there are not many individuals working as craftsmen. Although the approach of a qualitative method is labour-intensive, focused, and complex, this is outweighed by the benefit of in-depth insights in the phenomena examined in this research (Billups, 2021). Besides conducting interviews, detailed notes are taken of the conversations that took place with respondents prior to and after the interviews.

These notes are made to ensure that important information is not lost during these informal conversations. In addition to a qualitative approach, this research also takes an inductive approach. Although there are theories on craftsmen in general, there is a lack of theories about individuals' motivations pursuing craft careers. Therefore, the inductive approach characterised by a theory-building focus (O'Reilly, 2009), is a useful contribution to the central question of this research (Boeije & Bleijenbergh, 2019). In this inductive approach, iteration is a guiding principle. Namely, data is collected and analysed, after which results are synthesised to similar patterns. In doing so, this approach can according Verhoeven (2007) be seen as working from the 'particular' to the 'general'. Thereby, with the particular is meant the collected data and the general is the theory to be formed.

Data collection

Part of the qualitative research method are eleven semi- structured interviews that are carried out face-to-face as a data collection tool. In interviews, respondents get an opportunity to tell their stories, transfer their knowledge and clarify their perspectives (Hesse-Biber & Leavy, 2006) in a unique way (Robson & Foster, 1989). In this way, respondents can speak in their own terminology which generally allows for a higher understanding of word meanings and interpretations (King & Horrocks, 2018). Because this research aims to identify the personal motives that drive craftsmen, the latter is beneficial. To streamline the interview process, an interview protocol is established, which the researcher adhered to during the interview. Since the semi-structured questions are included in this protocol, it provided the researcher with guidance when conducting the interviews.


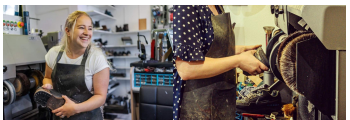

As there are multiple options of interviewing, several choices are made before conducting interviews. First, it is chosen to conduct semi- structured interviews. This means that the questions are predetermined in advance, but during the interview there is room for clarification through follow-up questions from the researcher such as "how" and "why". With these follow-up questions, the researcher can control the interview (Casell & symon, 2004), and thus ensured particular information is covered without binding the respondent to a specific wording (Griffiee, 2005). This ensures that all respondents within this research are asked the same questions, which has a positive effect on the reliability of the data collection (Bleijenbergh, 2015). Moreover, respondents are given the opportunity to formulate their answers in their own words, increasing the validity of this research (Vennix, 2019). A second choice that has been made is

the choice to conduct interviews face-to-face in Dutch, since all respondents are native Dutch speakers. This ensures that the respondents feel more at ease and relaxed when answering the questions. Lastly, all the asked questions were open-ended including questions about respondents' specific emotions, feelings, and considerations regarding the choice to become craftsman. These types of questions ensure that responses are constructed instead of suggested to avoid biases introduced by suggesting responses to respondents (Connor Desai & Reimers, 2019). In contrast, respondents who are asked directly on how they felt at a particular moment, might not see these questions as an invitation to give answers that describe the respondents' emotions (Matthews, 2005).

Research participants

To conduct this study, several respondents are recruited to be interviewed. In recruiting respondents there is not chosen for a random sample. The latter because random sampling is considered inappropriate, as it allows generalisation but does not provide insight into complex issues related to human behaviour, which is necessary for this research (Marshall, 1996). Therefore, the sampling strategy that is used is a so-called “judgement sample” as respondents are selected intentionally, chosen for their purposefulness. This recruitment for purposefulness is necessary, because the intent of this research is to provide detailed information on crafts based on their own unique perspectives and motives (Patton, 2014). Thus, in searching for respondents, only one requirement has been made: they should be a craftsman. As a result, the respondents vary in craft type, age, and gender. This variety is not a limitation in this research, but a useful support to get a comprehensive insight into the motives of craftsmen in general. In qualitative research, the common range of interviews that are conducted is between eight and sixteen. Therefore, it is chosen to conduct eleven interviews which is identified to be a sufficient number of interviews to draw valid conclusions (Galvin, 2015). In *Table I* an overview of the respondents is provided. This table includes personal information of the respondent, such as age and gender. Also, a description of the respondents in relation to their craft is given. Since the subject of crafts lends itself to use visualisations for a better understanding of what crafts involve, visuals have been included in the table as well.

Table I. Overview of respondents including additional information

Respondent number and craft type	Description of the craft (person)	Age (in years)	Gender	Visualisation of the craft
1. Leather bagmaker	This craftswoman designs and makes bags from leather. This leather is carefully selected by the craftswoman in tanneries. Later this year, this woman is starting an atelier to teach other individuals the craft.	22 years old	Female	 <p><i>Images: received from respondent</i></p>
2. Shoemaker	This craftswoman has made orthopaedic shoes for years. For a few years now, this woman runs a shoe repairing and making store. Additionally, this craftswoman offers self-made leather wallets.	26 years old	Female	 <p><i>Images: received from respondent</i></p>
3. Tin smith	This craftsman makes sculptures, unique gifts, home accessories, and other tin objects on request. For a few years now, the company has well-known clients and orders. For example, making the champion's bowl for the Dutch premier league, or the “koning toto” bowl.	32 years old	Male	<p>Tingieterij 'T Oude Ambacht Alphen</p> <p><i>VSB videoproducties. (2017, 15 april). Tingieterij 'T Oude Ambacht Alphen [Video]. YouTube. Consulted on may 11. www.youtube.com/watch?v=e5KD-WKGPhU.</i></p>
4. Ceramist	This craftswoman designs and manufactures handmade porcelain. This craftswoman has created a collection of wall vases, which are sold in one's own webshop and stores at various locations in the Netherlands.	25 years old	Female	 <p><i>Images: received from respondent</i></p>
5. Gold- and silversmith	This craftsman makes jewellery, restores religious silverware, and appraises gemstones. Additionally, this craftsman is a member of the Dutch Guild of Goldsmiths. Since its expertise and experience, this craftsman also received the title of “master” on behalf of the guild. Also, celebrities such as Barbara Streissand, Bono, and the Dutch Royal family belong to the customer base.	56 years old	Male	<p>Vlemmix juwelen</p> <p><i>Vlemmix, M. (2022, 3 januari). Vlemmix juwelen [Video]. YouTube. Consulted on may 11. www.youtube.com/watch?v=hxUxHdD8PXQ&t=56s.</i></p>

6. Chocolatier	This craftswoman can perfect chocolates so that they can be both desserts and works of art. This craftswoman also regularly takes part in competitions, and last year she came second in 'the Dutch pastry awards'.	24 years old	Female	 <p>Images: Viennix, N. [@noa.v_chocolatier]. Instagram. Consulted on may 11 of www.instagram.com/noa.v_chocolatier/</p>
7. Furniture maker	This craftsman was an organ builder but has specialised in making furniture. The process from designing, selecting wood, making objects, and finally installing furniture are part of the daily craft work.	42 years old	Male	<p>Spehrholz website film</p> <p>Spehr, H. (2018, 18 juni). Spehrholz website film [Video]. YouTube. Consulted on may 11. www.youtube.com/watch?v=Xr2i3pEY38g</p>
8. Restorer and decorator painter	This craftswoman carries out conservation and restoration work on wall paintings and other stone or painted objects. In addition, art historical and colour historical research (on the interior and exterior of historic buildings) is performed. This craftswoman is also skilled in various decoration techniques and marble imitations.	25 years old	Female	 <p>Images: Hendriks, S. [@sien_hendriks_restauratie]. Instagram. Consulted on may 11 of www.instagram.com/sien_hendriks_restauratie/</p>
9. Stained glass maker	This craftswoman's work is a combination of portraiture and stained glass making. Last year this craftswoman won the "Dutch Portrait Prize" for young talent.	24 years old	Female	 <p>Images: Dijk, Van. S. [@glasatelierellen]. Instagram. Consulted on may 11 of www.instagram.com/glasatelierellen/</p>
10. Glass blower	This craftswoman makes glass objects as a self-employed worker in the Dutch national Glassblower Museum. Additionally, designs and objects are self-made for sales in its own atelier.	41 years old	Female	<p>Josja Caecilia Schepman & Maxi Pretorius - Glasblazerij Leerdam</p> <p>TaurusPresent (2017, 16 august). Josja Caecilia Schepman & Maxi Pretorius - Glasblazerij Leerdam [Video]. YouTube. Consulted on may 11. www.youtube.com/watch?v=LLAiPythKNY</p>
11. Smith	This craftsman makes fences, crowns, statues, and many more objects. Also, this craftsman is skilled in restoring all kinds of ironwork. Additionally, this man is a "master" of the Dutch Guild of Art, Decorative and Restorative Smiths (NGK).	65 years old	Male	 <p>Images: Researcher's own material</p>

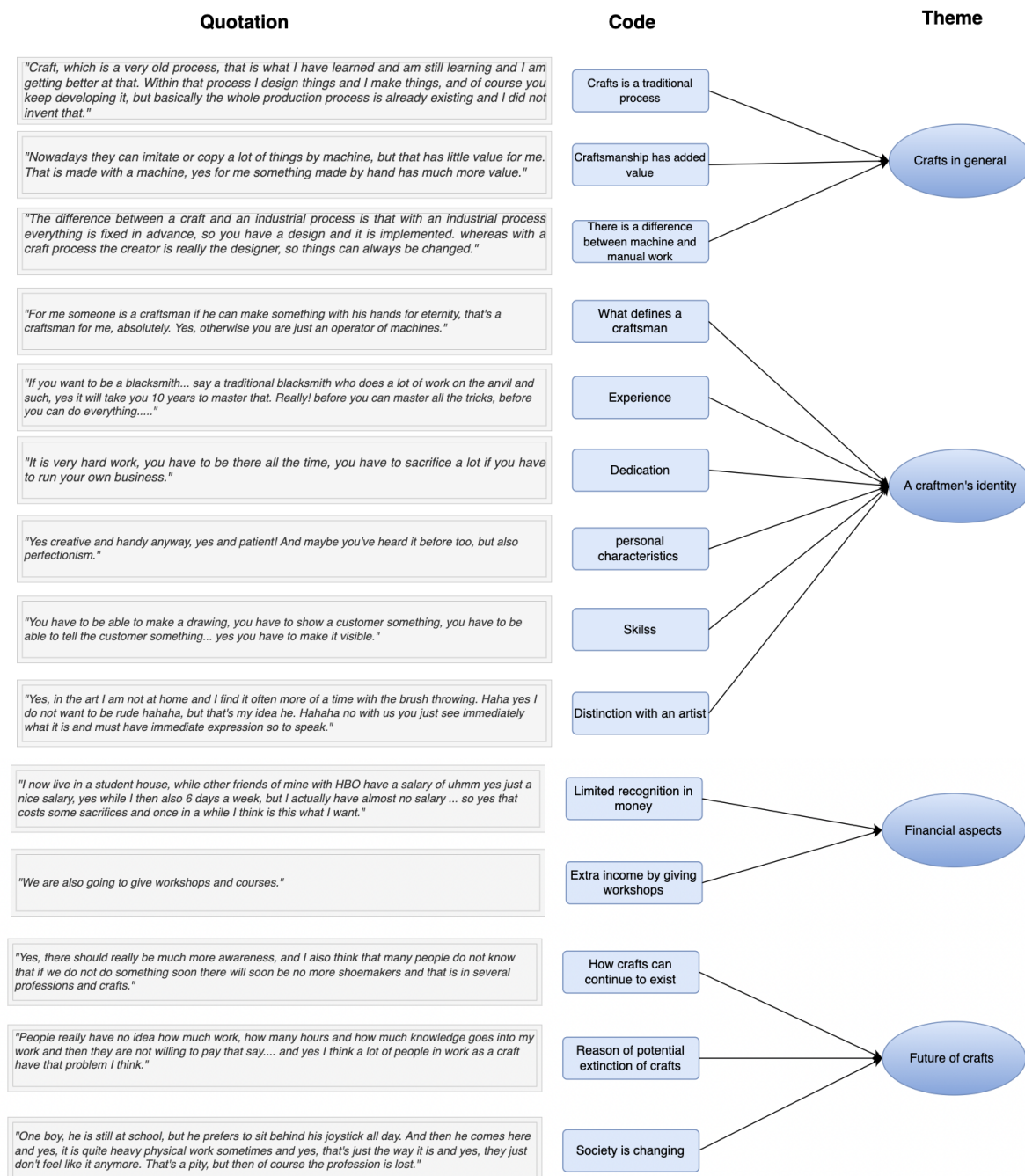
Data management & analysis

To increase the quality of obtained data from conducted interviews, the respondent is asked to agree on a recording of the conversation. When the respondent agreed to the recording, recordings are made with a mobile phone and these recordings will subsequently be deleted after the submission of this research. The data retrieved from (recorded) interviews is considered as ‘raw data’ and therefore the audio material is literally transcribed. Every laugh or silence is hereby included to not only capture the spoken content, but also social interactions that took place during the interview (Bleijenbergh, 2015). This transcription is carried out twenty-four hours after an interview has been conducted. This limited time period to transcribe the interview is enforced to ensure the quality of the report (Yin, 2014; Bleijenbergh, 2015).

After transcribing the interviews, the transcriptions are coded, using ATLAS.ti, to select and unravel the large amount of text material. A visualisation of the codebook can be observed in *Figure I*. This figure shows that quotations from the respondents form the basis of the formulated codes, and ultimately the overarching themes. The process of analysing the interviews and applying codes, resulted in an in-depth analysis of the qualitative data that contributes to an answer to the main question of this research. An explanation of the informative content of *Figure I*, quotations, codes, and themes, are elaborated further on in chapter four. Namely, in chapter four the results of this research are discussed.

Additional remark for completeness, this research is written in the English (UK) language. However, the interviews are conducted in the Dutch language. For this reason, the collected data has been translated to the language of this research. To increase validity, it is chosen to perform these translations after analysing the given answers.

Namely, if the translation of the answers is done prior to the analysis, important information may be lost which does not improve validity.



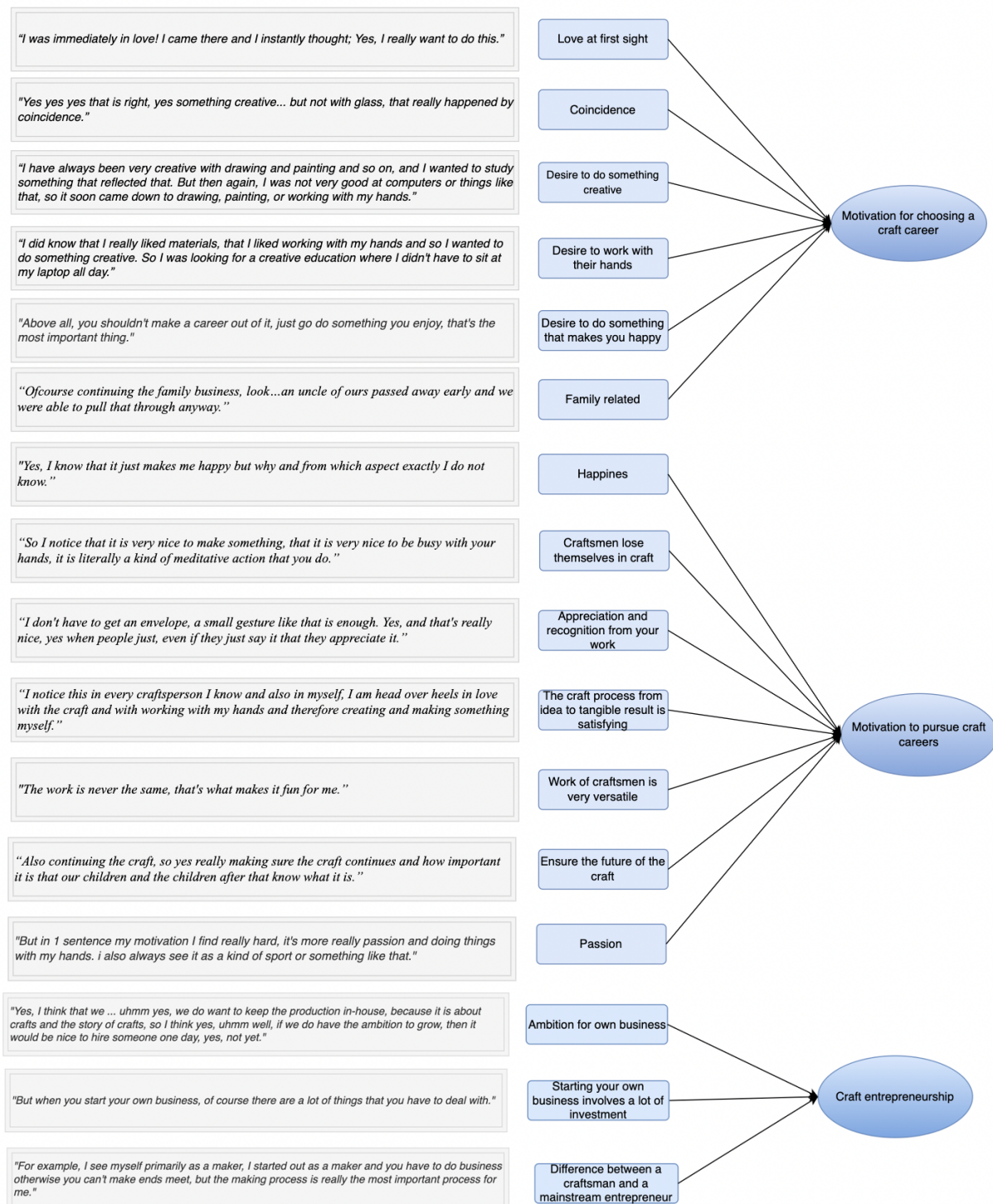


Figure I. Illustrative example of the analysis of the collected data (codebook).

Research ethics and limitations

There are several important ethical research aspects which are taken into account prior to and after conducting interviews with respondents. Prior to conducting the interviews, it is important to ensure a pleasant atmosphere. This is done through explaining the purpose of this research, emphasising the informant's expertise, and telling the respondents they can withdraw at any point during the interview if they wish to (Bleijenbergh, 2015). Regarding the privacy of the respondents, it is clarified that their shared information remains confidential and will only be shared with both supervisors (Mrs. S.C.J. Koornneef and Mr. J.S. Breet). Finally, respondents who wish to receive the results of this study can indicate this and the results will be sent to them.

Although a qualitative research method is the most suitable for this research, there are also several methodological limitations that have been identified. The first limitation concerns the social interaction between the researcher and the respondents, since most of the respondents originated from the researcher's network. On the one hand this interaction can be seen as a motivation for the respondents to express themselves in a way they normally would not do, but on the other hand this acquaintance with each other can result in socially desirable responses (Boeije & Bleijenbergh, 2019). This limitation was attempted to be guaranteed by keeping a professional distance during the interviews. The second limitation is about individuals' memories, and the fact that the collected data is measured at one point in time (Wang & Cheng, 2020). Namely, respondents tend to forget occurrences from the past, or mix things with knowledge that is known now. Therefore, respondents may honestly give an answer to an interview question, while the factuality of their answer is still in question (Boeije & Bleijenbergh, 2019). Fortunately, this limitation did not apply to most respondents, as they had only recently made the choice to pursue a craft career. Yet, some respondents made the choice for a craft career long ago. It was expected that memory could play a role in their case and therefore several questions were asked that were similar, but with a different wording. The final limitation of this study lies in the researcher's inexperience with interviewing, as conducting an interview requires a lot from the researcher. Namely, the researcher must listen to the respondent's answers, to understand what the respondent is trying to explain. In addition, the researcher must consider its own needs (Opdenakker, 2006). This includes ensuring that all questions can be answered within the allotted time, at the level of depth and detail desired by the researcher. Therefore, inexperience in conducting interviews may reduce the quality of the

interviews. This limitation is tried to overcome by giving the respondents the opportunity to verify the data after conducting the interviews. This is done by returning retrieved data and interpretations back to respondents, so they can provide ‘member feedback’. This improved the reliability of this research (Boeije & Bleijenbergh, 2019).

Chapter 4- Results

This chapter discusses the results of the analysis of the collected data (*Figure 1, chapter three*). The interviews revealed that the question of why people pursue craft careers is actually made up of two aspects, which are addressed sequentially in this chapter. First, the motives for individuals to choose a career as a craftsman out of all the labour opportunities available are examined. Secondly, motives for individuals to pursue their craft career further are discussed. Thereafter, similarities in characteristics and skills of individuals working in crafts are addressed. Finally, it is examined whether and how the respondents consider themselves to be different from other entrepreneurs.

Motives for choosing a craft career

To gain insight into the motivations of individuals for deciding on a career as a craftsman, out of all the career options available in society, respondents are asked to provide information on their career choices so far. The latter included questions such as: “How did you come to the specific profession of crafts?” and “What education did you get?”. It was found that most respondents appeared to regard the choice of a craft career as a coincidence. For instance, respondent 4 mentioned the following: *“Actually it is pretty much just a coincidence, because I came from one choice into another choice and then I started to specialise in ceramics.”*

Another example is respondent 10 who mentioned: *“uhmm yes something creative... but not with glass, that really happened by coincidence.”* The fact that people often end up in a craft by chance is, according to respondents, because these professions are not widely represented and visible in society, and thus are not immediately seen as a career option. For instance, respondent 10 mentioned: *“It is not a very visible world I think.”* Yet, once respondents were introduced to the craft, it was “love at first sight” immediately. The latter reveals a quote from respondent 1: *“I was immediately in love! I came there and I instantly thought; Yes, I really want to do this.”* Although the respondents themselves regard the choice of trades as a coincidence, the analysis of the data collected shows that this choice is not entirely coincidental. The latter since respondents also indicated that they had a desire to pursue a profession in which they could express their creativity (respondent 8: *“I wanted to do something creative, I did not want to sit behind a computer or at a desk or something.”*) as well as work with their hands (respondent 1: *“I uhmmm just knew that I really wanted to work with my hands”*). In a way,

these desires steered them toward educational and career opportunities available within the creative sector, which includes crafts. *Table II* provides additional quotations as supporting evidence for the findings mentioned above.

Table II: Motivations of individuals to choose craft careers (supporting evidence)

Desire in profession: something creative and working with their hands	Craft profession was love at first sight
<i>Respondent 4: "I did know that I really liked materials, that I liked working with my hands and so I wanted to do something creative. So I was looking for a creative education where I did not have to sit at my laptop all day."</i>	<i>Respondent 1: "I was immediately in love! I came there and I instantly thought; Yes, I really want to do this."</i>
<i>Respondent 9: "I have always been very creative with drawing and painting and so on, and I wanted to study something that reflected that. But then again, I was not very good at computers or things like that, so it soon came down to drawing, painting, or working with my hands."</i>	<i>Respondent 2: "I said okay it is good. Next week we have another appointment, then show me the figures and if that is correct then I will buy it... Yeah, it was really a kind of love at first sight."</i>
<i>Respondent 1: "I have always been super creative, you know, from a very young age. I had first looked at uhmm interior architect or carpenter, so uhmm yes more the furniture side. but I found an architect who sits all day behind your laptop, nothing for me really all day behind your laptop. I really want to do more manual work."</i>	<i>Respondent 8: "Well, we went to the open day and that appealed to me immediately, you just walk into such a school, and you know immediately whether this is for me or not."</i>
<i>Respondent 10: "Yes yes yes that is right, yes something creative... but not with glass, that really happened by coincidence."</i>	<i>Respondent 6: "I walked past the bakery and then my mother said, "Well, your grandfather was a pastry chef too.....don't you want to look here? So, I said "no I want to go home, I am just completely done with it, but then we went inside and then I found it very nice right from the very beginning."</i>

Other reasons found for starting a career as craftsmen are related to family. Respondent 3, for example, indicated that the reason for entering a craft profession was to continue the family craft business that had existed for many years. Thereby, this respondent stated the following: *"Of course continuing the family business, look...an uncle of ours passed away early and we were able to pull that through anyway."* and *"It is also the combination of a family business, so you know what you are doing it for."* These quotes show that the desire to continue the family business in craft occupations is another motive for individuals to choose a craft profession. Yet, other respondents were inspired by their relatives who practised a craft. An example is respondent 5 who stated the following: *"Yeah, my grandfather was a cabinet maker and I really liked seeing that and I thought well that learning is not going to be anything, so it will be something like that, that was within my range of what I knew."* These respondents saw the pleasure these family members derived in their work and wanted to experience that for

themselves. For above-mentioned respondents, who had family-related motives, a craft career was a logical choice because it was within the scope of what they knew.

An overarching reason respondents gave for choosing a craft career is that they wanted to do what makes them happy. This finding is reinforced by the quotations of respondent 4: *“Yes, I think I mostly followed very much what I enjoyed, yes that has always been my motivation”*, and respondent 11: *“Just do something you enjoy, that is the most important thing”*.

Motives for individuals to pursue a career as craftsman

Respondents indicated that practising a craft involves a high workload of which the monetary rewards are not always commensurate (respondent 5: *“It is pretty hard work and not so easy to make money”*). As a counterbalance to the physical hard work and low monetary reward, there must be various motives why people continue to pursue a craft career. Therefore, the respondents were asked about both their motivation to continue practising the craft and what gave them the biggest satisfactory feeling. Questions such as: “What do you find the biggest satisfactory feeling about craft work?” and “Could you explain why you like this profession so much?” are asked of the respondents. The most frequent driving force respondents indicated was: “It just makes me happy” (respondent 9: *“Yes, I know that it just makes me happy, but why and from which aspect exactly I do not know”*). Respondents stated that they enjoyed their work, and respondent 5 even said that on a daily basis the employees went to work whistling (respondent 5: *“In our company, yes, every craftsman or woman is actually very happy in what he does, almost all of them are whistling, look I myself have students who are whistling and I find that great to hear... then I laugh out loud”*).

In addition to “happiness”, “passion” is a commonly heard motivational factor. This makes sense as passion is in line with being happy.

In addition to the very broad answer of “happiness” respondents indicated what precisely makes them feel so happy. One motivational factor was that almost every respondent indicated that the (freedom in) the process of coming up with an idea, executing it, and then making it tangible all by themselves gives them a lot of satisfaction. Some respondents even call the latter process addictive (respondent 10: *“In short, I am simply addicted”*), and again others consider it rather meditative actions (respondent 4: *“It is very nice to make something, it is very nice to be busy with your hands, it is literally a kind of meditative action that you do”*). Table III provides quotations of respondents regarding the satisfactory feeling of the craft process, as well as

examples how respondents lose themselves in the craft. The findings above and the quotations in the table can be summarised in the following: respondents often have the ability to completely lose themselves in the craft and therefore forget the world around them, which they experience as a great feeling.

Table III: Craft Process is satisfying, and craftsmen lose themselves in the craft (supporting evidence)

The (freedom in the) craft process of making an object from idea to tangible result is satisfying	Craftsmen lose themselves in the craft
Respondent 2: <i>"I notice this in every craftsman I know and also in myself. Namely, I am head over heels in love with the craft and with working with my hands, resulting in creating and making something myself."</i>	Respondent 4: <i>"So I notice that it is very nice to make something, and it is very nice to be busy with your hands. It is literally a kind of meditative action that you do."</i>
Respondent 4: <i>"I have to say that I really like the design part, but of course you can find that in a lot of things. I really like it in this profession that I can think of something and am able to make it."</i>	Respondent 6: <i>"Yeah, I find it very restful work, I can arrive totally stressed up at work and then I think ooh everything is going wrong and then you put me behind a machine to work on chocolate and then I get completely calm, then completely zen, and then I can really do it, yes. I can also just put everything on 0 and not think, just do and then someone can talk to me and then I think oh sh*t someone is talking to me ohhh and then I have to start thinking again and wake up, while in terms of work everything goes just flawlessly and automatically, yes, I really love that, because the rest of life is not automatic."</i>
Respondent 5: <i>"But the beauty of a craft is that you work with your hands and with your brain and, in my profession you can then transform emotion into something tangible."</i>	Respondent 7: <i>"Yes, in the beginning you do not have that yet and then you really must pay a lot of attention and concentrate and at a certain moment you get over it and then it just becomes a certain intuitive action and then when you get into that, yes, then maybe you also get into a little bit of meditation"</i>
Respondent 9: <i>"I have the freedom to do what I want and make it myself, that freedom is nice."</i>	Respondent 9: <i>"Just really completely focus on it and then I notice that I am just completely in my element, just completely focused and then you really think of nothing else and then the time flies by and that's just really nice."</i>
Respondent 11: <i>"So yes, then I made the drawing, yes, a design so to speak, and then you go and talk about it with the customers, and you explain it and then if you are lucky enough that they say yes, well then you have something of your own. That you have thought up, designed and made all by yourself, you cannot describe that feeling."</i>	Respondent 10: <i>"I really like the fact that I lose myself in the material and the process. Just like a ballerina in the dance, that you can get completely absorbed in it and then forget everything else, you just must be focused on the glass, you do not have a second to put it down, you don't have time to put it down and look at it, you just have to do it all at once."</i>

Another finding is that although the respondents indicate that the monetary appreciation of customers does not always outweigh the work of craftsmen (respondent 11: *"People walk there and they think, yes, that looks beautiful, but they do not think about it, yes, someone made that"*). Nevertheless, respondents feel an increasing intrinsic appreciation from their customers,

due to several reasons. The first reason, as suggested by respondents, is that craftsmen often have the ability to make products with emotional value to their customers. Therefore, these products can lead to a high intrinsic appreciation from the customer towards the craft that the craftsmen are practising. This finding is reflected in a quotation of Respondent 5, which includes the following: *“So someone has died and they grieve about it, just like that ring I just showed, that was an existing ring and we have to integrate it into a new design and those people are standing there with tears in their eyes as they see the result.”* The second reason found is that craftsmen are able to make a product using a traditional technique, a skill that people often no longer possess. Respondent 3 stated the following about the latter: *“The reaction of the customer is great, because there is often a whole story behind it. They have often been in several places where it was a disappointment and if you can then mean something for them, yes, that is good for the feeling. But I think that also makes a craftsman.”* The former quote also illustrates the added value of a craftsman located in the traditional techniques of the craft. Namely, the customer referred to in respondent 3 quotations, could not get the object made anywhere and had been disappointed many times. The expertise and skill of the craftsman (respondent 3) offered a solution here. The latter demonstrates the added value of the craft, resulting in happy or emotional reactions from customers. These reactions are a drive for craftsmen since they have a drive to make other people happy. Additionally, these reactions lead to feelings of recognition and appreciation for craftsmen. All eleven respondents stated that recognition and appreciation of their work is of great importance, as this in turn leads to a great sense of satisfaction for the craftsmen. An indication of the importance craftsmen attach to the recognition and appreciation of their work can be seen from the quotes in *Table IV*.

Table IV: Recognition and appreciation of the work of craftsmen is satisfying (supporting evidence)

Recognition and appreciation
<p><i>Respondent 2: “Suppose for example that you can completely refurbish a shoe, yes, then there really is a story behind some shoes. A small example of that is that six months ago I had a lady in, and she immediately burst into tears, because they were her daughter's shoes. She had the same size as her daughter and her daughter had been euthanized a few months before, because she was incurably ill. So, those shoes had a story and a load from here to Tokyo. They just needed a little freshening up, but the appreciation was soooo nice. The woman came to pick them up and I received a bunch of flowers, and again the necessary tears. Yes, if you cannot get your satisfaction from that then I do not know what else.”</i></p>
<p><i>Respondent 3: “The reaction of the customer, because there is often a whole story behind it and they have often been in several places where it was disappointing and if you can then mean something, yes, that is good for the feeling. But I think that also makes a craftsman.”</i></p>

Respondent 6: "I also have those things that I make and when people say wow you made that, yes that is really nice to hear."

Respondent 7: "Yes, just also a bit of the reaction of people or so. Yes, the smile of people when you have made something."

Respondent 8: "I don't have to get an envelope, a small gesture like that is enough. Yes, and that's really nice, yes when people just, even if they just say it that they appreciate it."

One more finding is that the work of craftsmen is so varied that no day is the same, which is what craftsmen like very much (respondent 1: *The work is never the same, that's what makes it fun for me*). Apart from the fact that the craft itself is already highly diverse, several other daily occupations were mentioned by the respondents (respondent 3: *"In the morning, an hour of computer work, updating mail, making plans, you name it, and the rest is spent in the workplace"*). Common mentioned tasks are administrative work, talking to customers, cleaning the workplace, and advertising on social media. Respondents state that they enjoy being able to do all these tasks by themselves, and that this versatility is part of what makes this profession so enjoyable. Interesting notice, inferred from the answers given, is that craftsmen are very humble about their diverse capabilities. Namely, when the researcher mentions that it is remarkable that they possess so many tasks, they consider it the most common matter in the world. The last, motivation found for the respondents to pursue their craft is, to ensure the future of the craft of which supporting quotations are found in *Table V*. According to the respondents, it would be a shame if not only the craft expertise and skills, but also the profession they love so much, gradually disappears (*Table V, respondent 1 and 4*). Therefore, many craftsmen also start to give workshops or have the desire to establish an open atelier. In this manner, crafts become more visible in society, resulting in (hopefully) more individuals desiring a career in crafts. While the continuity of crafts is the main reason for holding workshops and opening open galleries, it is not the only reason. These extra activities also bring in some extra income, which is a welcome perk for craftsmen. Another way respondents mentioned to ensure a future for crafts is the guild system. Through this guild, individuals who aspire a career as a craftsman are mentored by masters and other members of the guild (*Table V, respondent 5 and 11*). The title of master is given only if one has years of experience, possessing expertise, and is willing to pass it on to others. The aim is to ensure the continuity of the crafts through the transfer and support of craft knowledge and skills.

Table V: Craftsmen have a desire to pass on the knowledge of the craft to ensure the future of the craft (supporting evidence)

Craftsmen want to ensure the future of craft
<p><i>Respondent 1:</i> <i>“Yes, I also find that you have a lot around 40 / 50 people in this profession and often still the hobby moms so to speak, uhmm and yes there is just a gap between them in my opinion and that I hope to fill with workshops.”</i></p> <p><i>“I would find it a real shame if the profession were to disappear, so to speak.”</i></p>
<p><i>Respondent 2: “Also continuing the craft, so yes really making sure the craft continues and how important it is that our children and the children after that know what it is.”</i></p>
<p><i>Respondent 3: “To give the crafts a bit of a platform and I think this is very important anyway, so that people can immerse themselves in it.”</i></p>
<p><i>Respondent 4: “In the Netherlands a very large part of the knowledge has been wiped out and I want to ensure that the knowledge that is still there is at least preserved and can be passed on.”</i></p> <p><i>“So that people can get there on the spot in the atelier and that they also get to experience the process of the craft of how it's made, we do want to impart that very much, that's pretty central.”</i></p>
<p><i>Respondent 5: “Master title [of the guild] is not just being able to do something very well so to speak, but it is also someone passing on knowledge to another I think you should only get that title if you are willing to pass on your skills to a new generation, then you deserve the new title.”</i></p>
<p><i>Respondent 11: “About 30 years ago there were very few blacksmiths in the Netherlands for example and then they got together with those blacksmiths and then they formed a guild. I am also a member. Yes, to prevent the craft from being lost and to share more knowledge with each other and try to enthuse young people to practise the craft.”</i></p>

To visualise and summarise aforementioned motives of individuals to pursue a career as craftsman, *Figure II* is included. In this figure, an overview of all commonly mentioned motives to pursue a craft career is shown. Yet, one of the most evident findings is that it is clear to see that all respondents consider recognition and appreciation as a motivation to continue with a career as a craftsman. Additionally, all but one of the respondents name the feeling of “happiness” as a motivation for pursuing a craft career.

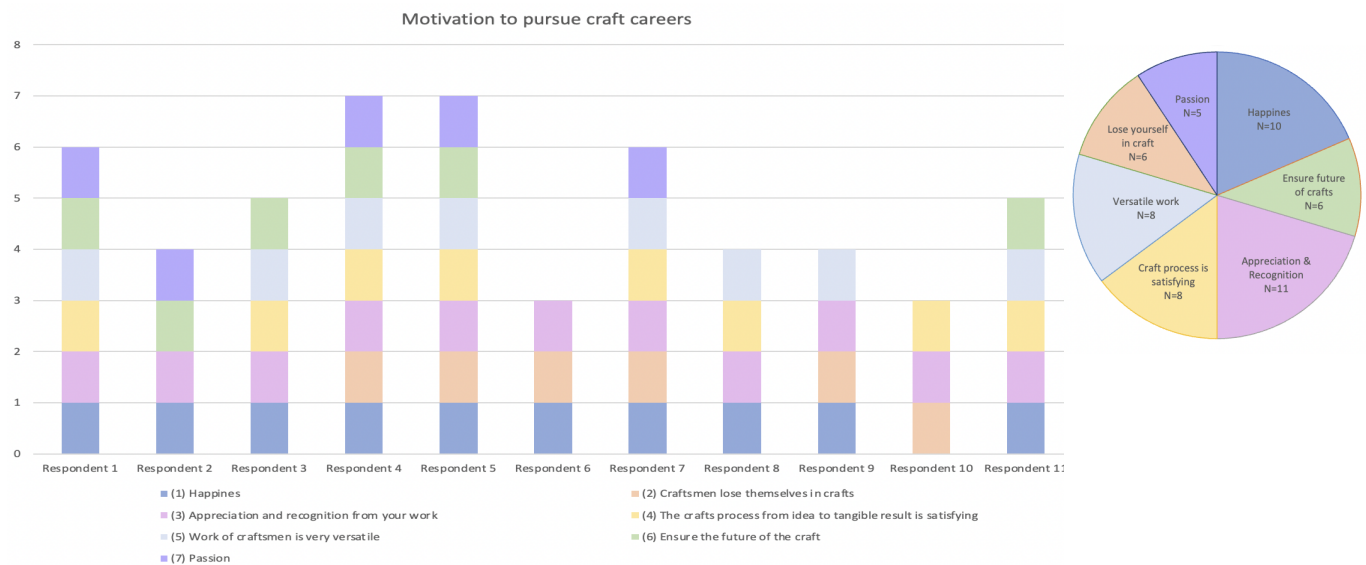


Figure II. Visualisation of motives for individuals to pursue craft careers

Similarities in characteristics and skills of individuals pursuing craft careers.

In addition to questions aimed at understanding individuals' motivations for choosing and pursuing craft careers, questions are also asked to identify how craftsmen distinguish themselves from other makers. In response to questions regarding this distinction, respondents' answers can be summarised in the following. A craftsman has such a tremendous passion and dedication for the craft, that even though they do not have a great income, they still have the persistence to put all of their time and money into further developing their skills. Additionally, they make sure they can continue to keep doing what makes them happy, which is working as a craftsman. For instance, the answer of respondent 4 provides a clear illustration of these underlying factors that determine the distinctive characteristics (dedication and passion) of craftsmen. This answer is stated as follows:

“Look, I put quite a lot of money into this and that also results in the fact that I now live in a student house, while other friends of mine with HBO have a salary of uhhmm... yes just a nice salary, while I then work 6 days a week, but I actually have almost no salary. So, yes that does cost some sacrifices and once in a while I think is this what I want? But, well yes you get something else out of it than if you would invest so much in another job.”

In addition to having passion and dedication, a craftsman is able to go from idea to tangible result with his bare hands, usually without help from third parties. Respondent 11 mentioned that creating something for eternity with its own hands, distinguished craftsmen from simplistic machine operators. However, creating craft products manually is only possible by investing many hours in skill development according to the respondents. This growth of expertise generally takes more than ten years before you can truly call yourself a craftsman (respondent 4: *“Saying what a craft is, they always say so many hours... 10,000 hours you have to make before you can make something out of it.....I have to put in so many hours before you actually have those skills then, so I think that is very typical of crafts”*). Investing this time in skill development requires, according to the respondents, determination, and passion for the craft. While most respondents believe that both determination and passion lead to the ability to ultimately learn skills that enable the achievement to become a craftsman, respondents also believe that certain personal character traits are necessary to be able to practise the craft at an excellent level (Respondent 5: *“Anyone can learn it, but you will not become excellent”*). This level of excellence includes, for example, becoming a master in a guild, making your company

known in society, or getting famous customers. The latter, respondents perceive as a positive contribution for their likelihood of survival of their crafts in society. *Figure III* shows a visualisation of the characteristics frequently mentioned by the respondents that one must possess in order to reach an excellent level. These characteristics consist of patience, eagerness to learn, creativity, and aptitude.



Figure III. Visualisation of a craftsmen's personality characteristics to achieve an excellent level

In addition to *Figure III*, several quotations to illustrate the finding of aforementioned characteristics are shown in *Table VI*.

Table VI: characteristics that are necessary to practice the craft at an excellent level (illustrating evidence).

Eagerness to learn	Creativity	Patience	Aptitude
Respondent 1: "I really had the idea at my school [st. lucas], that I had done a study, but then I finished it and it wasn't really like okay I can make a really nice bag that everything is perfect, but that's it. That is why I went to another training to learn yes uhhh yes everything."	Respondent 2: "Uhm well creativity is something you really need, you cannot teach that, you really need it in this profession, you really need to be able to think very creatively, to think problem-solving, to be creative as an entrepreneur. So, really being creative, yes that is what you need.... and that is something you cannot learn."	Respondent 1: "Uhhh eye for perfection, patience!!! That specifically, not normal hahahah and further yes, I do not know, surely, I also strive for perfection and always want to make the best and the most beautiful."	Respondent 3: "So part of it is also having a feeling with, in our case, tin so that you kind of sense what it can have. In sanding or in forcing and all kinds of different things, you must have a certain feeling and that you cannot learn that."
Respondent 5: "But the most important thing is the skill of your craft. Then you have to commit yourself to continue to educate yourself and I have continued to do so all these years, so I got my FGA diploma, which is an English training for gemmologist, it's all side subjects so to say in the total package. So, each craft can be very broad, theoretically, but also in terms of skills very broad, so the challenge in a craft remains your whole life with extremely many choices and it also continues to challenge you."	Respondent 8: "Creativity and being handy by all means, yes and patience!"	Respondent 2: "But craftsmanship is mainly about doing a lot and wanting to do that and having patience for it and for that you also need to be able to make a living out of it."	Respondent 7: "Yes, I think it is important that you have a feeling for it, so also this [points to wood], you have to feel it too, and sometimes it is also what it sounds like when someone is sawing or something, I often do not have to look, I already know if it is going well or not, so I can hear that."
Respondent 6: "When I did this profession I thought, yes I like it, but I want more of a challenge because that was at level 2, and then you're really only making bread and cookies and cake and so on and I thought all nice and well, but I still do not see any refinement and so on I want more."	Respondent 9: "That creative outlook, that you do have a bit of a sense of composition."	Respondent 7: "Really the patience for those things ... yes I also had quite a few people who want it, they say that, but ultimately they do not have the patience to finish it to perfection, yes that just does not fit here no ... too impatient, want to finish quickly and then next, a bit of "yes is good anyway" hahahah yes no it is not I say."	Respondent 8: "You then have to have some sense of how certain leaves run to be able to make it back again. if you do not have that, yeah then it's just not going to be very pretty."

<i>Respondent 8: "But yes, I was like I still want to continue studying, so in my conversation with my teacher I said yes, what can I do? Are there any follow-up courses? Well, there aren't any in the Netherlands in restoration and decoration painting.....so Then eventually I went to Antwerp, and I spent a year at Technicum, which is a kind of specialisation year."</i>	<i>Respondent 10: "Well you do not necessarily have to be creative, but it is handy if you are."</i>	<i>Respondent 8: "Creativity and being handy by all means, yes and patience!"</i>	<i>Respondent 10: "Yes aptitude, just that fingerspitzengefühl."</i>
<i>Respondent 11: "I have continued to develop very much, I have always continued learning."</i>	<i>Respondent 11: "You have to be able to tell the customer something... yes you have to make it visible. If you make a drawing, it is often immediately clear. But yes, that is a piece of creativity."</i>	<i>Respondent 11: "Yes, but well... certain basic skills that you have learned and absorbed you never forget. And yes, it depends, I work very precisely and then you have to be very patient sometimes."</i>	<i>Respondent 11: "Look if some guys have a little bit of aptitude and they see the work, so they see what they have to do....yes then it can be fine with them."</i>

Since many findings have been obtained in the first three sections of this chapter, *Figure IV* is inserted to provide an overview. This figure shows that individuals pursuing craft careers have six characteristics in common, consisting of: eagerness to learn, having patience, aptitude for crafts, determination, creative mind, and passion. These personalities make it possible for individuals to reach an excellent level, resulting in a positive perspective for a craft career. Additionally, respondents envision certain desires for their future careers. They want to do something with their creative personality and wish to work with their hands. Above all, they want to do something which makes them happy. Although these desires steer the respondents towards a craft career, the choice for a craft profession is perceived as a coincidence by the respondents. Yet, when they are exposed to the crafts, it is "love at first sight". Additionally, other motives to choose a craft career are continuing the family businesses, and relatives as role models for craft careers. Besides motives to choose a craft career, there are motives to pursue a craft career. These motives include: lose themselves in crafts, feelings of appreciation and recognition, satisfactory feeling of the craft process, versatile work, passion, and ensuring the future of crafts. All of the above leads to respondents experiencing a sense of happiness.

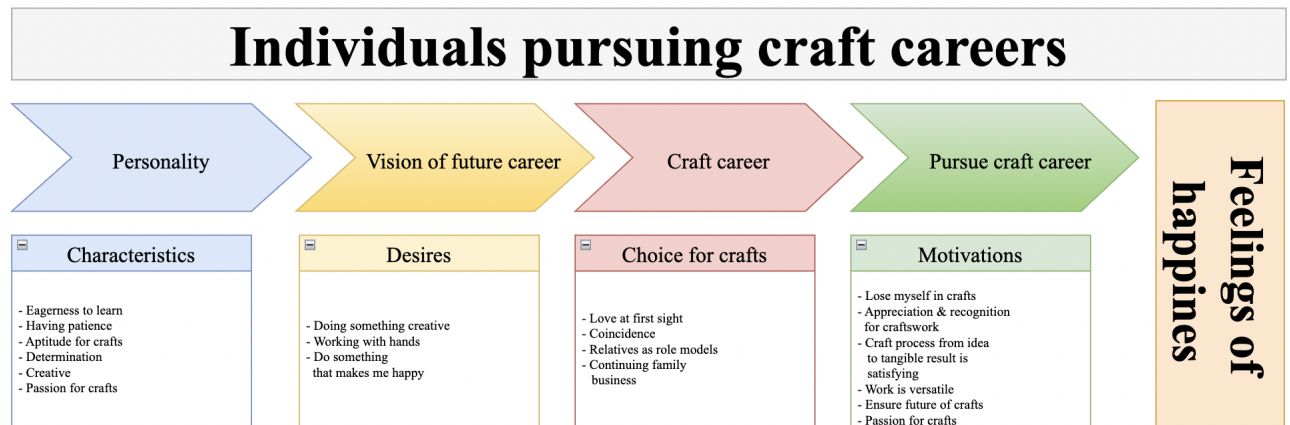


Figure IV. Summary visualisation of the factors that influence and motivate individuals pursuing a craft career.

Difference between craftsmen and entrepreneurs

As stated in the literature section of this study (*Chapter two*), craftsmen are considered as stand-alone types of entrepreneurs. Therefore, respondents are asked what they consider to be the difference between them and mainstream entrepreneurs. Hereby, one of the main findings obtained from the respondents is that the respondents did not initiate their craft business purely for revenue and high profit margins. Respondents indicate that they are primarily craftsmen, who want to practise their profession. Consequently, entrepreneurship plays an unmistakably secondary role, which is reflected in a quote of respondent 2: *“I am really a craftsman, that in the first place, and then comes the business. You could really say that the business is a side issue, because the craft is what it is all about, and that is where a business comes in.”* Another example is a statement obtained from respondent 4: *“I see myself primarily as a maker, I started as a maker and with that you have to start doing business otherwise you can't make ends meet, but the making process is really the most important process for me.”* Respondents mention they feel they have to invest a lot of time, effort, and money to keep their craft business going more than mainstream entrepreneurs. Respondents feel this way because entrepreneurship is not in their nature. Also, they have never learned entrepreneurial skills (respondent 8: *“I did find it very tense to start my own business, because I am just not a businessperson, and I never will be”*). Although the respondents indicated that they had difficulty with the entrepreneurial aspect of pursuing a craft career, they continued with it. The reason for persisting was that, according to respondent 8, there was no other choice (respondent 8: *“There was not really another option for me, so yes, I had to start my own business. Yes, at least that's how it felt to me”*). The

respondents indicated that they have succeeded in pursuing a craft career by giving the best of their abilities, and the fact they receive a lot of supportive assistance from their family and friends (respondent 4: *“My family and my parents really like the fact that I am trying to do this, so they have supported me all the way and also said that they are willing to help out financially if necessary, which I think is necessary, I would not have been able to do it myself if I hadn’t had this basis”*).

Even though most respondents indicated they viewed entrepreneurship as a pure necessity, there were also respondents who indicated that they actually have come to enjoy entrepreneurship, because they experience a lot of freedom in their work. A statement obtained from respondent 4 illustrates an example of this entrepreneurial joy that was developed: *“I really like it that I can think of something and that I can then make it. I also like that in setting up your own company, because for example, at the moment we have two people and we have three interns, so there are five of us and we can also, or rather we have now thought that every two weeks we will do a nice lunch day, and you know, you can just think of something and then you will do that”*. Also, respondent 9 mentioned the perceived pleasures of being an entrepreneur: *“I am in control, and I can decide everything myself so to speak... I can decide what I want to do and make myself, that freedom is nice, so to say.”*

In addition to the questions on how respondents believe they differ from mainstream entrepreneurs, the respondents are asked to indicate how they perceive themselves to be different from creative entrepreneurs. It is found that some respondents consider no differences between creative entrepreneurs and themselves. Respondent 2: *“I think an artist, if he learns the tricks of the trade, could do the same thing with shoes as I can, it is the same creativity and way of thinking and a little bit also how you work I think”*). There is a similarity in the creative mind of creative entrepreneurs and craftsmen. However, other respondents are convinced there are differences. Respondent 10 stated for example that a craftsman is limited by the materials and techniques that can be used. Specifically, artists have the freedom to use any material at their disposal and are not bound by traditional techniques.

Chapter 5- Discussion and Conclusion

This chapter commences with a discussion. This discussion includes an interpretation of the results from chapter four, including an insight into the theoretical contribution of this research. In addition, practical contributions for both society and individuals pursuing a craft career are provided. Thereafter, limitations of this study are critically reviewed, followed by implications for further research. Finally, this chapter ends with a conclusion. This conclusion summarises the research carried out to formulate an answer to the research question.

Discussion

Motives of individuals pursuing a craft career

As mentioned in the introduction of this research, previous studies on crafts focused on topics such as reconceptualization of crafts (Kroezen et al., 2021), added value of crafts (Leissle, 2017), and the renaissance of crafts (Ocejo, 2017). Therefore, this research provides a novel contribution to the established literature of craftsmanship and entrepreneurship by identifying motives for individuals pursuing craft careers (*chapter 4, sections 1 and 2*).

Commence with the first finding, it is found that craftsmen perceive their craft career as a coincidence (*Chapter four, p.24*). However, the analysis of the results of this qualitative research indicate that a craft career actually is hardly coincidental. Specifically, individuals pursuing craft careers have the desire to perform creative acts, and additionally engage in manual labour. Therefore, it is identified that these desires steer individuals into a career in crafts. An explanation for the fact that the respondents perceive their craft career as a coincidence, may lie in the fact that a high percentage of the respondents in this research are performing traditional crafts. Following Kroezen et al. (2021), there has been a resurgence of crafts. However, this resurgence and prominence of crafts largely consists of modern crafts such as beer brewers (Kroezen & Heugens, 2018) and chocolatiers (Leissle, 2017). Yet, traditional crafts such as blacksmiths and shoemakers have a lower societal visibility in society (Meier & Van Rooij, 2014). These traditional crafts are not as prominent in society as modern crafts, and therefore may not immediately be considered as a possible career option for individuals. For this reason, one could argue that traditional craftsmen have a higher likelihood to perceive their developed craft profession as coincidental.

In this research it is also identified that individuals undertake a craft career because they aim to perform labour that increases their happiness (*chapter four, p.25*). This finding is in line with the research conducted by Sennet (2009), who provided a motivational suggestion for craftsmen. This suggestion included: "doing something well for its own sake", which can be considered a broad concept as elaborated in the introduction of this research. As a contribution to the existing literature, the findings of this study confirm the suggestion of Sennet (2009) as a motivation for craftsmen. Moreover, this research realises to specify and interpret the broad concept provided in Sennets' research. Specifically, this research identified that "doing something well for its own sake" for craftsmen equates "feeling happiness". In this research, the found motivation of "happiness" is further specified in complementary identified motives for craftsmen (*chapter four, p.27-30*). These motives include: craftsmen lose themselves in crafts, enjoy receiving appreciation and recognition for craftwork, obtain satisfactory feeling of craft process, and aim to ensure the future of crafts. Aforementioned complementary motives lead to craftsmen experiencing a sense of happiness and are elaborated on sequentially hereafter in this discussion.

The identified motivation that craftsmen enjoy losing themselves in their crafts (*chapter four, p.26*), finds its roots in the (traditional) craft techniques itself. Therefore, this research supports the finding of Smagina and Ludviga (2020), who state that one of the distinguishing characteristics of craftsmen is the practice of traditional techniques. Moreover, this research found that craftsmen regard these traditional techniques as meditative acts, or even consider the craft process addictive. The latter resulted in craftsmen losing themselves in the craft. The finding bears similarities with the research of Cardon et al. (2009), who state that entrepreneurs possess a complete focus to make their business successful. Yet, the salience of losing themselves in their profession is found to be different for craftsmen and entrepreneurs. While entrepreneurs lose themselves in their business to make it a success, craftsmen lose themselves in their craft to sense a feeling of relief.

The identification of appreciation and recognition as motivation for a craft career is indicated for all eleven respondents (*Chapter four, p. 29*). However, it can be argued that every individual aims to receive some extent of appreciation and recognition. Yet, the reason why this motivation is evident among craftspeople is presumably due to the fact that they seek recognition and appreciation as a counterbalance for all the time and money they have to invest in their craftwork.

Additionally, another found motive is that craftsmen obtain a satisfactory feeling of the perceived freedom in the craft process (*Chapter four, p. 26*). Craftsmen enjoy to conceive an idea, of which they are able to make tangible all by themselves. This finding shows similarities with the entrepreneurial motive stated by Benz and Frey (2004). Namely, Benz and Frey found that individuals start an entrepreneurial career to “be their own boss”, as entrepreneurs value autonomy. Although craftsmen also have an aspiration for autonomy, the salience of the desire for autonomy differs from that of entrepreneurs. Namely, entrepreneurs desire autonomy to avoid working under an employer. Yet, craftsmen aim for autonomy to be free in performing their creative thoughts and acts.

In order to conduct their craft process, craftsmen possess all-round capabilities discussed in the research of Kroezen et al., (2020). Similar capabilities were identified in this research. Performing such various capabilities result in the versatility of craft work, which is another identified motive for craftsmen (*Chapter four, p. 30*). This motivation shows similarities with the entrepreneurial motivation of being “a jack of all trades” stated by Lazear (2002). Yet, it is not the same since the emphasis on variety lies with both somewhere else. Foregoing, since the research of Lazear argues that the possession of various capabilities makes it easier to adopt an entrepreneurial career. However, in this research, it is not found that respondents perceive their various capabilities as a cause to pursue a craft career. Moreover, this research identifies that having a wide variety of tasks, and having the opportunity to use them as well makes a craft career appealing. Thereby, an interesting finding is that craftsmen are very modest about possessing these various skills, while the study of Wadeson (2006) states that entrepreneurs often have a self-importance of their various capacities. This finding reflects the difference between mainstream and craft entrepreneurs.

The final motive for craftsmen that has been identified in this research is that craftsmen aim to ensure the future of crafts (*Chapter four, p. 30*). This involves the intention to continue practising the craft in order to prevent craftsmanship knowledge from being lost. Moreover, craftsmen pursue their craft careers to inspire other individuals to discover how enjoyable craftwork can be. The finding of ensuring the future of crafts is particular for craftsmen. Yet, the rationale behind this motive shares similarities with the findings of Benzing et al. (2009), who researched motivations for entrepreneurs. Hereby, Benzing et al. (2009) found that entrepreneurs often aim to continue the family business, and therefore prevent the family tradition from disappearing. Thus, both craftsmen and entrepreneurs aim to pass on their work.

However, the difference is that craftsmen have a social interest in continuing their business, and for entrepreneurs it is more a matter of personal interest. In addition, research by Crawford (2009) argues that the knowledge-based economy, as seen in society today, deters people from craft careers. In this research, craftsmen agreed with Crawford's notion that today's society is predominantly a knowledge economy. However, this research revealed that craftsmen believe that this knowledge-based economy should be changed. Moreover, as mentioned earlier, craftsmen want to ensure that crafts continue to be practised in the future, and thereby give craftsmen a right to exist. Therefore, the knowledge-based economy is an incentive for craftsmen to pursue a craftsman's career. The latter is in contrast with the finding of Crawford (2009), who argued that the knowledge-based economy deters people from craft careers.

Summarising, the motives found in this research are mostly different or have a different accent than the established entrepreneurial motives in the literature. Nevertheless, there is a similar motive for craftsmen and entrepreneurs found in this research. Since craftsmen are just a specific type of entrepreneur (Smagina & Ludviga, 2020), finding this resemblance is not a surprise. The comparable entrepreneurial motivation found, is in line with the research of Hurd et al. (2011), who states "relatives as role models" as a motive to start an entrepreneurial career. This motivation is indicated in this research as well, since it is identified that several craftsmen are inspired by the pleasure their relatives derive in practising craftwork (*Chapter four, p. 26*). Moreover, this encourages individuals to pursue a craft career too. Therefore, both craftsmen and entrepreneurs perceive relatives as role models, which is a motivation for their career. In general, the identified motives for craftsmen are predominantly intrinsic motivations. This finding is in line with the research of Stinchfield et al. (2013), who discussed that craftsmen are driven by intrinsic motivations, rather than extrinsic motivations.

Personality of an individual pursuing a craft career

The study of Hoyte (2019) identified that an individual's personality influences the choice for an entrepreneurial career. Additional studies specified some of these influencing characteristics, which include possessing various skills (Lazear, 2002), being self-conscious (Reynolds, 1995), and having passion and dedication (Cardon et al., 2009). In accordance with the findings of Hoyte, this research also identified characteristics that craftsmen perceive to increase the likelihood of considering a craft career (*Chapter four, Figure III*). Craftsmen indicated that several characteristics are needed to achieve a level of excellence in the craft.

Achieving this level of excellence, subsequently is perceived to increase their chance of survival in their potential craft careers. In this research, multiple characteristics were found that both overlap and differ from that of mainstream entrepreneurs. From these characteristics, passion, dedication, and possessing creativity were already identified by existing literature on mainstream entrepreneurs (Cardon et al. 2009). However, additional motives identified in this research, including: aptitude for crafts, eagerness to learn the craft and patience can be described as characteristics that were not yet identified by existing literature on entrepreneurs. Namely, it can be argued that these motivations are specific for a craftsman. Specifically, aptitude is required to achieve a feeling with the material craftsmen use. Eagerness to learn is a quality needed to acquire the skills of a craftsman, which can take up to ten years. Patience is an essential characteristic, since achieving the skills of a craftsman takes a long time.

Entrepreneurial intentions of craftsmen and entrepreneurs

The study by Smagina and Ludviga (2020) is the only one to have identified a definition of a craft entrepreneur. The main elements of this definition are traced in this research as well, including the following terms: business involves human skills and handwork, creation of utilitarian products, and some degree of aesthetic value. Yet, this research has found that craftsmen contain different entrepreneurial intentions as well. Specifically, the finding that craftsmen strive primarily to practise their craft, resulting in entrepreneurship as a secondary indispensable activity, is in contrast with the research conducted by Campbell (1992). Namely, Campbell stated that entrepreneurship is the main focus of entrepreneurs in order to achieve their desired profit maximisation. Yet, it is indicated that craftsman do not seek profit maximisation, which is in line with the research of Stinchfield et al. (2013). In the research of Stinchfield et al. is also argued that for craftsmen breaking even is sufficient. However, the results of this research are not in line with this aspect of the study of Stinchfield et al. Namely, this research found that the ability to break even is not perceived as sufficient for craftsmen. This is not sufficient since craftsmen, like entrepreneurs, want to make more money than just covering their costs and recouping their investments. Nevertheless, this pursuit of profit is not comparable with the profit maximisation intended by Campbell (1992). Since Campbell (1992) identified the economic reward of profit as the main goal of entrepreneurs, this research is more in line with the findings of Smagina and Ludviga (2020). Namely, in the study by Smagina and Ludviga, the pursuit of economic value is seen as a practical pillar to pursue additional values,

such as improving craft skills. Therefore, the results of this research are in line with the study of Smagina and Ludviga (2020), since craftsmen desire profit to invest in their craft business, and further develop their skills.

The elaboration of the identified separate entrepreneurial intentions of craftsmen, as described in this section, contributes to clarify the distinction between entrepreneurs and craftsmen. Therefore, a contribution from this research to the definition found by Smagina and Ludviga (2020) could be that it adds an element to the established definition of craft entrepreneurs. The definition as found by Smagina and Ludviga reads as follows: “Creation, organisation and managing a business venture which involves application of human skills and hand-work and involve the creation of utilitarian products or services with some degree of aesthetic value.” Following this research, a suggestion would be to make this definition more explicit through including the element of distinct entrepreneurial intentions of craftsmen. Resulting in the suggested definition as follows: “Creation, organisation and managing a business venture *characterised by a distinctive entrepreneurial intention*, of which this business venture involves application of human skills and hand-work and involves the creation of utilitarian products or services with some degree of aesthetic value.”

Practical implications

Crafts are according to the respondents not visible in society and are therefore not considered a career option. Through this insight, society should aim to increase the visibility of crafts professions. By making crafts more visible in society, people are more likely to consider these professions as a career option. The latter, in turn, can help to ensure that (traditional) crafts do not disappear. Moreover, traditional techniques and craftsmanship knowledge are prevented from being lost. In addition, increasing attention for craftsmen may reduce the “disposable economy” present in today's society, which contributes to improving sustainability. Examples to reduce this disposable economy are: bring defective shoes to a shoemaker instead of immediately buying new ones, and acquire corporate gifts from a craftsman instead of a low-cost fighter. This is probably a small effort for society, but a gesture of appreciation, and therefore an incentive for a craftsman to continue practising the craft. Finally, the finding of “happiness” being a motivation for craftsmen, may encourage other individuals to do what they enjoy and become happy in their work as a result. As people increasingly suffer from burnout

or depression, this finding can serve as an example to encourage people in doing what makes them happy.

Limitations and directions for further research

Although this research is carefully conducted, several limitations are inevitable. The first limitation of this study is that although motives for craftsmen have been identified, this study did not examine which of the identified motives is considered to be most important by craftsmen. There are identified motives that were mentioned by every respondent, yet whether these motivations are also considered as high-important to craftsmen cannot be concluded from this research. A suggestion for further research is therefore to investigate whether there is a hierarchical relationship between the identified motives and the level of importance to craftsmen.

Another limitation is that in this research respondents were usually found through the researcher's own network. As a result, almost all respondents were from the middle or south of the Netherlands. All provinces in the Netherlands have their own characteristics and cultures, which may make the results of this research less generalizable. In addition, the country of birth of one of the respondents appeared to be Sweden. This respondent indicated that in Sweden the visibility of crafts is higher, and additionally there are more educational opportunities in comparison with the Netherlands. Considering the above, motives may vary per region or country, which is not investigated in this study. Therefore, investigating the difference in motivations between countries or regions might be a direction for further research.

One more limitation is that a high percentage of the respondents practised traditional crafts. Yet, there may be a difference between the motivations for both types of crafts. However, this cannot be discerned by the current research, and therefore is a suggestion for future research. Finally, this research revealed that many respondents had learning difficulties in school, or they have been found to have dyslexia. In further research it may be interesting to look for a connection to the aforementioned and a craft career.

Conclusion

The central question in this research is: *“Why do individuals choose to pursue a career as craftsman?”*

Similar to engaging in an entrepreneurial career, personal characteristics also play a role in the choice for a craftsman's career. Passion, dedication, and creativity are identified motivations, which are in accordance with characteristics of mainstream entrepreneurs. Yet, aptitude for crafts, eagerness to learn the craft, and patience are found characteristics specifically for craftsmen. The choice for a craft career is influenced by possessing characteristics, as these characteristics are found to increase the likelihood of survival for craftsmen in society. Moreover, the effective choice for a craft profession is perceived through individuals as a coincidence. Yet, this research identified that the desires of individuals to both work with their hands and do something creative, steered individuals into a craft career. Thus, although most individuals did not intend to be craftsmen, once acquainted with the craft it was “love at first sight”. This sense of immediate love for crafts is sequentially confirmed by an intense feeling of “happiness”. Moreover, this happy feeling is fulfilled through various complementary motivations for individuals pursuing craft careers. These motivations include: enjoy the freedom in the process of making a hand- made product from idea to tangible result, being able to lose themselves in craftwork, cherish the feeling of appreciation and recognition received from customers, like the versatility of craftwork, and the value of being able to ensure the future of crafts. The identified motivations for craftsmen have a predominantly different salience from those of established entrepreneurial motivations. The reason for this difference in salience is a distinctive entrepreneurial intention of craftsmen and entrepreneurs. Specifically, craftsmen are first and foremost craftsmen, who want to practise the craft, and entrepreneurship plays a necessary secondary role in order to do what makes them happy.

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Appendix

Appendix 1- interview protocol

Naam:

Type ambacht:

Datum: *datum (jj/jj/jjjj)*

Tijd: +- 60 minuten

Soort interview: Semi-gestructureerd interview

Hallo, ik ben Paola Klarenbeek en ik ben masterstudent Bedrijfskunde aan de Radboud Universiteit te Nijmegen. Op dit moment ben ik bezig met mijn afstudeerscriptie welke zich richt op de motieven achter het ambacht. In mijn onderzoek richt ik mij vooral op de motivatie van een individu om een ambachtsman te worden en deze carrière daarna voort te zetten. Hierdoor luidt mijn hoofdvraag als volgt: "Waarom kiezen individuen voor een carrière als ambachtsman?". Het doel van dit interview is dan ook om meer inzicht te krijgen in deze individuele motivaties en daarmee ook in het ontstaan en behoud van ambachten in onze samenleving. Om een zo goed mogelijk beeld te krijgen van deze motieven ga ik verschillende ambachtsmannen/vrouwen, waaronder u, interviewen. Tijdens het interview stel ik u verschillende open vragen, welke gevolgd kunnen worden door aanvullende vragen vanuit mij. Het interview zal ongeveer 60 minuten duren. Ik wil daarbij benadrukken dat de verkregen informatie vertrouwelijk zal worden gebruikt.

Om dit gesprek zo goed mogelijk te kunnen analyseren en verwerken, zou ik dit gesprek graag op willen nemen. Gaat u daarmee akkoord?

Daarnaast zou ik het leuk en bruikbaar vinden als ik uw quotes in mijn scriptie zou mogen verwerken. Gaat u daarmee akkoord?

Na afloop van dit interview ga ik uw antwoorden verwerken. Daarna zal ik het resultaat indien gewenst naar u toesturen, zodat u eventuele op- en of aanmerkingen kan toevoegen. Indien dit het geval is zullen deze naderhand verwerkt worden in mijn scriptie.

Heeft u op dit moment nog vragen?

Vragen

1. Kunt u iets over uzelf vertellen? Daarbij denkend aan uw leeftijd, uw vooropleiding, etc.
2. Hoe bent u bij dit vak terecht gekomen? En daarbij, hoe heeft u dit vak geleerd?
3. Kunt u mij vertellen hoe een dag er voor u uit ziet als ambachtsman/vrouw?
4. Waar haalt u voldoening uit in dit vak?
5. Wat is het mooiste wat u tot nu toe heeft bereikt en/of nog wilt bereiken?
6. Wat maakt een ambachtsman/vrouw uniek?
7. Ziet u uzelf als ondernemer? En zo ja, vindt u uzelf hetzelfde als een reguliere ondernemer?
8. Waardoor denkt u dat het ambacht weer populair is in onze samenleving en hoe kan dit vak gewaarborgd blijven?
9. Zou u aan mij kunnen uitleggen waarom u dit vak zo leuk vindt?

Afsluitende vraag: Wilt u zelf nog iets toevoegen of iets kwijt aan de hand van ons gesprek?