

MASTER THESIS

WALKING THE FINE LINE: AN IDENTITY
PERSPECTIVE ON CRAFTSMEN DECIDING ON GROWTH



Meike Janssen

S1063553

Supervisors: Stephanie Koornneef and Rick Aalbers

Personal Information

Name: Meike Janssen

Student Number: 1063553

E-mail: meike.janssen2@ru.nl

Supervisors Radboud University Nijmegen

Assigned supervisor: Stephanie Koornneef

2nd supervisor: Rick Aalbers

Date: 11-06-2022

Title of research project

Walking the fine line: An identity perspective on craftsmen deciding on growth

Preface

Dear reader,

Prior to reading my master thesis, I would like to add my personal note. My name is Meike Janssen, a master student Strategic Management at Radboud University. I am 24 years old and I live in Limburg, the Netherlands. For a couple of years, I am under the assumption that chains or larger companies lack a personal connection to the consumer and the local market. I love small, local restaurants and shops, where the owner is from the neighbourhood and you could know him personally. When I received the list of topics for my master thesis, I was immediately drawn to the subject “Craftsmanship”. Since I admire the personal and passionate style of operating a business, I have therefore chosen to write my thesis about craft and specifically focusing on craft brewers. I find the food and beverage world very interesting because of my previous education; Hotel Management School Maastricht. Besides that, there are people in my environment that brew their own beer and I find it very interesting. I had a lot of fun during my research. I loved seeing the passion of the brewery owners during the interviews. It made me realise that the urge for becoming an entrepreneur got even bigger.

I would especially like to thank my supervisors, Stephanie Koornneef, who helped me very well with guiding me through my process of writing a thesis and her feedback to improve my writing, and Rick Aalbers for the feedback and assessment of my research proposal and master thesis. I learned a lot when writing a master thesis on an academic level. Furthermore, I would like to thank all the owners of the breweries that I have interviewed. It was very interesting and eye opening to talk with you.

Enjoy reading my thesis!

Meike

Content

| | |
|--|----|
| 1. Introduction | 5 |
| Objective and research question..... | 7 |
| Outline of the thesis..... | 7 |
| 2. Theoretical Background | 9 |
| Craft..... | 9 |
| Growth..... | 12 |
| 3. Methodology | 14 |
| Research method | 14 |
| Research context – The craft brewing industry..... | 15 |
| Data collection..... | 17 |
| Interview selection | 17 |
| Data analysis | 19 |
| Research ethics..... | 19 |
| Limitations | 20 |
| 4. Results | 21 |
| Craft..... | 21 |
| Identity | 23 |
| Location as an identity | 24 |
| Price as an identity | 25 |
| Drivers..... | 25 |
| Strategy..... | 28 |
| Growth..... | 28 |
| Growth path..... | 30 |
| Large industrial breweries | 33 |
| Acquisitions by large, industrial breweries | 34 |
| Being acquired by large industrial breweries | 34 |

| | |
|--------------------------------------|----|
| 5. Discussion | 35 |
| Limitations and Future Research..... | 38 |
| 6. Conclusion..... | 40 |
| References | 41 |
| Appendix | 47 |
| A. Interview protocol | 47 |
| B. Gioia Method Concept Market | 49 |

1. Introduction

After the demise of crafts, “a humanist approach to work that prioritises human engagement over machine control” (Kroezen et al., 2020, p. 503), during and after the industrial revolution (e.g. Kroezen & Heugens, 2019), crafts have regained popularity both in organisational research (e.g. Baiano, 2021; Nave et al., 2022; Rivaroli et al., 2021) and in practice. In the past decade, for instance, Dutch craft breweries have seen a revival from only 13 by 1980 to 382 by 2015 (Kroezen & Heugens, 2019; van Dijk et al., 2018). Although, craftsmanship has seen its revival, craftsmen are faced with a trade-off between firm growth – often including mechanisation (e.g. Davidsson & Wiklund, 2006; Nason & Wiklund, 2018; Villacreces et al., 2022) and traditional craftsmanship (e.g. Bell et al., 2021; Silvestre et al., 2022; Stinchfield et al., 2013). For instance, McAuley and Clarke (2009) have examined how realistic it would be for craft micro-enterprises to grow. They found that ambitions should be linked to skills, to determine a better classification of the business in terms of the possibility to grow (McAuley & Clarke, 2009). Another study of Wiklund et al. (2003) elaborates the consequences of growth and the overall attitude toward growth within small businesses. They concluded that noneconomic concerns may be more important than financial outcomes in determining overall attitude toward growth (Wiklund et al., 2003). This tension, between growth and craftsmanship, has received scant focused scholarly attention.

Specifically, craft is defined by Kroezen et al. (2020) with two dimensions. They have reviewed 453 studies focusing on craft and have identified skills - including mastery of technique, roundedness and embodied expertise, and attitudes – including dedication, communality and exploration, as elements of craft. Furthermore, this study argues that craft organisations depend more on the individual worker, referred to as “makers”, which have autonomy and control over the work process (Kroezen et al., 2020). Human engagement and individual workers are thus associated with crafts.

When considering this human engagement, crafts are and will stay important within production systems (Kroezen et al., 2020). However, the increasing ability of machines reduces the need for humans, but Kroezen et al. (2020) conclude that craft reflects a timeless and fundamental approach to work and that it will remain important. Forms of craft and its societal value, even became more present as a consequence of the Covid-19 pandemic (e.g. Brody, 2021; Choi et al., 2020; Nartker, 2022). Engaging in forms of craft could help people deal with the lockdown, because individuals could more easily cope with emotions as well as to help improve self-development (Kroezen et al., 2020; Mak et al., 2021). Moreover, by making their

own goods, people could address the disruption of global industrial production and the existing anxiety caused by lockdowns and isolation (Kroezen et al., 2020). An example is illustrated by the rise of individuals baking homemade bread during lockdown (Oppenheimer, 2020).

In contrast to crafts staying small, however, there are examples of companies who grew their craft-based venture into multinationals. This has been the case for Bolletje which started in 1867 as a bakery, specialised in rusks and has grown to one of the largest industrialised bakeries in the Netherlands (<https://bolletje.nl/over-bolletje/historie>). Another example is Heineken, which started as a small family brewery in Amsterdam in 1864 and grew in 150 years to a well-known international brand (www.heineken.com/nl/nl/historie). These examples illustrate that craft organisations as a consequence of business growth, grow to a multinational organisation.

Still, do all crafts want to grow their business? Several studies have stated that not all business owners have the intention to grow the firm, they must have willingness to upscale (e.g. Cliff, 1998; Loots & Van Bennekom, 2022; McAuley & Clarke, 2009). Craftsmen face the challenging artisans' dilemma – hold on to their artisanal values and resist growth or embrace growth (Solomon & Mathias, 2020). There are a number of similarities between craftsman and artisan. They are both individuals who emphasise manual production, independence, local community and value creation (Kroezen et al., 2020; Solomon & Mathias, 2020). Therefore, it can be assumed that craftsmen also face artisans' dilemma, in which they can hold on to their craft values and resist growth or embrace growth.

Adding to this growth dilemma, success within crafts can be specified in different ways. Success is mostly associated with passion (England, 2022), autonomy and job satisfaction (Reijonen & Komppula, 2007), and the preservation of craft practices, which are more important than financial gains (Tregear, 2003). Making a living is crucial for a craftsman, but going beyond that and growing the firm is often not seen as necessary (Reijonen & Komppula, 2007). In fact, it is argued that craftsmen value a more extreme rejection of the market and they actively avoid the pursuit of commercial gain (Tregear, 2003). Hence, success is defined in different ways within crafts, and moreover growth is not always necessary, and sometimes even not desired by craftsmen.

The focus of this paper is on the craftsman as an entrepreneur. Several studies have used this focus. McAuley and Clarke (2009) analysed the growth opportunities of small firms and elaborated limits to growth which influence the potential for growth. They state that “the entrepreneur will emerge as the primary unit of analysis when discussing the entrepreneurial process and performance” (McAuley & Clarke, 2009, p. 25). In addition, Loots and Van

Bennekom (2022) argue that an entrepreneur's beliefs for strategic action play a key role in the growth decision. Therefore, analysing the craftsman as an entrepreneur is interesting to find out their growth ambitions.

Interesting to add, is an identity perspective of the craftsman as an individual. Identity theory holds that identity is a schematic self-characterization that sees people as unique persons, role performers and social group members (Anderson et al., 2019; Carter, 2013). Craftsmen's identities have an influence on the balance between growth and craftsmanship, as they emphasise their independence and small size as important identities (Mathias et al., 2020). Therefore, the identity of a craftsman will be analysed to find out how they balance growth and craftsmanship.

Up to now, little attention has been paid to how craftsmen balance growing their business and maintaining their craft-based approach. Hence, an interesting question is whether craftsmen want to grow their business, while being able to maintain their craft approach, or want to stay small.

Objective and research question

The objective of this thesis is to find out how craftsmen balance growth with craftsmanship. A craftsman could choose to not grow the firm, to stay a craft-based venture or grow the firm, and if desired simultaneously maintain their craft-based approach. The research question that fits the literature gap and the objective of the thesis is as follows:

“How do craftsmen balance firm growth and craftsmanship?”

This question is answered through a qualitative inductive research approach, conducting semi-structured, in depth interviews with eleven Dutch craft breweries.

Outline of the thesis

This thesis consists of six chapters. Chapter two explains the theoretical framework in which the two concepts, craft and growth will be explored. A more in-depth analysis is done, with an identity perspective as a baseline for this research. In chapter three, the methodology is explained. In this chapter, the inductive, qualitative research approach, with semi-structured interviews will be elaborated. Moreover, the sampling strategy, who will be interviewed, and what data analysis will be performed are explained. In chapter four the results of the interviews are described on the basis of three concepts, craft, identity and growth. In chapter five the

discussion, with the theoretical and managerial implications, a critical reflection on the limitation of the research and directions for further research are elaborated. The conclusion is stated in the final chapter.

2. Theoretical Background

The following part of this paper contains a detailed elaboration of the two concepts described in the introduction. The first concept is craft, in which the definition is first elaborated and then further deepened with the help of identity theory. The second concept is growth, where growth within crafts is explained and what barriers there are. To conclude this chapter, the consequences of growing a craft will be elaborated.

Craft

As was pointed out in the introduction to this paper, craft has been defined by Kroezen et al. (2020). They defined two dimensions of craft. The first dimension of craft is *skills*, which is defined as the ‘mastery of technique’, ‘all-roundedness’ and ‘embodied expertise’ (Kroezen et al., 2020). Mastery of technique consists of the competency of individuals within the making process (Kroezen et al., 2020). Mastering a certain technique makes it more difficult for others to reproduce the quality of the work (Cattani et al., 2013). The next aspect defined within the dimension of skills, is all-roundedness, in which a craftsman possesses a range of techniques within a defined trade, to achieve understanding of the making process (Kroezen et al., 2020). Becker (1978) states that most crafts are quite difficult to master, with many years required to master the skills. According to his study, a craftsman should master a wide variety of techniques and, hence, be able to handle a wide variety of techniques and materials with ease and efficiency. The last important aspect of skills defined by Kroezen et al. (2020) is, ‘embodied expertise’, which refers to a balanced interaction between the senses and the mind in knowledge development.

The second dimension defined by Kroezen et al. (2020) is *attitudes* to work, that values dedication, communality and exploration. Dedication as profound and personal commitment to one’s work is defined as the first aspect of attitude and appeared in many of the reviewed papers used in Kroezen et al. (2020). For example, Kieser (1989) stated that “those who wanted to work as craftsmen could only do so by investing *all* their resources, by bringing their personalities in toto into the guild.” (p. 540). In other words, craftsmen had to be committed not only to technical work practices but also follow a particular lifestyle corresponding with a craft approach (Kieser, 1989). The second aspect of attitude defined by Kroezen et al. (2020) is communality, which is a form of shared occupational identity and purpose with others engaging in the same craft (Anteby, 2008). For example, work under the medieval guild was approached as a *Gemeinschaft* activity where strong interpersonal ties within particular local craftsmen were valued (Adler, 2015; Kieser, 1989). The last aspect of attitude defined by Kroezen et al. (2020)

is exploration, which emphasises experiential learning and gradually developing their making skills. Craftsmen are involved in experiments and complexity or ambiguity to advance their skills (Sennett, 2008). Hence, when work is approached as craft, it involves human skills and attitudes and with these dimensions it is distinguished from mechanical work.

As explained in the introduction, the focus of this paper is on craftsmen as entrepreneurs. Moreover, identity theory (Burke & Reitzes, 1981, 1991), especially the literature focusing on conceptions of identity rooted in the self (Stryker & Burke, 2000), provides the theoretical logic for analysing growth within crafts. The focus on the individual and on how this self-knowledge motivates action to create, sustain and change conditions to help one's self-growth and survival (Burke & Reitzes, 1991). The characteristics individuals hold as central, are at least partially reflected in the roles they enact (Burke & Reitzes, 1991). Thus, an identity perspective on a craftsman as entrepreneur is used in this research and moreover the individual's characteristics are reflected in the craft.

An identity that can be defined within crafts is occupational identity, that will be developed when entrepreneurs start and lead their own firm, who reflect dedication to their handicraft and accordingly shape their entrepreneurial behaviours (Wilkerson, 2021). Thurnell-Read (2014) explores the occupational identity of brewers. In his research, the occupation identity was associated with two predominant themes. Firstly, the process of acquiring and putting into practice knowledge and skills. Secondly, a sense of passion for the craft. Binder and Blankenberg (2022) point out that these themes have been identified in other case studies as well and are likely to generalise to all crafts. So, knowledge, skills and passion are associated with the occupational identity within craft.

Moreover, passion drives the development of business models of craft entrepreneurs (Aleti Watne & Hakala, 2013). The 'entrepreneurial passion model' by Cardon et al. (2009), explains that passion unleashes energy, commitment and adaptability of an entrepreneur to deal with environmental challenges by activating heuristic cognitive processing. In addition, passion increases motivation, improves satisfaction and wellbeing (Bennett, 2013; Forest et al., 2011; Murnieks et al., 2014). Aleti Watne and Hakala (2013) emphasise in their research after combining the 'entrepreneurial passion model' with craft beer owners, that "passion for venture growth is not a common feature in craft brewers" (p. 64). They concluded that some owners held an aspiration for achieving growth while vehemently emphasising a passion for the craft approach of their business (Aleti Watne & Hakala, 2013). Hence, passion is an important driver within a craft and when growing a craft.

In the research of Thurnell-Read (2014), passion together with skill and knowledge, were carried as a sign of authenticity, particularly in comparison with large, industrial breweries that were purely financially focused rather than having a passion for craft. To elaborate further on that, Bell et al. (2021) declare the linkage between craft and authenticity, the symbolic connection to people, places or times. They make a distinction between the imaginary of craft-in-the-past – characterised by nostalgia encouraged to look backward, and future-oriented craft imaginaries – that uses its experience but looks forward to the future (Bell et al., 2021). Hence, through elements of history, tradition, places and bodies, the present will be linked to the past.

Additionally, Stinchfield et al. (2013) state that craftsmen want to stay close to the traditional way of processing. Craftsmen have high degrees of autonomy, by being in full control over the work process, and have high task identity, as they are responsible for the whole work piece (Binder & Blankenberg, 2022). However, this craftsman's strong sense of identity, and therefore limiting their behaviour to accepted processes, affect their responsiveness to changing market conditions (Stinchfield et al., 2013). Thus, the identity of a craftsman and holding on to this identity can affect their responsiveness. Therefore, it is interesting to analyse how the identity of a craft can influence growth.

Furthermore, craftsmen retain their distinctive identity towards the incumbent category, when another craft organisation leaves due to an acquisition of an incumbent firm (Mathias et al., 2020). They adhere to this identity, because crafts emphasise their small size, independence and traditional production methods as important identities, to oppose incumbents (Mathias et al., 2020). So, craftsmen are holding on to their identity to oppose larger firms, to distinguish themselves.

Moreover, this opposition towards incumbents is part of the counter-institutional identity explained by Chreim et al. (2020). Chreim et al. (2020) have defined counter-institutional identity as individuals or collectives that are in opposition to dominant principles in the field and are in direct contrast to field norms. In the article of Solomon and Mathias (2020) counter-institutional identity is further explained with two sub-identities to emphasise the tension between identity and growth. On the one hand, the oppositional identity in which they seek to oppose mass market incumbents, which they describe as *who we are not*. On the other hand, relational identity in which they further serve and support stakeholders and as a result accept growth, which they describe as *who we are*. When craftsmen focus primarily on their own standards rather than serving stakeholders (oppositional identity), they retain their independence (Solomon & Mathias, 2020). Hence, it is interesting to analyse which identity craftsmen hold on to and how this influences growth.

Growth

The concept of growth is discussed in the following section. Wiklund (1998) proposed four theoretical perspectives on small organisational growth and among them is the motivational perspective. The underlying logic in this perspective is that “someone’s choice of work-tasks and the time and energy devoted to these work-tasks (e.g. growing a firm), is dependent on the individual’s motivation to perform different tasks.” (Wiklund, 1998, p. 40). As pointed out before, an identity lens on the craftsman as individual is used, and therefore the motivational perspective fits this research. This motivational perspective helps in gaining insights into reasons why individuals take certain actions and others do not (Wiklund, 1998). Hence, it is useful to analyse how the craftsman as an individual acts towards growth.

Davidsson and Wiklund (2006) continue building on the motivation perspective. They state that the specific expansion of activities under the individual’s control are at interest, since these are a result of the motivation level of the individual. The article goes on to say that when looking at the entrepreneur, both micro and macro levels of growth are involved. Regarding micro level growth, individual initiative has a crucial role in the business and for that the characteristics and behaviour of the individuals are important. At macro level growth, entrepreneurship research looks at value creation on the societal level, which includes growth of activities as contribution to GDP and job creation (Davidsson et al., 2010). Hence, the focus within this thesis will be on the micro level, and therefore on the activities under the control of the craftsman as an individual.

One question that needs to be asked, however, is whether growth is always possible within crafts. Craft-based ventures are small enterprises and with this nature of their business there are factors that influence the potential of growth, such as production constraints, financial, market or psychological pressures on the entrepreneurs (McAuley & Clarke, 2009). Moreover, given the size of the craft organisation, growing the business results in direct benefits to the owner but also direct economic risks (McAuley & Clarke, 2009). Risk taking requires sophistication and professionalism in running the business, and therefore moving away from the craft approach (McAuley & Clarke, 2009). Prior research on craft, however, demonstrates the importance of sustaining a craft approach (Bell et al., 2021; England, 2022; Stinchfield et al., 2013). Hence, growth is not always possible, but also not all crafts want to grow because of maintaining their craft approach. Therefore, it is interesting to analyse in this thesis, the tension between growth and craft.

As mentioned above, craft approach limits the level of growth in terms of span of control and volume of activity (Parry, 2010). Parry (2010) analysed four barriers to growth, which are

relevant for crafts to take into consideration. Business control as preventing growth in a gradual way is the first barrier. A business should not grow when control would suffer from that. The second barrier is action orientation wherein the owner justifies the continuing small size of the firm. This necessity is framed in terms of maintaining the position of the craft approach. The third barrier consists of interpretative repertoires that provide an understanding for social positioning and identity of the owner. The last barrier is the most important for this research, because this suggests the self-identity as an artisan or craftsman. If growth will take this identity away, they will be reluctant to grow (Parry, 2010). Hence, limits and barriers to growth make it harder for craftsmen to grow their firm, but sometimes they implicitly choose to not grow, to maintain their craft-approach.

Another reason to refrain from growing a firm is because craftsmen expect some consequences of growth to be negative (Wiklund et al., 2003). This could for example be to maintain the quality of the product, which leads to a negative attitude toward expanding the business (Wiklund et al., 2003). Wiklund et al. (2003) emphasise that growth intentions are evaluations of the consequences of behaviour and beliefs of the craftsman. Consequences can also be seen as positive, such as expansion as a means to attain personal goals, for example the possibility of earning more money. These expectations positively influence the attitude to growth (Wiklund et al., 2003). Wiklund et al. (2003) state that “noneconomic concerns are more important than the possibility of personal economic gain or loss” (p. 266). To conclude, the craftsman’s beliefs and behaviour leads to a certain growth strategy. Therefore, this research focuses on the craftsman's identity and analyses its influence on growth and craftsmanship.

3. Methodology

The following part consists of the research method followed by the research context. Next, the data collection and type of analysis are explained. Last, the research ethics and limitations of the research are elaborated.

Research method

A qualitative research approach, with conducting semi-structured, one-on-one interviews, has been chosen for this thesis, as it helps with getting deeper insights into a specific field, business or industry by transferring the complex situations into the context of the underlying theory (Eisenhardt & Graebner, 2007). In this thesis, the specific situation is that of craftsmen in the Dutch craft beer industry, balancing between growth and craftsmanship. The choice for a qualitative approach is also supported, because this method includes the participants' subjective perception of the topic of interest (Eisenhardt & Graebner, 2007). Within craft breweries, a high degree of subjective perception can be identified based on the interviews with craftsmen.

Several advantages of semi-structured, in depth interviews (Stokes & Bergin, 2006), emphasise why this method has been chosen for this thesis. Semi-structured interviews involve sensitive or personal topics, which are unique (Robson & Foster, 1989). In addition, this method has greater control over respondent selection and depth, context and flexibility within the interview (Cassell & Symon, 2004). Moreover, the researcher can steer toward preferential outcome, in terms of depth and information that can yield (Walker, 1985). Hence, as can be concluded from these advantages, this method is useful for this thesis, since the researcher has greater control over the outcome of the interviews, and therefore specific information about growth and craftsmanship can be analysed within craft breweries. Furthermore, personal information can be analysed and in depth knowledge can be obtained, when asking specific questions within the interview.

Multiple semi-structured interviews are conducted for this thesis, because this makes it possible to compare the different interviews, to clarify whether a finding is only unique for a single case or is constantly replicated by several cases (Eisenhardt, 1991). In addition, doing multiple interviews within research, provides a strong basis for theory building (Yin, 1984).

An inductive approach is used, as from an inductive perspective, theory will emerge through collecting and interpreting data (Mills et al., 2009). Emerging theory from data makes it possible to conduct research in underexplored areas (Eisenhardt & Graebner, 2007). Little research has been done on growth and craftsmanship within the Dutch Craft Brewing industry, thus an inductive approach suits this thesis. When using an inductive approach, a research

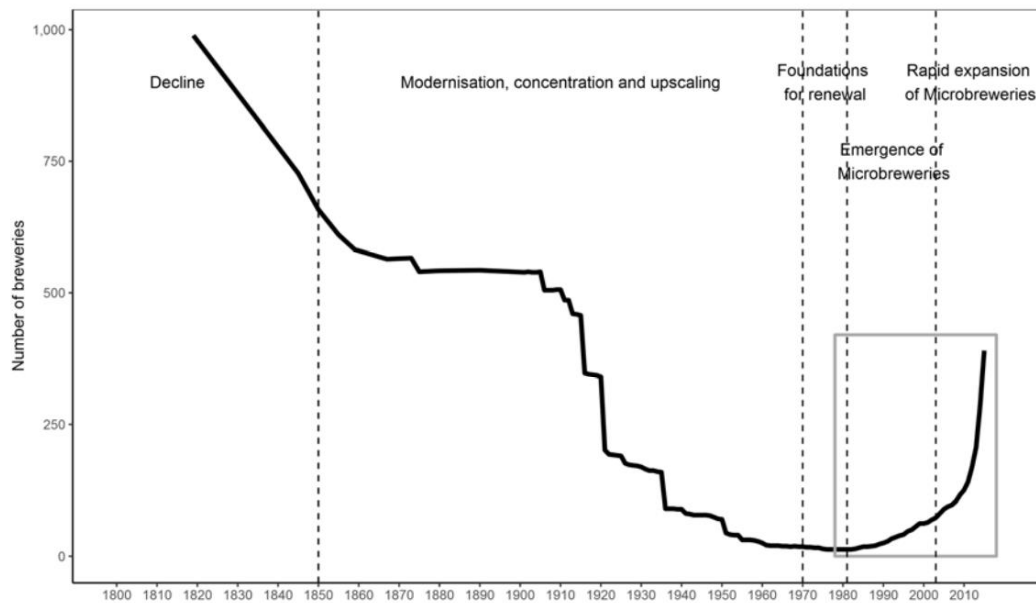
question is needed to guide the study (Mills et al., 2009). A qualitative research approach is suitable for answering “how” questions (Eisenhardt & Graebner, 2007), which fit this thesis, as the research question is defined as:

“How do craftsmen balance firm growth and craftsmanship?”

Research context – The craft brewing industry

The setting for this thesis is the Dutch craft brewing industry. Unger (2001) illustrated the history of brewing in the Netherlands. In his book, he explains that in the early Middle Ages, organised beer brewing emerged. Urbanisation during the 13th and 14th century, made it possible that beer brewing was organised as a commercial activity independent from the church (Unger, 2001). After that, beer brewing emerged as an important industry (Unger, 2001). This industry has experienced a transformation from primarily pilsner around 1980, towards a majority of craft breweries that produce a wide variety of types of beers (van Dijk et al., 2018). In the article of van Dijk et al. (2018), the rise of craft brewing in the Netherlands is described. They explain that the increase of craft breweries emerged after a significant concentration and homogenization, in which established producers exclusively focused on pilsner. On the one hand social movements made this possible, because of dissatisfaction with the dominance of homogenous products (van Dijk et al., 2018). On the other hand, beer enthusiasts started brewing different types of beers (Gabrielyan et al., 2018). Since 2003, a rapid expansion of craft breweries has been going on, as a consequence of a society-wide change in consumer preferences for local and anti-mass produced food, shown in figure 1 (van Dijk et al., 2018).

Figure 1: *Number of breweries in the Netherlands from 1819-2015*



Note. Copied from *From Pilsner Desert to Craft Beer Oasis: The Rise of Craft Brewing in the Netherlands* (p. 16) by van Dijk et al., 2018, Springer International Publishing. Copyright 2018, Springer International Publishing.

Furthermore, the article states that, even though there was a rapid expansion of craft breweries, some Dutch breweries were acquired by more industrialised and large breweries, such as ‘Duvel Moortgat’ acquiring stake in ‘brewery ‘t IJ’ and ‘Bavaria’ acquires 35% ownership of ‘De Molen’ (van Dijk et al., 2018). In the past, these industrialised and large breweries acquired traditional breweries to close them and gain more market share (Kroezen & Heugens, 2019). Now, they maintain them as semi-independent businesses and gain market share in the craft brewing industry (Kroezen & Heugens, 2019). The Dutch brewing industry changed a lot over the last years, and growth of craft breweries differed as well, as can be seen with the acquisitions.

Hence, the craft brewing industry is an interesting context to find out how craftsmen balance between growth and craftsmanship. As was pointed out in the introduction and theoretical background of this paper, craftsmen do not always want to grow (e.g. Cliff, 1998; Loots & Van Bennekom, 2022; McAuley & Clarke, 2009). Furthermore, they want to sustain their craft-based approach while growing (Bell et al., 2021; England, 2022; Stinchfield et al., 2013). Hence, in the brewing industry, craft breweries are being acquired by larger industrialised breweries, but not all craft breweries want to grow or become a part of these types of breweries.

Data collection

Data is collected through eleven semi-structured, in-depth interviews with different craft brewers within the Netherlands, to find out how craftsmen balance growth and craftsmanship. For these semi-structured interviews, a detailed interview guideline is conducted (see appendix A), to make sure that the interview process follows a predetermined path, but also gives room to unpredicted input (Flick, 2007). Since this thesis uses an inductive approach, the collected data is analysed to uncover patterns, generalisations, themes or theories within the data (Mills et al., 2009). Furthermore, Yin (2014) suggested several rules to follow within qualitative research, which are followed within this thesis. First, the “24-hour rule” states that within one day of the interview, detailed notes and impressions should be completed. Second, all data must be included. Third, impressions from the researcher should be added, but separate from the respondent’s information, which is done with memo’s in the coding programme (Atlas.ti).

Interview selection

Different breweries are selected from an online database, containing information on Dutch Beer Breweries (www.cambrinus.nl) (see table 1). The definition of a craft brewery in the Netherlands is identified in the research of van Dijk et al. (2018, p. 7) and is used in this thesis:

An independent brewing organisation established after 1980 that produces beer according to its own recipes, which typically rely on top-fermenting yeast rather than the bottom-fermenting yeast that is used to produce lager, and at a relatively small scale (<25,000 hl per year). This definition includes both organisations that have their own brewing capacity as well as organisations that rent brewing capacity elsewhere, so-called contract breweries.

Table 1: Interviewees details

| | Brewery | Location of brewery | Number of employees | Date |
|---|---------------------|----------------------------|----------------------------|-------------------|
| 1 | Brouwerij De Hemel | Nijmegen | 6 | Friday 15-04-22 |
| 2 | Brouwerij Boegbeeld | Den Bosch | 1 | Friday 15-04-22 |
| 3 | De Natte Gijt | Weert | 2 | Saturday 16-04-22 |
| 4 | Kameroad Brouwers | Horst | 2 | Saturday 16-04-22 |
| 5 | Brouwerij Casimir | Roermond | 1 | Monday 18-04-22 |

| | | | | |
|----|-----------------------|------------|---|--------------------|
| 6 | Buuz Beer | Roermond | 2 | Tuesday 19-04-22 |
| 7 | Brouwersnös | Groenlo | 4 | Tuesday 19-04-22 |
| 8 | Casle Bier | Kessel | 3 | Wednesday 20-04-22 |
| 9 | Brouwerij De Kluys | Neerlangel | 2 | Wednesday 20-04-22 |
| 10 | Stadsbroewerie Remunj | Roermond | 3 | Friday 22-04-22 |
| 11 | Rabauw Craft Beer | Eindhoven | 3 | Tuesday 26-04-22 |

A purposeful sampling strategy is used (Patton, 1990), to maximise the understanding of craftsmen balancing growth and craftsmanship. Patton (1990) emphasises that information-rich individuals are selected with purposeful sampling, from which a great deal focusing on issues central within the research can be learned. In this thesis, purposeful sampling means that only craft breweries were selected within the Netherlands. Moreover, criterion sampling (Patton, 1990) is used, in which all selected interviewees meet the predetermined criterion of being a Dutch craft brewery, as defined by van Dijk et al. (2018).

Since this thesis focuses on the craftsman as an entrepreneur, the owner of the craft organisation is interviewed. In order to make sure that validation is taken care of, validity strategies are used within this thesis. *Member checking* is used to determine the accuracy of the qualitative findings, by checking the final report or specific descriptions with the participants (Creswell, 2014). In addition, with self-reflection, an open and honest atmosphere is created, and the responses of the interviewer will therefore be less influenced (Creswell, 2014).

Another important aspect when doing qualitative research is how reliable the research is. When executing the same research in the same context, with the same methods and participants, similar results should be found (Shenton, 2004). To increase the reliability, Yin (2014) suggests documenting the procedures and as many of the steps of the procedures as possible. As explained above, a detailed interview guideline (Flick, 2007) will be used and the data is analysed with the help of a coding programme. In addition, saturation has been reached within this qualitative research, which means that based on the data obtained, further research or analysis is not necessary (Saunders et al., 2018). That would not lead to new emergent themes (Given, 2016) and the participant's perspective is already understood (Ritchie et al., 2014).

Data analysis

When doing the data analysis, the interviews are first transcribed using the recordings of the interviews. After that, coding is used to organise the data and find similarities and differences between the different craft breweries. The Gioia method is used for coding, since it helps within inductive research to apply systematic conceptual and analytical discipline, which lead to a credible interpretation of the data (Gioia et al., 2012). A data structure with 1st-order concepts, 2nd-order themes and aggregate dimensions, provides a good approach to configure the data into a visual aid and to give a graphic representation of how the raw data has been processed to terms and themes (Gioia et al., 2012). Moreover, it is a key component in providing rigour in qualitative research (Pratt, 2008; Tracy, 2010). Finally, the data is analysed and the results are defined.

Research ethics

Within this thesis, there are some important research ethics that have to be taken into account, prior to and after conducting the semi-structured interviews. First, it was pointed out that the data of the master thesis project remains property of the Nijmegen School of Management. Furthermore, integrity is captured through complying with the general principles of professional academic conduct. These principles are written down in the Netherlands Code of Conduct on Scientific Practices. Radboud University Nijmegen also uses this code of conduct and therefore with this thesis it is also followed.

Second, during the interviews, the participants were put at ease. The interviews were one-on-one, and therefore the information gained through the interviews are only used within this thesis. At the beginning of each interview, is told what the purpose of the research and the interview is, and what will happen with the information gained. The interviewees are told that they can withdraw at any point if they want to (Bleijenbergh, 2015). In addition, the privacy of the interviewees is guaranteed. Within the interview, it is asked if the interviewee agrees to use the name of the brewery within the research. The information shared within the interviews will remain confidential.

Last, all participants have gained a written report of the interview based on the transcript to verify the information that has been said during the interview, which increases the reliability of the research (Bleijenbergh, 2015).

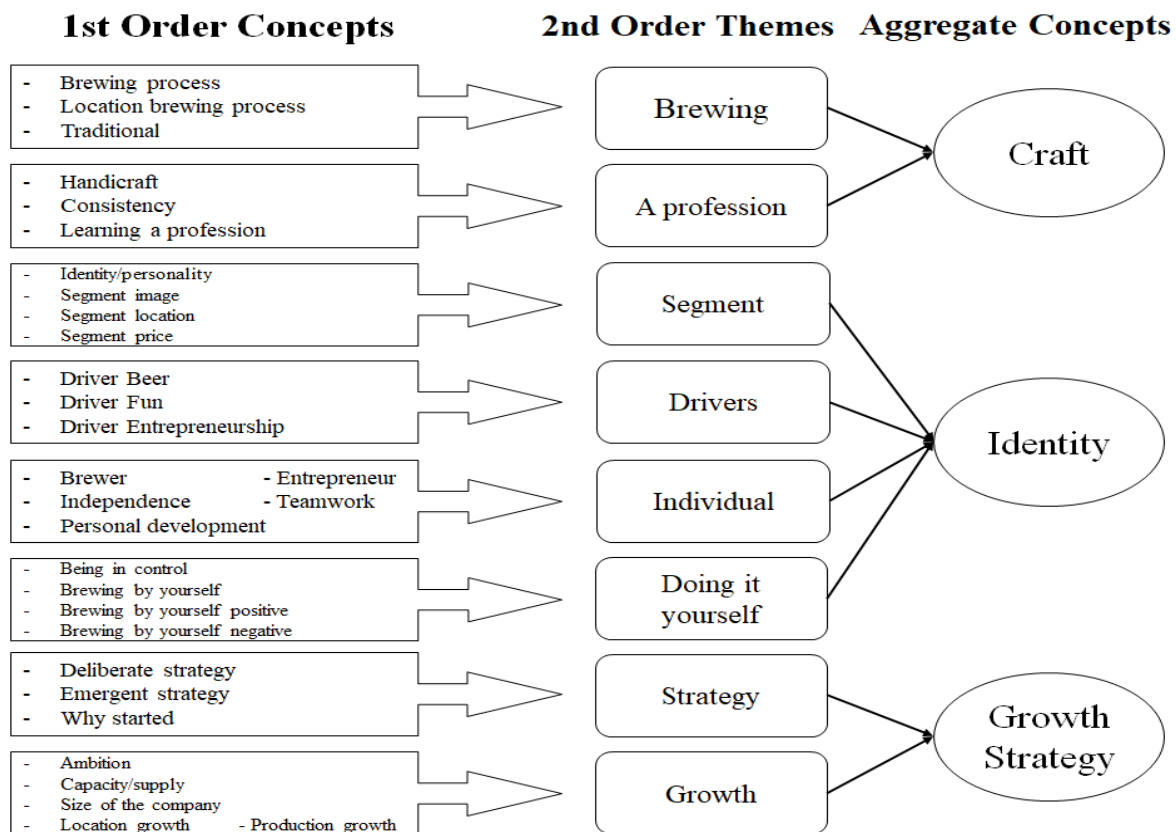
Limitations

Several limitations come up when using semi-structured interviews to collect data. The information gained is filtered through the views of the interviewees and gathered in a designated place rather than a natural setting (Creswell, 2014). In addition, the presence of the interviewer may bias the responses (Creswell, 2014). The sample is chosen by the researcher, which probably affects the sample as a result of biases of the researcher (Creswell, 2014). Ensuring objectivity is difficult within qualitative research, since the interview has been designed and done by humans, and the researchers biases are inevitable (Shenton, 2004) Moreover, the data collection is limited to the Dutch craft beer industry, and therefore, generalisation is more difficult (Eisenhardt & Graebner, 2007). Last, the data is collected at one point in time, this limits the data that is collected (Wang & Cheng, 2020).

4. Results

In this chapter the results of the research are described. The Gioia method was used for coding. Figure 2 shows which concepts were found and these will be elaborated in this chapter. Another concept, “market”, was found when coding (see appendix B), but is used as background information and is aggregated in this chapter throughout the other concepts from figure 2. First, is explained what the interviewees think of craft followed by the concept of identity. Next, the company’s strategy, including why the company started are discussed. After that, the interviewee's growth ambition and growth path are made clear. Last, the interviewee's opinion on large, industrialised companies and whether it is an ambition to be acquired by one to grow their brewery, are discussed.

Figure 2: Concepts using the Gioia Method



Craft

Almost every interviewee emphasised that beer brewing is a craft. They emphasise passion and handicraft as key for beer brewing, in which they value creating a beautiful product with the use of ingredients. Brewery Casimir likes the authenticity of the craft world, he would not even think about replacing ingredients because it would be cheaper:

“But I think the beauty of the craft world, small breweries, is that a lot of it is still authentic.”

In addition, Brewery Brouwersnös and other interviewees explicitly choose for craft:

“The word craftsmanship and love for... it can be faster, simpler, cheaper, but we have chosen the complicated way and the craft to emphasise that we are special. The word craft is important here.”

Almost all breweries who participated in this research brew in a traditional way. They use the traditional craft way of production, and some of them are experimenting with herbs or wooden barrels. Furthermore, some of the craft breweries make the work easier by using standardisation and automation. However, small craft breweries are not always able to invest in these new ways of working due to financial costs. Brewery de Hemel explained this in the following quote:

“That was really something only the big boys could afford, so to speak... A small brewery generally has less automation, which you encounter... And with a brewery of this size, there will still be manual labour involved. What I am saying is, some of the automated steps, the cost of automating some of the steps, we will never recover. That is why we do not do them.”

Standardisation and automation are important for the consistency of the beer. In six interviews consistency was a theme (see table 2). Some said that they strive to have the exact same beer every time, and they want to get a qualitative constant flavour of the beer. However, others said that it is a part of craft and therefore not every batch is the same as a result of handwork. Hence, craft brewers value working with their hands and ingredients, and therefore explicitly choose for craft. By improving their production process, consistency can be more guaranteed, but those investments are sometimes not possible for small craft breweries.

Table 2: Proof/evidence of striving for consistency

| Quote | Interviewee |
|--|--------------------|
| <i>In beer brewing, constant work is very important</i> | Brouwerij de Hemel |
| <i>Two batches of the same beer in a row do not have to be the same. But that is also the craftsmanship, there may well be a tiny bit of difference.</i> | Kameraod Brouwers |
| <i>Consistent</i> | Brouwerij Casimir |
| <i>Because every time the colour, taste was something else</i> | Buuz Beer |

| | |
|--|-----------------------|
| <i>The trick is to make it consistent, so when you brew the second time, you get the same result or better</i> | Brouwerij de Kluys |
| <i>The same every time</i> | Stadsbroewerie Remunj |

In addition, the interviewees explained that consistency also improves when learning the skill of this craft. Some interviewees explained that beer brewing is a skill you need to develop and learn by doing it. They say it is a profession that you need to master. Rabauw Craft Beer explicitly said that he had no education, but taught himself. Brewery de Hemel explained that a good education is of importance. So, it differs how the interviewees learned the craft, but they all emphasise that beer brewing is a craft that you need to master.

Identity

Identity is important for small, local, craft breweries (see table 3) to secure a good position in the market. Rabauw Craft Beer emphasises that the owner of the company *is* the identity of the brewery:

“A kind of identity actually. As an entrepreneur, you are a kind of your company. When you work for a company, you are more in the service of an organisation. But now you are more the organisation”.

Nine interviewees emphasise the importance of having an identity and image towards the consumer. A few important points are having an inspiring story, selling an experience and being exclusive, unique and special. Brewery Brouwersnös quotes about this:

“You all have to find your own place in the market. The story is very important. Beer without a story is no beer.”

Table 3: Proof/evidence of the value of identity for craft breweries

| Quote | Interviewee |
|--|---------------------|
| <i>Personal touch</i> | Brouwerij de Hemel |
| <i>You can't buy that because that is me</i> | Brouwerij Boegbeeld |
| <i>The appearance that we have here as kameraod brouwers</i> | Kameraod Brouwers |
| <i>Roermonds beer</i> | Buuz Beer |
| <i>Ech Remunjs Beer</i> | Brouwerij Casimir |

| | |
|---|-----------------------|
| <i>Brand personality</i> | Brouwerij Casle Bier |
| <i>Every time something from Roermond... Signature from the start</i> | Stadsbrouwerie Remunj |
| <i>Social Brewery... Own identity</i> | Rabauw Craft Beer |

Hence, identity is important within the company, but is also used in terms of marketing and promotion to reach the customer with their beer and identity. Brewery de Hemel quotes about this:

“To reach that potential, it is much more important to have a good story, to be distinctive”.

As sub themes of identity, location and price are emphasised in the interviews, which are explained below.

Location as an identity

Nine interviewed breweries focus on selling their beers in the local area. They want to fit their beer to the region, be exclusive and have a short value chain. Brewery de Hemel and Rabauw Craft Beer point out that they do not want to move their business to an industrial park, since they value their location and they see that as a unique part of their story and image. However, due to the locality, Buuz Beer and Brewery Casimir, explain that they bound themselves to this region, and therefore it is harder to sell the beer outside of the region. This can be seen in the quote of Brewery Casimir:

“Every drop comes from here, and it comes from nowhere else. I do not go to Weert, where there is a bigger brewery, and say 'let's make a thousand litres of this beer'. And in a way, that is also a loss, because I often cannot handle the demand here, because I am too stubborn to make it bigger somewhere else... I love Roermond, I live in Roermond, but with that I have somewhat cut myself off, because actually I cannot start something outside of Roermond. Because then the whole philosophy would no longer fit. That is how you tie yourself very much to this region.”

So, using the locality of the brewery and the product can be helpful with selling the beer in the region, but makes it harder to sell it outside of the region. Brewery Kameraod Brouwers uses their focus on selling their beer locally as an exclusivity, which can be seen in the following quote:

“Furthermore, we have often received offers for commercial supermarkets, so a Jan Linders, a Plus, we have rejected each time, because we... we come back to the craftsmanship... we think it is nice if our beer is a little more exclusive. Uhh... available...”

Brewery de Natte Gijt explicitly chooses not to sell their beer via a supermarket, because they want to sell via liquor stores. Selling via a supermarket has different requirements, such as different labels and expiry dates. Hence, they, and brewery Boegbeeld, sell their beer via a wholesaler throughout the Netherlands and focus on a national market. The location within the identity of these breweries are less important, since they do not only sell within the region of the brewery.

Price as an identity

The interviewees point out that craft beer is more expensive than the competition and therefore restaurants or bars have less margin on the craft beers. Brewery de Hemel uses their higher pricing for their image:

“For the image too, because it is not as cheap as possible, but special beer with a reasonable price tag. And we try to cultivate the image with that, that we are also a personal company, where people have heart for the business, where people make a beer with craftsmanship and love.”

The competition has grown and therefore it is more difficult to reach the potential. In addition, brewery Casle Bier and Stadsbroewerie Remunj pointed out that the bars and restaurants are often contractually bound, which makes it harder to sell the craft beer there. The interviewed breweries try to be unique through making use of their image, craft beer and location to reach their potential.

Drivers

In the interviews three drivers were identified. The first driver for the interviewed breweries is the product, craft beer. They point out that making nice beer and a beautiful product is of importance. Brewery de Kluys, de Natte Gijt and Stadsbroewerie Remunj only brew what they themselves like. In contrast, Casle Bier and Brouwersnös explicitly look at the needs and wants of the consumer when developing new beers. In addition to this, de Natte Gijt wants to surprise consumers with new flavours:

“Fun... nice to meet people... surprise people with new tastes... we really want to let people taste new things... add something.”

Furthermore, Buuz Beer and Brouwersnös want consumers to come together and enjoy the beer. Brewery Brouwersnös said about this:

“There is pouring and enjoying (Je hebt gieten en genieten). You pour lager, but you enjoy special beer. That is also our driver, to give people beautiful moments.”

The interviewees pointed out some things about the consumer of craft beer in the Netherlands. Some interviewees talked about Untappd, which is an application where consumers can discover and share their favourite beers. Consumers always want something new and a few interviewed breweries try to participate in that. However, brewery Brouwersnös points out that there is one big problem with Untappd consumers: *“they only take one”*. Loyal customers of craft beer disappear and instead new customers, who switch from one product to another, present themselves. Therefore, craft breweries need to launch new beers periodically, to stay interesting within the market. Moreover, three interviewed breweries find it a pity or are even a little bit annoyed by the ignorance of beer consumers, because they do not know the difference between craft and industrial beer (see table 4). The question is whether craft beer is appreciated by the consumer as something different, unique, and not just as beer. Hence, if it is appreciated as something unique by the consumer, the craft brewers can make use of their identity, location and higher prices to distinguish themselves within the market.

Table 4: Proof/evidence of ignorance of beer consumers

| Quote | Interviewee |
|--|---------------------|
| <i>There is a lot of ignorance among beer drinkers and that sometimes works to our disadvantage, because with a small production as we have, we are often more expensive than the competition.</i> | Brouwerij de Hemel |
| <i>I find it so irritating when people compare the price of my beer with lager that comes from one of those factories.</i> | Brouwerij Boegbeeld |
| <i>What I find unfortunate is that a lot of people look at, oh it is a very big brewery, so it sucks. They don't look at is it a good product... The simplest example is Heineken. Ohh horseshit this... and it is shitty beer... all awful. I mean I cannot drink it. But it is an incredibly good product, incredibly well marketed, incredibly consistent throughout the world, and that is good. But I think the</i> | Brouwerij Casimir |

| | |
|--|--|
| <i>beauty of the craft world, small breweries, is that a lot of it is still authentic. I would not think about... cannot think of an example per se. I would not think about replacing a malt with something else because that is cheaper.</i> | |
|--|--|

Eight out of eleven interviewees mention the driver, fun. They point out that it is a hobby, and they want to have fun when brewing the beer. They enjoy meeting new people and being amongst other craft brewers. In five interviews it was explained that brewers in the Netherlands help and learn from each other. Craft brewers together have fun and there is a pleasant atmosphere. This driver shows that the craft brewing world is inviting, and many brewers can pursue their hobby here. The interviewed craft brewers emphasise the importance of their hobby and fun, over the financial benefits.

The last driver is entrepreneurship. Brewery de Hemel, Boegbeeld and Brouwersnös are dependent on the business in terms of income. They say that being profitable is important and de Hemel adds that they do not strive for profit maximisation. Rabauw Craft Beer focuses on making a social impact, because they have a social goal of offering a place to people distant from the labour market. The other interviewees emphasise that it is not about the money, because they are independent in terms of income. They want to keep the hobby financially healthy. Some point out that everything that is earned is reinvested in the brewery. In addition, brewery Boegbeeld and Kameraod Brouwers see entrepreneurship as a form of personal development. They want to learn from having a brewery and being an entrepreneur. Brewery Boegbeeld elaborates on the personal development:

“I did not know anything about entrepreneurship when I started and now I am really just learning all about entrepreneurship and... I am allowed to fail, I think... I am allowed to go bankrupt, that is not the intention, but being an entrepreneur in this way, that I get to experience everything, so that the next companies I start, I actually already know how to handle it.”

Hence, not only the craft itself (brewing the beer) and having fun are important, but also being in control of an organisation is a driver for the interviewed craft brewers. Almost every interviewee says he is responsible for the brewery. Quotes that are being used are CEO and manager of everything. Since they are all small companies, the owner is responsible for both the brewing and running the business. Both brewery de Hemel and Brouwersnös point out the freedom they have as an entrepreneur. However, there are also negative points being mentioned

in the interviews. There are risks and insecurities and therefore brewery de Hemel changed the business from a sole proprietorship to a private company.

Furthermore, brewery Brouwersnös pointed out the pressure of being owner of the brewery. Last, brewery Casle Bier explained that the limited knowledge and resources in comparison with the big, industrialised breweries, cause them to focus more on their identity and favorability factor in the region.

Strategy

The most important strategy craft breweries use is a vision and a mission. They have a guiding identity of the organisation. Moreover, most of the interviewees set a goal and purpose, and have a concept. However, they do not look too far ahead. ‘Brouwerij de Hemel’ said:

“I tried to make long-term plans, but I have come back from that. I think it is more important to have a very clear vision and strategy for your business than to set goals for five years from now. Because the world is constantly changing”

Hence, craft breweries try to be flexible in order to respond to changes in their environment and in the market. Brewery Casimir emphasises that craft breweries tend to be a little bit more impulsive:

“I think that a brewery... more in the craft corner, as we see... be a little more um... how do you say... maybe a little more impulsive.”

Growth

The size of the interviewed breweries is small. They also see themselves as small, but Casle Bier explains that they like that: *“Small but nice (Klein maar fijn)”*. Brewery De Hemel explains that they will remain small:

“I just want to actually work with my hands in the beer. So that means the company will always remain relatively small”.

However, there is a noticeable difference in the small size of the craft breweries. Brewery Casimir brews its beer at home on a smaller scale (200 litres at a time), shown in figure 3. In figure 4 is illustrated that Rabauw Craft Beer can brew beer on a larger scale (1000 litres at a time) by means of an investment.



Figure 3: *Brewery Casimir*

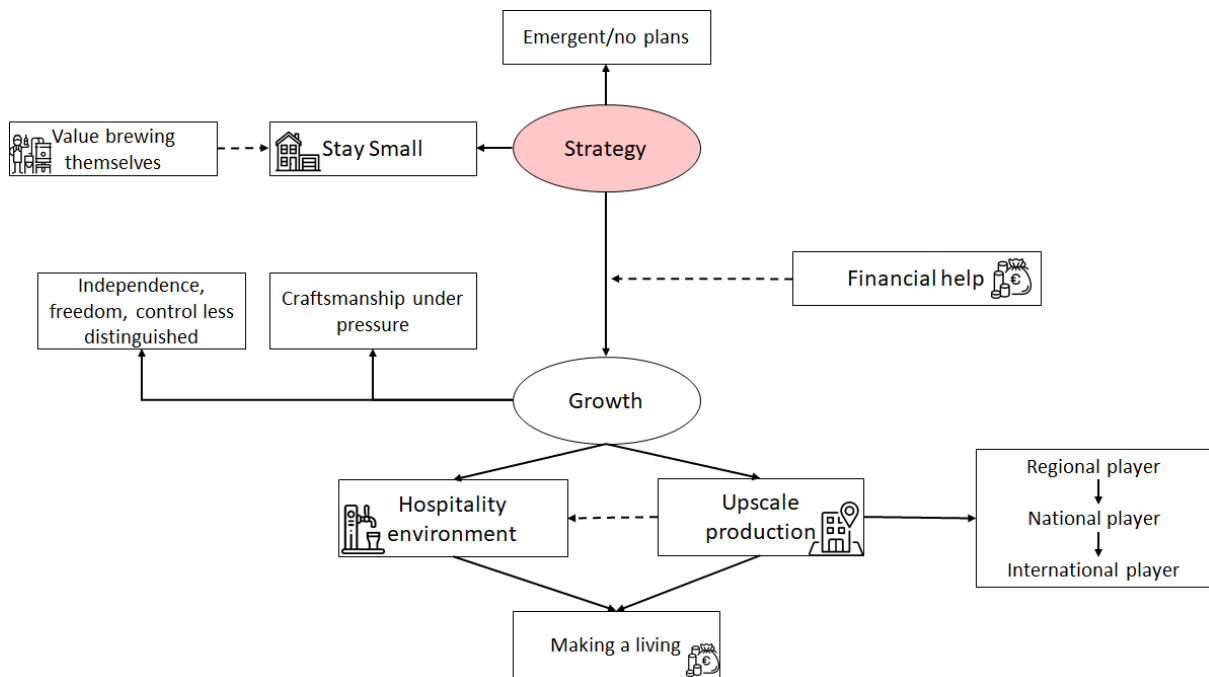


Figure 4: *Rabauw Craft Beer*

There is a difference in growth ambitions among the interviewed breweries. Brewery Boegbeeld and Brouwersnös point out that the growth should have been faster. In contradiction, brewery De Hemel, Kameraod Brouwers, Casimir and stadsbroewerie Remunj grow steadily. Brewery Casimir, de Kluyts and Stadsbroewerie Remunj would like to grow by opening or improving a hospitality environment with a brewpub for example.

Brewery Brouwersnös and Casle Bier are looking more at growing within the market and becoming a bigger regional player within the craft market. Brewery Boegbeeld even wants to grow to an international market and get a whole team together for the brewery. Brewery de Natte Gijt let them surprise with what the future will bring. Hence, different growth strategies are being used within craft breweries. Craft breweries can choose to stay small, grow the firm, or have no strategy. Figure 5 shows a conceptual model of craft breweries balancing between firm growth and craftsmanship. The model is explained in more detail below, using the analysis of the interviews.

Figure 5: Conceptual model of firm growth and craftsmanship in craft breweries



Growth path

The majority of the interviewees started by brewing their beers at home to test and develop recipes, because they were interested in beer (see table 5). This is a way of hobby brewing. All interviewed breweries, except brewery Casimir and Boegbeeld, started the brewery together. Most of the breweries work in pairs or with three owners. They value cooperation and making decisions together. The next step in growing the firm is selling their products, but keep making small batches of 100 or 200 litres. If they would like to upscale, they often go to a contract brewery where they can make batches of 1000 or 2000 litres.

Table 5: proof/evidence of why they started brewing

| Quote | Interviewee |
|---|-------------------------|
| <i>Found something I like</i> | Brouwerij Boegbeeld |
| <i>Passion found</i> | Brouwerij Boegbeeld |
| <i>Pure own interest</i> | Brouwerij de Natte Gijt |
| <i>Hobby that got out of hand</i> | Kameraad Brouwers |
| <i>Pure out of interest</i> | Brouwerij Casimir |
| <i>The idea to do that was really born mainly because I like it</i> | Brouwerij Casimir |

| | |
|-------------------------|----------------------|
| <i>Hobby brewing</i> | Brouwerij de Kluys |
| <i>Interest in beer</i> | Stadbroewerie Remunj |
| <i>Hobby brewer</i> | Rabauw Craft Beer |

The interviewed breweries point out that capacity is a problem in supplying the demand. Therefore Brewery Casimir chooses to first grow in terms of capacity and after that taking on more customers. Brewery de Kluys does not deliver to wholesalers, because the delivery pressure would otherwise be too high. Brewery Brouwersnös calls themselves an atypical brewery, because they started with their maximum capacity and are now looking for contract brewers because they already have overcapacity. Hence, the insufficient capacity of the small craft brewers holds them back in the growth of the amount of customers. They must first increase their production capacity and then they can take on more customers (bars and restaurants), and supply more consumers with their beer.

Eight breweries value that they brew their beer by themselves (see table 6). Some choose to go to a contract brewery, but brew themselves there. Others have the beer or part of the production brewed elsewhere on a larger scale. The interviewees point out that it costs time to brew by themselves and it is more expensive when brewing smaller batches.

Table 6: Proof/evidence of the value of brewing themselves

| Quote | Interviewee |
|---|-------------------------|
| <i>Important that you have everything in control and own property. Only in this way, can the continuity and taste of the company be guaranteed.</i> | Brouwerij de Hemel |
| <i>Passion found</i> | Brouwerij Boegbeeld |
| <i>Responsible for the final product</i> | Brouwerij de Natte Gijt |
| <i>Doing your own thing, just his passion</i> | Kameraod Brouwers |
| <i>I just want to be a the kettle... I like it.</i> | Brouwerij Casimir |
| <i>Nice to brew by myself</i> | Stadsbroewerie Remunj |
| <i>That is what I like to do best</i> | Rabauw Craft Beer |

If craft brewers want to make a living from it, they need to upscale even more. Brewery Casimir explained that in this quote:

“What I am doing here, at this volume, you cannot make a living from. That's not uh... there is not much margin on it. Ingredients are simply expensive and, well... if I buy ingredients for 1000 litres, those ingredients are marginally much less expensive than if I buy them for 100. And I do buy a bit bigger now, but the fact is, if I were to count my hours, I would end up with a loss... At this volume, it is almost impossible to make money. That is also the main reason why I do not feel like doing this full time at the moment...”

As shown in figure 5, growth can be realised by upscaling the production, or by growing or opening a hospitality environment. Four interviewees explain their ambition in growth in location shown in table 7. They want to open a brewpub or a new location. When opening or growing a hospitality environment the production will also increase in order to be able to guarantee supply (shown in figure 5 with the dotted arrow between upscale production and hospitality environment).

Table 7: Proof/evidence of ambition in growth in location

| Quote | Interviewee |
|---|----------------------|
| <i>A local company</i> | Brouwerij De Hemel |
| <i>The dream of opening a brewery in the city</i> | Brouwerij Casimir |
| <i>There is room for a brewpub or a biergarten here in Roermond</i> | Stadbroewerie Remunj |
| <i>A new location</i> | Rabauw Craft Beer |

Five interviewees want to grow their firm by scaling or improving their production process as shown in table 8. As explained, they often choose to brew their beer at a contract brewery where they can brew on a larger scale. Important here is that they still like to brew themselves, even when growing the firm (see table 6).

Table 8: Proof/evidence of ambition in growth in production

| Quote | Interviewee |
|--|----------------------|
| <i>Maximum production we can run here... adjustments in the production process</i> | Brouwerij De Hemel |
| <i>In the process of exporting</i> | Brouwerij Boegbeeld |
| <i>An installation with which I can brew 1000 litres</i> | Brouwerij Casimir |
| <i>Jump to 1000 litres or 2000 litres... Going outside the region</i> | Brouwerij Casle Bier |
| <i>Can speed up the brewing process</i> | Brouwerij de Kluys |

However, also some resistors in growing the firm are mentioned in the interviews. Brewery de Natte Gijt, de Kluys and Buuz Beer explain that things are added that are no fun, such as administration and invoices. Moreover, brewery de Kluys, Casimir and Stadsbroewerie Remunj said that time is an important resistor in growing the firm, because they consider brewing a hobby and only want to spend a certain amount of time on it. When growing the firm craftsmanship will be under pressure, since making bigger batches is harder to do by hand. Since the interviewed craftsmen value brewing by themselves (see table 6), this can be a resistor in growing the firm. Moreover, independence, freedom and being in control yourself will be less distinguished when growth is realised. To conclude, it is all about making the choice to grow, and let go of this independence and control, or not to grow the firm and stay independent. Often, an investor (Brouwersnös.), crowdfunding (Casimir) or loan (Boegbeeld) is necessary if a craft brewery wants to upscale their business, to make a living from it. Another way of growing a craft brewery is by being acquired by a large industrial brewery. In the following part, the interviewee's opinions on large industrial breweries are described.

Large industrial breweries

“It is a bit of a love-hate story, on the one hand they make the way, they pave the way for us small brewers a bit, because uhh you know, big brewers are like no other in being able to use an enormous marketing budget to uhh... get the general public excited about... you know... some people come into contact with special beer via one of the big brewers, then you drink a leffe or a duvel or something. And that way they find out that it is really good stuff. That is a super positive aspect of it. Because, you know, small brewers do not have that kind of marketing budget and reach. The other side of the story is that there is also a lot of ignorance among beer drinkers and that sometimes works to our disadvantage...”

This quote of Brewery de Hemel declares the way the interviewed breweries think about large industrial breweries. On the one hand, four interviewees pointed out that it is good that consumers get in touch with and learn to appreciate special beers. On the other hand, industrial beers are cheaper, and craft breweries cannot compete with them and their marketing budgets. In addition, the interviewees discuss consumers' ignorance of the difference between a craft beer and an industrial beer as explained before (see table 4).

Furthermore, brewery de Kluys, kameraod Brouwers and Rabauw Craft Beers mentioned that they sometimes miss the craftsmanship idea within the larger, industrial breweries. Brewery

Casimir and Kameraod Brouwers both mention Gulpener, who tries to incorporate craftsmanship in the bigger brewery:

“Gulpener is then, I think, a bit in between.... They have a philosophy of getting all the ingredients from no more than 50 kilometres from the brewery. Yes, I like that. And that is not the case with the big ones.” - Brewery Casimir

“Gulpener, which I just mentioned, is a very good example of that... that for large commercial special beer breweries, it really is possible to keep a certain level of craftsmanship in it. As long as you want it.” – Kameraod Brouwers

Acquisitions by large, industrial breweries

Five interviewees point out that they do not like acquisitions by large industrial breweries. They think it is unfortunate (see table 9). Large, industrialised companies are seen by the craft brewers as a bank and do not like their tactics on acquiring a craft brewery.

Table 9: Proof/evidence for opinions about acquisitions

| Quote | Interviewee |
|---|-------------------------|
| <i>You do not see them crying, but you can feel them crying</i> | Brouwerij Boegbeeld |
| <i>They also buy up breweries, which I am not so happy about... I think that is a pity.</i> | Brouwerij de Natte Gijt |
| <i>Takeovers by large companies are also absolutely not nice.</i> | Kameraod Brouwers |
| <i>I find it an annoying technique.</i> | Brouwerij Casimir |
| <i>Is not appreciated by the consumer</i> | Brouwerij de Kluys |

Being acquired by large industrial breweries

Only two interviewees (Kameraod Brouwers and Brouwersnös) mention they would not turn an offer of an acquisition down by a large industrial brewery. Kameraod Brouwers points out that it would be pure financially, and they state that the only time a craft brewery will turn it down is when they are financially independent. The majority of the interviewees do not strive to be acquired. Since it is a hobby born of passion, profit maximisation is not a driving factor. because it is their hobby and fun, and money is not of interest. Hence, craft brewers who want to grow will not likely do that through an acquisition of a large industrialised brewery, since they value handicraft, fun and being in control of their own product and brewery.

5. Discussion

This study describes a linkage between craftsmanship and growth which has not previously been fully analysed. The research question: “*How do craftsmen balance firm growth and craftsmanship?*”, is answered using an identity perspective on craftsmen. The study illustrates a broader view on the growth path of craftsmen within the Dutch craft beer industry. Below, the contributions are identified which the present study makes to the extant literature in relation to craftsmanship and growth.

The first contribution the present study suggests is that craftsmen have to make a choice on whether they want to cross the fine line of craftsmanship – staying small – on the one side, and growth – which leads to diminishing craftsmanship as a result of upscaling the production – on the other side. It is argued that there seems to be a point for every craftsman where personal ambitions and identity conflict with the actual role in growing the firm. Balancing craftsmanship and growth turns out to be a difficult task in practice. For most cases a craftsman has to decide whether to cross the fine line and upscale the production in order to make a living from craft beer brewing. As a result craftsmanship will be less distinguished. Since craftsmen value craftsmanship, they want to incorporate it as much as they can within their organisation, and therefore choose to not grow their firm.

Craftsmen emphasise their independence and small size as important identities (Mathias et al., 2020) and do not always have the intention to grow (e.g. Cliff, 1998; Loots & Van Bennekom, 2022; McAuley & Clarke, 2009). The findings of this study give empirical support to these notions. But, more so, the contribution lies in recognising the drivers of craftsmen, which are the product and fun over the financial benefits. In addition, entrepreneurship is an important driver, since craftsmen want to keep their hobby financially healthy, and craftsmen who make a living out of it, do not strive for profit maximisation. As can also be seen from theory, success for a craft differs from passion (England, 2022), autonomy and job satisfaction (Reijonen & Komppula, 2007), to the preservation of craft practices, which are more important than financial gains (Tregear, 2003). Thus, the present study argues that defining success with financial benefits only is not enough, but craftsmen value the product and fun within craftsmanship.

Prior studies have found that the occupational identity of brewers is associated with the process of acquiring and putting into practice knowledge and skills, and a passion for craft (Thurnell-Read, 2014). In this sense the present study broadens the occupational identity as from the findings the majority became evident that craft brewers emphasise passion, handicraft,

being in control of the whole process, and value brewing by themselves. Moreover, craft brewing is a skill you need to master. This is also reflected in theory, where craft is defined with the dimensions skills, consisting of mastering the technique in which the individual's competency is needed within the making process (Kroezen et al., 2020). Hence, craftsmen have an occupational identity containing not only knowledge, skills and passion, but also valuing being in control and brewing themselves in which they master the skill.

The present study also contributes to the literature on identity. Although prior studies restricted their attention of identity to the characteristics of individuals, suggesting that these were at least partially reflected in the roles they enact (Burke & Reitzes, 1991), the present study found that the craftsman's identity is reflected in the identity of the craft organisation. A craft's identity is important for small, local, craft breweries, to distinguish themselves and reach the potential. They use focusing on the local area as a unique part of their story and image, and use their higher prices than the competition to signal exclusivity. Moreover, making use of a craft's identity, location and higher prices is needed to be unique, because the interviewees emphasise the ignorance of consumers between craft beer and industrialised beer. In addition, craft brewers use this identity as a guide of their strategy.

More elaborated, the present study found that the craftsman's identity influences the growth strategy. Due to the difference in the craftsmen's identities, differences were also found in the growth strategy among the interviewed brewers. In theory it is pointed out that the craftsman's behaviour and beliefs influence the growth intentions (Wiklund et al., 2003). When growing the firm, the craftsmen still want to be in control of the brewing, since they value craftsmanship. However, independence, freedom and control can be less distinguished when growing the firm. Thus, the craftsmen identity influences the decision on whether firm growth is realised or not.

From the findings, the majority of the interviewees became evident that for craftsmen the growth path is upscaling the production, or opening a hospitality environment. If craft brewers want to make a living from it instead of pursuing a hobby, the production needs to increase even more. Often an investment is needed to upscale the craft brewery. The present study shows that craft brewers who want to hold on to craftsmanship and want to be in control, will not likely be acquired by a large industrialised brewery. As shown, the growth path of craft brewers differs and depends on the craftsman's identity, since this influences the growth strategy.

Although prior study has proposed that crafts have an oppositional identity, in which they seek to oppose mass market incumbents (Solomon & Mathias, 2020), the present study

allows to refine these ideas and add that craftsmen encourage the idea of large industrial breweries introducing consumers to special beers as this leads to a growing special beer market of consumers. On the other hand, craft breweries are having a hard time competing with the large marketing budgets and lower costs due to mass production. Hence, craftsmen value the presence of large industrial breweries, but the majority of the interviewees also point out the competition between them in terms of costs and mass production.

The present study contributes by showing the market pressure craftsmen experience. The findings show that consumers – in the opinion of the craftsmen – are ignorant of the difference between craft and industrialised beer, and the craftsmen find this a pity. It is more difficult for them to compete with the industrialised beers, because they have lower prices because of making beer in a larger volume. Furthermore, it appears from the interviews and from theory (van Dijk et al., 2018) that the market has grown enormously and that competition is therefore high. A craftsman needs to use the craft identity even more or differently to have a unique position within the market.

Furthermore, the findings of this study broaden the understanding of the resistors in growing the firm. Sustaining a craft approach restrains craftsmen from growing the firm (Bell et al., 2021; England, 2022; Stinchfield et al., 2013). Moreover, production constraints, financial, market or psychological pressures on the entrepreneur and direct economic risks are factors that potentially influence growth (McAuley & Clarke, 2009). Last, the craftsman's identity is important. If growth eliminates this identity, craftsmen will be hesitant to growth (Parry, 2010). From the findings, the dominant part of the interviewees made clear that risks, insecurities, holding on to the craft's identity, competition and the pressure on the craftsman are resistors in growing the firm, however they are not mutually exclusive.

Last, this thesis provides some practical implications. Entrepreneurs of a craft brewery can be informed through this study focusing on the growth path for craft brewers. The findings suggest that growing a craft brewery can be done by upscaling the production or opening a hospitality environment. However, often an investment is necessary to cross the fine line and make a living from it. In addition, craftsmen can use the findings to decide on their own identity and influence on the growth strategy. Furthermore, the majority of the interviewed craft brewers emphasise that craft brewing is a profession you need to master. Not everyone can do it properly and therefore this market is not applicable for everyone. Newcomers can use this study to decide if they want to enter the Dutch brewery industry.

Limitations and Future Research

The limitations of this research provide opportunities for future research. The first limitation is one time collecting data. This study used an identity perspective on craftsmen deciding on firm growth and craftsmanship. Whether this craftsman's identity has an influence on the actual growth remains unanswered. In order to find out, longitudinal research is needed to measure the actual growth.

Second, the difference between craft and industrialisation has become less distinguished. Standardisation and automation is becoming more present within craft breweries. Moreover, the capacity possibilities of production are becoming bigger because of it. During the interviews of the present study, it emerged that some breweries outsource their production, sometimes do not come up with recipes entirely on their own, or are nearly no longer craft because of their increase in production. Future research could provide an in-depth understanding of the difference between craft and industrialised beer or something in between, to find out when a brewery can be called a real craft brewery. In addition, observations can be performed to provide a better understanding of the profession and how craft brewing is carried out.

Moreover, interesting to investigate is the future of the craft brewing industry in the Netherlands. As explained in former research a rapid expansion of craft breweries has been going on (van Dijk et al., 2018). However, the interviewees of this study point out the acquisitions of large, industrialised breweries and their dissatisfaction about this. It is interesting to find out whether this market will continue to grow, or whether the big companies will acquire the small ones and the craft breweries will eventually disappear again, as happened in 1980 (van Dijk et al., 2018). A further study could look at the effects of the changing Dutch craft beer market on firm growth and craftsmanship. Moreover, the market pressure on craftsmen could be analysed, to understand how these pressures influence the craftsman's identity and firm growth.

Third, a limitation of this research were the interviewees. Most of the craft brewers pursue this as a hobby alongside their full time job. This is a result of the popularity that now exists in craft beer. Moreover, in craft brewing a high volume is needed to be profitable, because of the low margins. Future research could focus on examining firm growth and craftsmanship within another craft, where popularity is less high, craftsmen are financially dependent in terms of income from the beginning, and a smaller volume is needed to be profitable, such as watchmaking (Raffaelli, 2019) or musical instruments (Cattani et al., 2017). In addition, to increase the objectivity, validity and reliability the research could have been done with more

than one researcher. If the interviews were analysed by more researchers, there would be a more elaborate and critical reflection on the data from different views. Therefore, this research could be repeated with more researchers.

Finally, future research could investigate how newcomer craft breweries want to enter the market and grow their firm. The scope of this study was limited in terms of interviewees, who already were a registered brewery. However, interesting could be how newcomers perceive the craft beer industry and how they would like to balance firm growth and craftsmanship.

6. Conclusion

The purpose of this thesis was to understand how craftsmen balance firm growth and craftsmanship. Specifically, an identity perspective on craftsmen was used to answer the research question; “*How do craftsmen balance firm growth and craftsmanship?*”. In order to accomplish this, an inductive qualitative research has been carried out, conducting eleven semi-structured interviews with Dutch craft brewers. Through an inductive analysis, it was found that craftsmen value independence and passion within craftsmanship. However, when growing the firm, craftsmanship will be under pressure and independence, freedom and being in control yourself will be less distinguished. In addition, it is suggested that craftsmen are confronted with the decision of crossing the fine line and growing the firm or not. Moreover, the craftsman’s identity has an influence on balancing firm growth and craftsmanship. Holding on to craftsmanship could be a resistor in firm growth. Furthermore, the identity of the individual is reflected in the craft brewery’s identity, and is used to distinguish the craft within the market. To conclude, this thesis suggests that the craftsman’s identity influences the growth strategy and the individual makes the decision of crossing the fine line and growing the firm or not. When growing the firm, craftsmen want to retain the craftsmanship, but it will be under pressure.

References

- Adler, P. S. (2015). Community and Innovation: From Tönnies to Marx. *Organization Studies*, 36(4), 445-471. <https://doi.org/10.1177/0170840614561566>
- Aleti Watne, T., & Hakala, H. (2013). Inventor, Founder or Developer? An Enquiry into the Passion that Drives Craft Breweries in Victoria, Australia. *Journal of Marketing Development & Competitiveness*, 7(3), 54-67. <https://search.ebscohost.com/login.aspx?direct=true&db=bth&AN=94460170&site=ehost-live>
- Anderson, A. R., Warren, L., & Bensemman, J. (2019). Identity, Enactment, and Entrepreneurship Engagement in a Declining Place. *Journal of Small Business Management*, 57(4), 1559-1577. <https://doi.org/10.1111/jsbm.12406>
- Anteby, M. (2008). Identity Incentives as an Engaging Form of Control: Revisiting Leniencies in an Aeronautic Plant. *Organization Science*, 19(2), 202-220. <https://doi.org/10.1287/orsc.1070.0343>
- Baiano, A. (2021). Craft beer: An overview. *Comprehensive Reviews in Food Science and Food Safety*, 20(2), 1829-1856. <https://doi.org/10.1111/1541-4337.12693>
- Becker, H. S. (1978). Arts and crafts. *American Journal of Sociology*, 83(4), 862-889. <https://doi.org/10.1086/226635>
- Bell, E., Dacin, M. T., & Toraldo, M. L. (2021). Craft Imaginaries – Past, Present and Future. *Organization Theory*, 2(1), 1-18. <https://doi.org/10.1177/2631787721991141>
- Bennett, K. (2013). Emotion and place promotion: Passionate about a former coalfield. *Emotion, Space and Society*, 8, 1–10. <https://doi.org/10.1016/j.emospa.2012.04.004>
- Binder, M., & Blankenberg, A. K. (2022). Identity and well-being in the skilled crafts and trades. *Kyklos*, 75(2), 184-235. <https://doi.org/10.1111/kykl.12289>
- Bleijenbergh, I. (2015). *Kwalitatief onderzoek in organisaties* (Tweede druk. ed.). Boom Lemma uitgevers.
- Brody, L. I. Z. (2021). The next great entrepreneur (was created by COVID-19) [Article]. *Entrepreneur*, 49(3), 38-43. <https://search.ebscohost.com/login.aspx?direct=true&db=bth&AN=149686042&site=ehost-live>
- Burke, P. J., & Reitzes, D. C. (1981). The Link Between Identity and Role Performance. *Social Psychology Quarterly*, 44(2), 83-92. <https://doi.org/10.2307/3033704>

- Burke, P. J., & Reitzes, D. C. (1991). An identity theory approach to commitment. *Social Psychology Quarterly*, 54(3), 239-251. <https://doi.org/10.2307/2786653>
- Cardon, M., Wincent, J., & Drnovsek, M. (2009). The Nature and Experience of Entrepreneurial Passion. *The Academy of Management Review*, 34(3), 511-532. <https://doi.org/10.5465/AMR.2009.40633190>
- Carter, M. J. (2013). Advancing Identity Theory. *Social Psychology Quarterly*, 76(3), 203-223. <https://doi.org/10.1177/0190272513493095>
- Cassell, C., & Symon, G. (2004). *Essential Guide to Qualitative Methods in Organizational Research*. SAGE Publications Ltd. <https://doi.org/10.4135/9781446280119>
- Cattani, G., Dunbar, R. L. M., & Shapira, Z. (2013). Value Creation and Knowledge Loss: The Case of Cremonese Stringed Instruments. *Organization Science*, 24(3), 813-830. <https://doi.org/10.1287/orsc.1120.0768>
- Cattani, G., Dunbar, R. L. M., & Shapira, Z. (2017). How Commitment to Craftsmanship Leads to Unique Value: Steinway & Sons' Differentiation Strategy. *Strategy Science*, 2(1), 13-38. <https://doi.org/10.1287/stsc.2017.0024>
- Choi, M., Tessler, H., & Kao, G. (2020). Arts and crafts as an educational strategy and coping mechanism for Republic of Korea and United States parents during the COVID-19 pandemic. *International Review of Education*, 66(5-6), 715-735. <https://doi.org/10.1007/s11159-020-09865-8>
- Chreim, S., Langley, A., Reay, T., Comeau-Vallée, M., & Huq, J.-L. (2020). Constructing and Sustaining Counter-Institutional Identities. *Academy of Management Journal*, 63(3), 935-964. <https://doi.org/10.5465/amj.2017.0528>
- Cliff, J. E. (1998). Does one size fit all? exploring the relationship between attitudes towards growth, gender, and business size. *Journal of Business Venturing*, 13(6), 523-542. [https://doi.org/10.1016/s0883-9026\(97\)00071-2](https://doi.org/10.1016/s0883-9026(97)00071-2)
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). Sage publications.
- Davidsson, P., Achtenhagen, L., & Naldi, L. (2010). Small Firm Growth. *Foundations and Trends® in Entrepreneurship*, 6(2), 69-166. <https://doi.org/10.1561/03000000029>
- Davidsson, P., & Wiklund, J. (2006). Conceptual and empirical challenges in the study of firm growth. *Entrepreneurship and the Growth of Firms*, 1(1), 39-61.
- Eisenhardt, K. M. (1991). Better stories and better constructs: The case for rigor and comparative logic. *The Academy of Management Review*, 16(3), 620-627. <https://doi.org/10.2307/258921>

- Eisenhardt, K. M., & Graebner, M. E. (2007). Theory Building from Cases: Opportunities and Challenges. *The Academy of Management Journal*, 50(1), 25-32. <https://doi.org/10.2307/20159839>
- England, L. (2022). Crafting professionals: entrepreneurial strategies for making a living through passionate work. *Innovation: Organization & Management*, 1-19. <https://doi.org/10.1080/14479338.2021.2019043>
- Flick, U. (2007). *Designing Qualitative Research* <https://doi.org/10.4135/9781849208826>
- Forest, J., Mageau, G., Sarrazin, C., & Morin, E. (2011). "Work is My Passion": The Different Affective, Behavioural, and Cognitive Consequences of Harmonious and Obsessive Passion toward Work. *Canadian Journal of Administrative Sciences / Revue Canadienne des Sciences de l'Administration*, 28, 27-40. <https://doi.org/10.1002/cjas.170>
- Gabrielyan, G., Marsh, T. L., McCluskey, J. J., & Ross, C. F. (2018). Hoppiness Is Happiness? Under-fertilized Hop Treatments and Consumers' Willingness to Pay for Beer. *Journal of Wine Economics*, 13(2), 160-181. <https://doi.org/10.1017/jwe.2018.26>
- Gioia, D. A., Corley, K. G., & Hamilton, A. L. (2012). Seeking Qualitative Rigor in Inductive Research: Notes on the Gioia Methodology. *Organizational Research Methods*, 16(1), 15-31. <https://doi.org/10.1177/1094428112452151>
- Given, L. M. (2016). *100 questions (and answers) about qualitative research* (Vol. 4). SAGE publications Ltd.
- Kieser, A. (1989). Organizational, Institutional, and Societal Evolution: Medieval Craft Guilds and the Genesis of Formal Organizations. *Administrative Science Quarterly*, 34(4), 540. <https://doi.org/10.2307/2393566>
- Kroezen, J., Ravasi, D., Sasaki, I., Żebrowska, M., & Suddaby, R. (2020). Configurations of Craft: Alternative Models for Organizing Work. *Academy of Management Annals*, 15(2), 502-536. <https://doi.org/10.5465/annals.2019.0145>
- Kroezen, J. J., & Heugens, P. P. M. A. R. (2019). What Is Dead May Never Die: Institutional Regeneration through Logic Reemergence in Dutch Beer Brewing. *Administrative Science Quarterly*, 64(4), 976-1019. <https://doi.org/10.1177/0001839218817520>
- Loots, E., & Van Bennekom, S. (2022). Entrepreneurial firm growth in creative industries: fitting in ... and standing out! *Creative Industries Journal*, 1-23. <https://doi.org/10.1080/17510694.2022.2025710>
- Mak, H. W., Fluharty, M., & Fancourt, D. (2021). Predictors and Impact of Arts Engagement During the COVID-19 Pandemic: Analyses of Data From 19,384 Adults in the COVID-

- 19 Social Study [Original Research]. *Frontiers in Psychology*, 12, Article 626263. <https://doi.org/10.3389/fpsyg.2021.626263>
- Mathias, B. D., Huyghe, A., & Williams, D. W. (2020). Selling your soul to the devil? The importance of independent ownership to identity distinctiveness for oppositional categories [Article]. *Strategic Management Journal*, 41(13), 2548-2584. <https://doi.org/10.1002/smj.3180>
- McAuley, A., & Clarke, P. (2009). Growing the micro-enterprise: observations from the craft sector. *Journal of research in Marketing and Entrepreneurship*, 11(1), 22-31. <https://doi.org/10.1108/14715200911014121>
- Mills, A. J., Durepos, G., & Wiebe, E. (2009). *Encyclopedia of case study research*. Sage Publications.
- Murnieks, C. Y., Mosakowski, E., & Cardon, M. S. (2014). Pathways of Passion. *Journal of Management*, 40(6), 1583-1606. <https://doi.org/10.1177/0149206311433855>
- Nartker, K. (2022). Crafting in COVID: Engagement With Textile Arts and Crafts Among Senior Living Residents Throughout the COVID-19 Pandemic. *Gerontology and Geriatric Medicine*, 8, 1-8. <https://doi.org/10.1177/23337214221079164>
- Nason, R. S., & Wiklund, J. (2018). An Assessment of Resource-Based Theorizing on Firm Growth and Suggestions for the Future. *Journal of Management*, 44(1), 32-60. <https://doi.org/10.1177/0149206315610635>
- Nave, E., Duarte, P., Rodrigues, R. G., Paço, A., Alves, H., & Oliveira, T. (2022). Craft beer – a systematic literature review and research agenda. *International Journal of Wine Business Research*, 34(2), 278-307. <https://doi.org/10.1108/ijwbr-05-2021-0029>
- Openheimer, T. (2020). Artisanal homemade bread made simple. *Craftmanship Quarterly* (Spring 2020). Retrieved 17 February 2022, from <https://craftmanship.net/artisanal-homemade-bread-made-simple/>
- Parry, S. (2010). Smalltalk: Rhetoric of control as a barrier to growth in artisan micro-firms. *International Small Business Journal: Researching Entrepreneurship*, 28(4), 378-397. <https://doi.org/10.1177/0266242610363528>
- Patton, M. Q. (1990). *Qualitative evaluation and research methods*, 2nd ed. Sage Publications, Inc.
- Pratt, M. G. (2008). Fitting Oval Pegs Into Round Holes:Tensions in Evaluating and Publishing Qualitative Research in Top-Tier North American Journals. *Organizational Research Methods*, 11(3), 481-509. <https://doi.org/10.1177/1094428107303349>

- Raffaelli, R. (2019). Technology Reemergence: Creating New Value for Old Technologies in Swiss Mechanical Watchmaking, 1970–2008. *Administrative Science Quarterly*, 64(3), 576-618. <https://doi.org/10.1177/0001839218778505>
- Reijonen, H., & Komppula, R. (2007). Perception of success and its effect on small firm performance. *Journal of Small Business and Enterprise Development*, 14(4), 689-701. <https://doi.org/10.1108/14626000710832776>
- Ritchie, J., Lewis, J., Nicholls, C. M., & Ormston, R. (2014). *Qualitative research practice: A guide for social science students and researchers* (2 ed.). SAGE.
- Rivaroli, S., Lindenmeier, J., Hingley, M., & Spadoni, R. (2021). Social representations of craft food products in three European countries. *Food Quality and Preference*, 93, 1-14, Article 104253. <https://doi.org/10.1016/j.foodqual.2021.104253>
- Robson, S., & Foster, A. (1989). *Qualitative research in action*. Edward Arnold.
- Saunders, B., Sim, J., Kingstone, T., Baker, S., Waterfield, J., Bartlam, B., Burroughs, H., & Jinks, C. (2018). Saturation in qualitative research: exploring its conceptualization and operationalization. *Quality & Quantity*, 52(4), 1893-1907. <https://doi.org/10.1007/s11135-017-0574-8>
- Sennett, R. (2008). *The craftsman*. Yale University Press.
- Shenton, A. K. (2004). Strategies for ensuring trustworthiness in qualitative research projects. *Education for information*, 22(2), 63-75.
- Silvestre, J., Borges, A. F., & Paula, V. A. F. (2022). Strategic entrepreneurship: Exploration, Exploitation, and Ambidexterity practices in Craft Breweries from Uberlândia, MG. *RAM. Revista de Administração Mackenzie*, 23(1), 1-25. <https://doi.org/10.1590/1678-6971/eramr220091>
- Solomon, S. J., & Mathias, B. D. (2020). The artisans' dilemma: Artisan entrepreneurship and the challenge of firm growth. *Journal of Business Venturing*, 35(5), Article 106044. <https://doi.org/10.1016/j.jbusvent.2020.106044>
- Stinchfield, B. T., Nelson, R. E., & Wood, M. S. (2013). Learning from Levi–Strauss’ Legacy: Art, Craft, Engineering, Bricolage, and Brokerage in Entrepreneurship. *Entrepreneurship Theory and Practice*, 37(4), 889-921. <https://doi.org/10.1111/j.1540-6520.2012.00523.x>
- Stokes, D., & Bergin, R. (2006). Methodology or “methodolatry”? An evaluation of focus groups and depth interviews. *Qualitative market research: An international Journal*, 9(2), 26-36.

- Stryker, S., & Burke, P. J. (2000). The Past, Present, and Future of an Identity Theory. *Social Psychology Quarterly*, 63(4), 284-297. <https://doi.org/10.2307/2695840>
- Thurnell-Read, T. (2014). Craft, tangibility and affect at work in the microbrewery. *Emotion, Space and Society*, 13, 46-54. <https://doi.org/10.1016/j.emospa.2014.03.001>
- Tracy, S. J. (2010). Qualitative Quality: Eight “Big-Tent” Criteria for Excellent Qualitative Research. *Qualitative Inquiry*, 16(10), 837-851. <https://doi.org/10.1177/1077800410383121>
- Tregear, A. (2003). Market orientation and the craftsperson. *European Journal of Marketing*, 37(11/12), 1621-1635. <https://doi.org/10.1108/03090560310495384>
- Unger, R. (2001). *A history of brewing in Holland, 900-1900: economy, technology and the state*. Brill.
- van Dijk, M., Kroezen, J., & Slob, B. (2018). From Pilsner Desert to Craft Beer Oasis: The Rise of Craft Brewing in the Netherlands. In C. Garavaglia & J. Swinnen (Eds.), *Economic Perspectives on Craft Beer: A Revolution in the Global Beer Industry* (pp. 259-293). Springer International Publishing. https://doi.org/10.1007/978-3-319-58235-1_10
- Villacreces, S., Blanco, C. A., & Caballero, I. (2022). Developments and characteristics of craft beer production processes. *Food Bioscience*, 45, Article 101495. <https://doi.org/10.1016/j.fbio.2021.101495>
- Walker, R. (1985). *Applied qualitative research*. Gower Pub Co.
- Wang, X., & Cheng, Z. (2020). Cross-Sectional Studies. *Chest*, 158(1), S65-S71. <https://doi.org/10.1016/j.chest.2020.03.012>
- Wiklund, J. (1998). *Small Firm Growth and Performance: Entrepreneurship and Beyond* [Jönköping].
- Wiklund, J., Davidsson, P., & Delmar, F. (2003). What Do They Think and Feel about Growth? An Expectancy–Value Approach to Small Business Managers’ Attitudes toward Growth. *Entrepreneurship Theory and Practice*, 27(3), 247-270. <https://doi.org/10.1111/1540-8520.t01-1-00003>
- Wilkerson, J. M. (2021). Resolving the Artisan Entrepreneur’s Oppositional Identity With Venturing in a Declining City Context. *American Journal of Management*, 21(4), 30-43. <https://doi.org/10.33423/ajm.v21i4.4555>
- Yin, R. K. (1984). *Case study research : design and methods*. Sage Publications.
- Yin, R. K. (2014). *Case study research : design and methods* (5 ed.). SAGE.

Appendix

A. Interview protocol

Soort interview: Semi-gestructureerd

Tijdsduur: +/- 60 minuten

Ik ben Meike, student aan de Radboud Universiteit. Momenteel ben ik bezig met het schrijven van mijn masterscriptie ter afronding van de master Strategisch Management. Het onderzoek gaat over vakmanschap en groei van bierbrouwerijen. Ik kijk daarbij naar de balans tussen aan de ene kant vakmanschap en traditie en aan de andere kant groei van het bedrijf en hoe daarbij vakmanschap behouden kan worden. Het doel van dit interview is om meer inzichten te krijgen en kennis op te doen over jullie brouwerij en de manier waarop jullie de balans vinden tussen vakmanschap, traditie en groei. Het interview zal ongeveer 1 uur duren. Ik stel daarbij verschillende open vragen.

Ik zou dit interview graag op willen nemen, om na afloop de antwoorden beter te kunnen verwerken. Vindt u dit goed?

De verkregen informatie zal vertrouwelijk worden gebruikt. Als u het goed vindt, worden quotes uit het interview gebruikt in het onderzoek. Graag zou ik de naam van de brouwerij willen noemen in het onderzoek. Gaat u daarmee akkoord? Het onderzoeksverslag wordt gelezen door twee supervisors van de Radboud Universiteit.

Zodra ik het interview heb verwerkt, zal ik u het resultaat naar u toesturen. U kunt de informatie controleren en u kunt zien welke informatie wordt gebruikt in het onderzoek. Eventuele op- of aanmerkingen zullen worden meegenomen. Heeft u op dit moment nog vragen?

Algemene vragen:

- Wat is uw functie in de brouwerij?
- Hoe bent u hier terecht gekomen?

Hoofdvragen:

1. Waarom is de brouwerij begonnen?
 - a. Kunt u iets meer vertellen over de historie?
2. Wat zijn de belangrijkste drijfveren in uw bedrijf?
3. Hoe ziet het productieproces eruit?

- a. Is dit veranderd door de jaren heen?
 - b. In hoeverre is vakmanschap onderdeel van het bedrijf?
4. Hoe is het bedrijf veranderd sinds het begin?
 - a. Is het bedrijf gegroeid?
 - b. Zo ja, hoe is het bedrijf gegroeid?
5. Hoe ziet u de toekomst van de brouwerij?*
- a. Wat zijn uw ambities met de brouwerij?
 - b. Waarom wilt u de brouwerij wel/niet laten groeien?
 - c. Wat zijn de mogelijkheden? (vakmanschap)
6. Wat is jouw rol als brouwer/individu binnen de brouwerij?
 - a. Wat betekent het voor u om zelf aan de knoppen te staan?
 - b. Hoe groot is de invloed die u heeft op de groei van het bedrijf?
7. Hoe kijkt u aan tegen de grote, industriële brouwerijen die speciaal bier maken?
 - a. Is dit een aspiratie of ziet u dit als iets wat u juist niet zou willen worden?

Dit waren alle vragen van mijn kant. Heeft u nog vragen of opmerkingen die u zou willen toevoegen op dit moment?

Dan wil ik u bedanken voor uw medewerking. Het resultaat van dit interview volgt binnen twee weken. Ik zal u dit via de mail toesturen. De informatie kan gevalideerd worden en eventuele op- of aanmerkingen worden meegenomen in het verdere onderzoek. Hartelijk bedankt voor uw tijd en medewerking.

* Tussendoor bij elk interview vragen of ze plannen maken qua strategie of dat ze kijken hoe het komt.

B. Gioia Method Concept Market

