

Artisan entrepreneurship, resilience and sustainable development: the quintuple helix innovation model in the low-density and cross-border territories

The quintuple
helix
innovation
model

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Alex Olivier Alves Rodrigues and Carla Susana Marques
CETRAD - Unit Research, University of Trás-os-Montes e Alto-Douro (UTAD),

Vila Real, Portugal, and

Veland Ramadani

*Faculty of Business and Economics, South East European University,
Tetovo, North Macedonia*

Abstract

Purpose – The aim of this study is, from the perspective of artisan entrepreneurship, to trace and analyse the artisan's profile in the sustainable development of low population density cross-border territories, using the quintuple helix innovation model.

Design/methodology/approach – Ten semi-structured interviews were conducted with cultural and traditional artisans to achieve the proposed objective using a qualitative approach. The artisans are from Northeast Portugal (Bragança, Miranda do Douro, Mogadouro, Vimioso and Vinhais) and Northern Spain (Province of Zamora). The interviews were conducted face-to-face between May and June 2022. The interviews were manually transcribed and subjected to content and lexical analyses using IRaMuTeQ software.

Findings – An artisan was identified as an enterprising individual whose marketed handicraft pieces transmit the values and teachings of his community. Innovation, technology, sustainability and circular economy in a family environment, where dedication, resilience, happiness and hard work transmit an identity that places the artisan and his artisan practice as the driving force for the enhancement and promotion of his territory, cultural heritage and identity.

Originality/value – This work is the first study to address and treat the issue of artisan entrepreneurship by analysing and defining the cultural-based and traditional artisan profile in a cross-border and low population density territorial context.

Keywords Artisan entrepreneurship, Cross-border, Digital technology, Knowledge, Sustainability, Lexical analysis, Quintuple helix

Paper type Research paper

1. Introduction

According to the Cambridge Dictionary [1], entrepreneurship is defined as an ability to start new businesses, especially those that involve and promote new opportunities. This theme has led to the emergence of several studies on its role and importance in business management, innovation and other subareas (Soomro and Shah, 2015; Kraus *et al.*, 2020), as one of the essential drivers for the social and economic development of each country, integrating it into an increasingly competitive global market economy (Mawoli, 2015; Hashemi and Yousefi, 2019).



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Investigations on entrepreneurship increasingly raise scholarly attention, particularly regarding the theme of artisans and their craft activities (Ratten *et al.*, 2019; Pret and Cogan, 2019; Ratten, 2021; Rodrigues *et al.*, 2021), denoting a clear interconnection between entrepreneurship and the crafts produced by the artisans (Arias and Cruz, 2019).

In behavioural terms, Stevenson and Jarillo (2007) suggest that entrepreneurial behaviour can be divided into three parts: (1) How entrepreneurs act; (2) What are the outcomes of their actions; (3) Why and what are the motivations for the person (artisan) to become an entrepreneur (artisanal).

An artisan is a skilled person who creates objects of aesthetic and/or functional value through manual work using traditional craft techniques and/or materials (UNESCO, 1997). They are easily associated with a craft skill, tradition and culture (Hanagan, 1977; Munz, 2018; Ratten, 2021). Artisan, cultural entrepreneurship and tourism play a determining role that leads to a competitive advantage in the territory or region where it is integrated (Ratten, 2016; Purwaningrum *et al.*, 2022). They are distinguished by the type of trade they practice, while in another aspect, they are defined based on distinct or common objectives (Tregear, 2005). They are also distinguished from 'mass' producers (Botoeva and Spector, 2013) by combining a process that intertwines the head and their own hands in a relationship with materials, knowledge, experiences, location, cooperation and collaboration (Jakob, 2013) that lead them to have a competitive advantage in their territories, as through their skills, they involve design and creativity (Rashid and Ratten, 2021). An artisan is further classified as someone who engages in culture-based creative activities having a tangible or intangible end product, which they also seek to sell (Bakas *et al.*, 2019).

Artisans share culture and traditions, maintaining them between generations while developing a personal identity associated with a social conscience (Hoyte, 2019). This relationship facilitates the emergence of creative forms of management, social relations and entrepreneurial activities among artisans and may even, in productive units of different sizes, enable 'cooperation' (Hill, 2021).

Many entrepreneurial artisans start their businesses as a hobby or interest, usually linked to the culture and tourism of a region (Ratten and Ferreira, 2017), contributing positively to local economies and, through their innovation, diversity and growth, promoting entrepreneurship (Danson *et al.*, 2015) while helping to develop territories from a social and economic perspective.

The study by Rodrigues *et al.* (2021) highlights some promising avenues for future research that addresses the issue of handicraft or manufacturing sectors, small and medium enterprises (SMEs) (Setyawati *et al.*, 2020), especially in the context of low population and business densities, or innovation in rural territories (Do Adro and Franco, 2020; Madureira *et al.*, 2013; Markowska and Lopez-Vega, 2018; Marques *et al.*, 2019), to understand the role of artisans and artisan entrepreneurship (AE) for the social and economic revitalisation of these territories. In this territorial lens, it is opportune from the perspective of deepening the knowledge on AE, define the profile and importance of the artisans role in the promotion and sustainable development of low-density and cross-border territories (LDCBT).

The definition of this objective was based on research propositions, as shown in Table 1, that underpinned using a qualitative methodology and resulted in the application of semi-structured interviews to ten artisans living in LDCBT of Portugal (Bragança, Miranda do Douro, Mogadouro, Vimioso and Vinhais) and Spain (Province of Zamora). Data were manually transcribed and processed using the free computer software for lexical analysis IRaMuTeQ [2] (Camargo and Justo, 2013; Silva *et al.*, 2018; Souza *et al.*, 2018).

After a brief background of the existing literature on AE, territorial and business context, the field of study was defined. The methodology applied was presented using a qualitative approach, as well as how the data collected was treated, namely through semi-structured interviews with Portuguese and Spanish artisans. After analysing the results obtained through content analysis, outputs were generated using the lexical content analysis software

Objective	Research proposals Qualitative methodology	Theoretical framework
Trace the entrepreneurial profile of the artisan and analyse the role he plays in the sustainable development of LDCBT	<p>What are artisans' behavioural, collaborative, inclusive, cooperative and competitive aspects?</p> <p>What are the motivations, traditions, and cultures of their craft productions, and the perception of the existence, or not, of the symbolic capital concept?</p> <p>Identification of business opportunities</p> <p>What is the situation and positioning of these artisans and their craft activity from an internationalisation, digital transition and digital marketing perspective?</p> <p>Are there cases of female and/or transgenerational craft entrepreneurship?</p>	<p>Cunningham and Lischner (1991), Ratten and Ferreira (2017) and Pret and Cogan (2019)</p> <p>Brush and Cooper (2012) and Santos <i>et al.</i> (2018)</p>

Source(s): Authors

Table 1.
Research proposals

IRaMuTeQ, followed by the conclusion and discussion of the results. Finally, suggestions for future research lines and contributions are presented.

2. Literature review

2.1 Artisan entrepreneurship

There are various definitions and approaches to artisan entrepreneurship and its relationship with artisans who are understood as disruptive agents in the sustainable business agenda (Stansfield *et al.*, 2020; Yadav *et al.*, 2022), but also because it is a distinct form of entrepreneurship due to the complexity of its nature and effects, it has on culture and tourism, needing an in-depth analysis through an interdisciplinary lens (Ratten *et al.*, 2019).

Tourism, associated with AE, has also contributed a vital role in regional and local development, namely, through the cultural consumption of tourists in the destinations they visit (Ferreira *et al.*, 2019), emerging as a new form of cultural-based business being linked to tourism, culture and regional development (Hoyle, 2019).

Lounsbury and Glynn (2001) emphasise that the culture of entrepreneurship consists of a historical process that links existing resources with private entrepreneurship and the subsequent creation of capital and wealth. AE can be defined as an activity that involves the discovery or creation, evaluation and exploitation of opportunities based on traditional or non-mechanised processes to introduce new products (goods and services), raw materials, processes, forms of organisation and markets by joining efforts that did not exist before (Ratten *et al.*, 2019). Delving deeper, AE contributes to understanding the entrepreneurial behaviour, context, motivation, development, resources, diversity and classification of the artisan (Pret and Cogan, 2019).

For most artisans, AE is the result of expressing their creativity, bringing emotional benefits to themselves and the communities where they work. From a more contemporary and current perspective, artisans are strongly influenced by the advancement of technology (Yunis *et al.*, 2017), mainly through the internet and social networks, allowing the promotion and rediscovery of craft as a practice and lifestyle that brings new opportunities, allowing them to start their businesses, in some cases transforming their hobbies into professions (Jakob, 2013).

2.2 Territorial and business context

There is an urgent need to revitalise and promote LDCBT (Rodrigues *et al.*, 2021). It is imperative to survey and assess the state of AE through a current assessment of the business profile of traditional cultural-based artisans in this territorial context and to understand their motivations, difficulties and opportunities. Their portrait vis-à-vis the various agents that make up the development and innovation is represented through the vision underpinned by the quintuple helix model (Figure 1).

The actors of the quintuple helix – university, industry, society and governance – base their actions on the environmental helix that is at the basis of the definition and construction of this model, given the growing importance of environmental concerns associated with the ‘greenhouse effect’ and climate change, but also with the concept of circular economy (Todeschini *et al.*, 2017; Morseletto, 2020). The quintuple helix innovation model also refers to the natural environments of society and economy as drivers of knowledge production and innovation, defining opportunities for a knowledge economy, relying on the formation of a win-win solution between ecology, knowledge, and innovation, creating synergies between economy, society and governance (Carayannis *et al.*, 2012).

In the intended LDCBT, it is important to note that rural regions represent about 75% of the surface area of the Organisation for Economic Cooperation and Development (OECD) member countries, representing only 25% of the resident population (OECD, 2006). Portugal is no stranger to this reality. In addition to 75% of the territories in this situation, 19% of the Portuguese population is found in low-density territories (LDT) and rural regions (Madureira *et al.*, 2013). Little is effectively known in these regions about the importance of entrepreneurship and innovation (Pato and Kastenholz, 2017; Dal Bello *et al.*, 2022) for the sustainable development of these territories. It was precisely in this territorial context that the attention and focus were directed to develop this study, namely in the aspect of the artisan

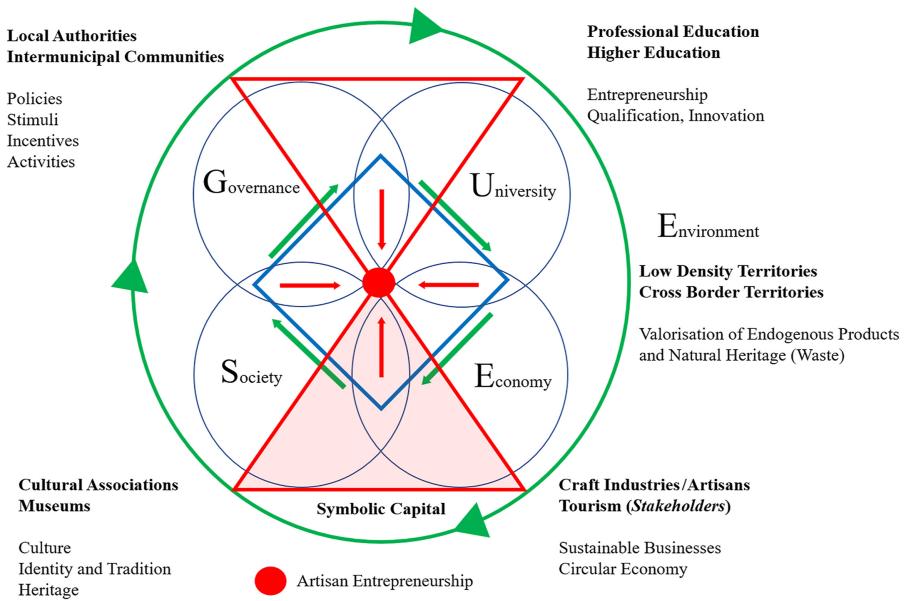


Figure 1.
Artisan entrepreneurship based on a quintuple helix model

Source(s): Authors

and AE, adding a cross-border perspective. In Portugal, the municipalities of Vinhais, Bragança, Vimioso, Miranda do Douro and Mogadouro have been identified for the integration of this study. In Spain, the province of Zamora integrated into the region of Castile and Leon, with the perspective of applying the present research in the Municipalities (Ayuntamientos) bordering Portugal to that province (Table 2; Figure 2).

In business context, the need for public policies associated with entrepreneurship that enhance and influence how entrepreneurs choose to enter the market should be highlighted (Kumar *et al.*, 2022; Jafari-Sadeghi and Dana, 2022; Pathak and Mukherjee, 2020; Malone and Lusk, 2016). These policies, coupled with appropriate programmes and infrastructure, can foster the empowerment and promotion of entrepreneurship. In this specific case, artisan entrepreneurship and craft business creation (Toledo-López *et al.*, 2012; Ramadani *et al.*, 2019; Hoyte, 2019) also highlight the extreme importance of an ecosystem creation that allows territorial development through a social and financial economy based on cultural and

Country	Region	Municipality	Population (inhabitants)		Geographical area (km ²)
			2021		
Spain	Castile and Leon	Zamora	168,725 [1]		10,561
Portugal	TTM [2]	Bragança	34,589 [3]		1173.6
Portugal	TTM	Miranda do Douro	6,464		487.2
Portugal	TTM	Mogadouro	8,301		760.6
Portugal	TTM	Vimioso	4,149		481.6
Portugal	TTM	Vinhais	7,768		694.8

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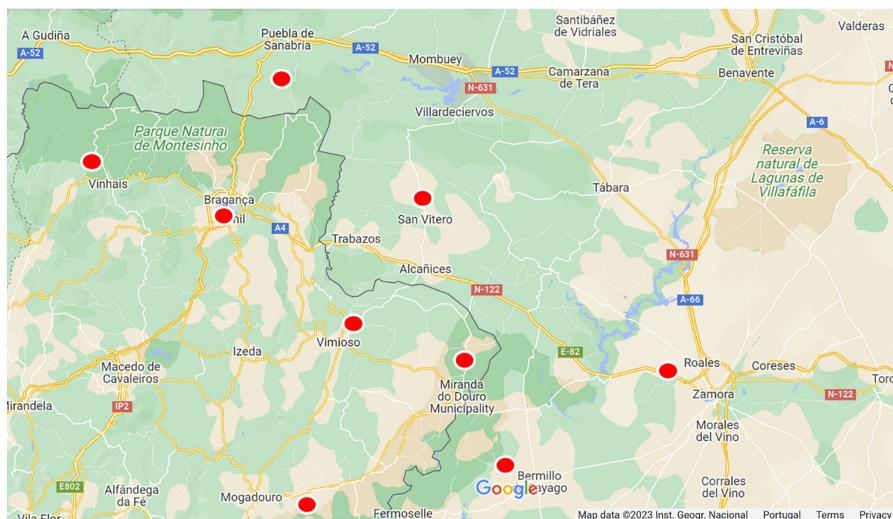
[1] <https://www.ine.es/index.htm> - Spanish National Statistics Institute

[2] Terras de Trás-os-Montes

[3] <https://www.ine.pt/> - Statistics Portugal

Source(s): Based on Spanish National Statistics Institute (<https://www.ine.es/index.htm>), Terras de Trás-os-Montes, and Statistics Portugal (<https://www.ine.pt/>)

Table 2.
Definition of the field
of study



Source(s): Based on Google Maps

Figure 2.
Map of Portugal and
Spain depicting the
geographical area
considered for
the study

heritage tourism, as well as the consolidation of symbolic capital (BliegeBird and Smith, 2005; Kapferer, 2014; Hill, 2021), acting bilaterally for the promotion and revitalisation of LDCBT.

To trace the entrepreneurial profile of the artisan (female and/or transgenerational craft entrepreneurship) and analyse the role he plays in the sustainable development of LDCBT, through the comprehension of artisans' behaviours', but also approach collaborative, inclusive, cooperative and cooptitive aspects, defining their motivations, traditions and cultures of their craft productions, and also the perception of the existence and importance of symbolic capital. Through the entrepreneurial profile defined, artisans can naturally identify business opportunities, positioning themselves and their sustainable craft activity from an internationalisation, digital transition and digital marketing perspective.

3. Methodology and data

3.1 Methodological framework

The present study sought to trace and analyse, from the perspective of AE, the artisan's profile in the sustainable development of LDCBT using the quintuple helix innovation model. This study essentially bases its methodological structure on a qualitative approach through the implementation of multiple case studies (Eisenhardt and Graebner, 2007; Yin, 2009), as well as the definition and construction of a conceptual model, as shown in Figure 3, and an interview script that corresponded to the question initially set out to investigate (Gioia *et al.*, 2013; Troise *et al.*, 2023) by conducting ten semi-structured interviews (Wengraf, 2001; Kallio *et al.*, 2016; Ramadani *et al.*, 2019).

The variety in data collection and empirical descriptions associated with each case study enriched the empirical analysis related to the study (Yin, 2009), contributing to the relevance and quality of the results obtained.

Once the generic conceptual model was defined, the process of developing the identified dimensions led us to the construction of a data structure, as shown in Figure 4, which allowed for predicting and explaining the profile and behaviour of the artisan, maintaining control over the research process, while emerging new perspectives for analysis (Glaser and Strauss, 2017).

The composition of the first-order categories, second-order themes and respective aggregated dimensions allowed us to configure the data structure in a visual format that

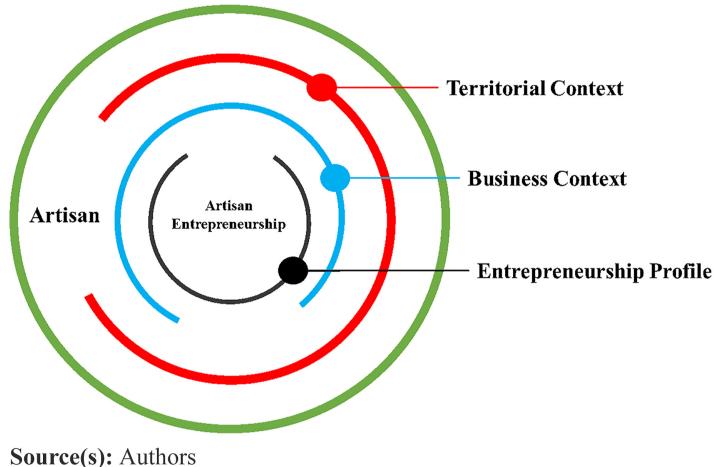
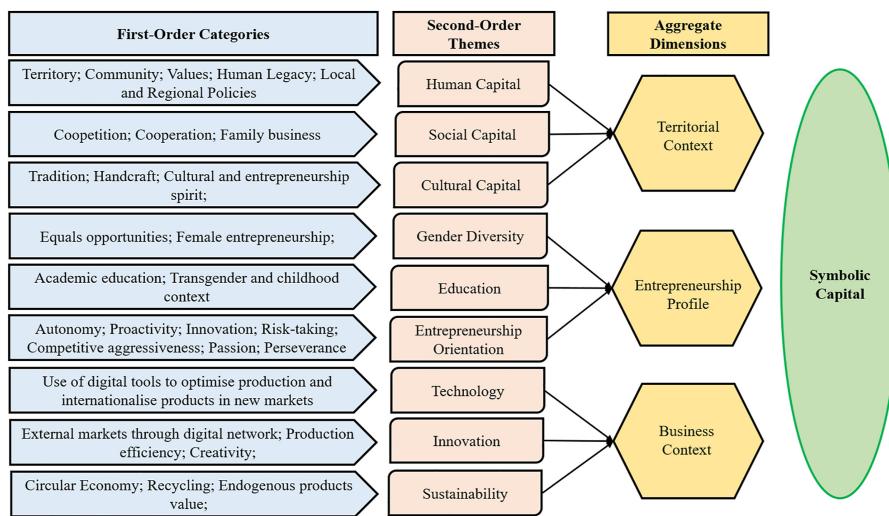


Figure 3.
Conceptual model of
the artisan



Sourcet(s): Authors

Figure 4.
Data structure

helped us to build the script to conduct the interviews and process the data obtained, ensuring the accuracy of the research (Tracy, 2010; Sarkar and Pansera, 2017).

The data were aggregated into three dimensions: territorial context, business context and business profile. In the dimension related to territorial context, the themes associated with human capital, social capital and cultural capital were defined for the approach.

Regarding the human capital approach, the categories related to the territory (geographical perspective), community, legacy and values were identified as relevant, as well as the interviewees' perception of relevant local or regional policies to the theme and dimension under study.

Regarding social capital, the categories related to cooptition, cooperation and family business were identified (Cunningham and Lischeron, 1991; Hanson *et al.*, 2019).

Regarding the theme linked to cultural capital, tradition, handicraft, culture and entrepreneurship were identified as categories to be addressed (Ratten and Ferreira, 2017).

For the dimension linked to entrepreneurial profile, the themes identified to be addressed were those related to gender diversity and equality, education and entrepreneurial orientation. Gender diversity, equal opportunities and female entrepreneurship (Brush and Cooper, 2012; Sarfaraz *et al.*, 2014; Santos *et al.*, 2018) were identified as first-order categories. Regarding the theme of education, the categories associated with academic qualifications, transgenerational context and childhood were identified. From the Entrepreneurial Orientation perspective (Lumpkin and Dess, 1996; Kusumawardhani *et al.*, 2009), the categories related to autonomy, proactivity, innovation, risk appetite, competitive aggressiveness, passion and perseverance were identified (Santos *et al.*, 2020).

Finally, in the business context dimension, the themes identified were linked to technology (Ramadani *et al.*, 2019), innovation (Marques *et al.*, 2019) and sustainability (Hoyle, 2019). For the technology theme, the first-order categories identified are related to the perception and identification of the use of digital tools for production gains and the internationalisation of products to foreign markets. For the Innovation theme, categories about creativity, productivity and access to external markets through digital networks were identified. Finally, regarding sustainability, categories related to recycling, circular economy and valorisation of endogenous products were defined (Jafari-Sadeghi *et al.*, 2022).

In a transversal way to the three dimensions under analysis, it was imperative to perceive, from the interviewees' perspective, their opinion about the existence or not of symbolic capital associated with their craft activity in their territory (Pret and Cogan, 2019), i.e. in a perspective of prestige, status and reputation (Wilson *et al.*, 2017).

3.2 Analysis and processing of the data collected

The academic community is sharply divided about the benefits and effects of digital intervention in what is, for some of it, essentially a manual task for the researcher himself (Basisit, 2003). However, the advancement of software for qualitative and quantitative data processing has been asserting itself as an incredible benefit to research, significantly increasing outputs and the way data can be accessed, retrieved, visualised and analysed (Jones, 2007; Silva *et al.*, 2018).

A test interview was conducted to confirm the relevance of the content outlined in the interview script, identify the possible need for question reformulation and test its implementation (Chenail, 2011). This interview lasted 47 min, and there was no need to change the interview script.

All interviews were manually recorded and transcribed, with an average duration of 34 min. The data collected from the semi-structured interviews were manually processed and analysed using the IRaMuTeQ software (Camargo and Justo, 2013). This free software offers advantages regarding the coding, organisation and separation of the collected data (Souza *et al.*, 2018).

3.3 Artisan profile

In a regional and cross-border partnership approach between research centres, higher education institutions and government entities, the identification of the artisans for interviews was in accordance with the information provided by the municipalities of each country. Seven artisans were identified in Portugal, specifically in the municipalities of Vinhais, Bragança, Vimioso, Miranda do Douro and Mogadouro. In Spain, in the province of Zamora, three artisans were identified. Ten artisans with diverse areas of craft activity were interviewed, as shown in Table 3:

From the 10 semi-structured interviews conducted, the average age of the artisans was 61 years old, and the year of installation of the artisans in their respective craft activities varied between 1984 and 2016.

The seven artisans interviewed in Portugal were of Portuguese nationality. Except for one interviewee, they were born in the most representative parishes of their municipalities and immersed in the crafts practised in their localities. There is also a direct relationship between the traditional crafts of local cultural basis, i.e. more characteristic and associated with each parish, with the origins (birthplace) of each artisan interviewed, denoting a clear and strong connection with the history, culture and intangible cultural heritage associated with their respective localities (Marques *et al.*, 2019).

Only two Portuguese artisans have the 'Carta de Artesão' (artisan charter) issued by CEARTE (Centro de Formação Profissional para o Artesanato e o Património), the official entity responsible for the recognition of craft producers in Portugal, which is the Instituto do Emprego e Formação Profissional de Portugal (IEFP). CEARTE aims to promote and differentiate traditional craft productions and, at the same time, discipline, qualify, and clarify the supply, encouraging the demand for genuine craft products and safeguarding and protecting traditional craft products from illegal practices that damage their image and mislead the consumer. It also aims to contribute to the consolidation and development of craft production units and increase employability levels in the craft sector.

The three artisans interviewed in Spain are of Spanish nationality and from the Province of Zamora. Like the Portuguese artisans, a direct relationship between the local cultural-

Name	Age	Gender	Place of birth	Academic qualifications	Handicrafts typology	Year of installation	Interview duration (minutes)	The quintuple helix innovation model
JA	68	F	Pinela (Bragança)	Twelfth school year	Potter/ceramicist	1999	47	
CF	61	M	Sendim (Miranda do Douro)	PhD	Caret mask (wood)	2000	41	
LR	61	F	Cidões (Vinhais)	Nineth school year	Basketry	1992	29	
GF	40	M	Aveleda (Bragança)	Twelfth school year	Cutlery	2014	40	
RN	66	F	Duas Igrejas (Miranda do Douro)	Twelfth school year	Scrinho	2007		
AD	72	M	Vilar Seco (Vimioso)	Twelfth school year			39	
LC	77	F	São João da Pesqueira	Twelfth school year	Ceramicist	1987	34	
BC	50	F	Donado (Zamora)	Twelfth school year	Manufacture of miniatures	2016	21	
JMR	53	M	Gusandanos de la Requejada	Nineth school year	Wood sculpture	2014	15	
IP	62	F	Zamora	Twelfth school year	Potter/ceramicist	1984	37	

Source(s): Authors

Table 3.
Artisans interviewed

based crafts and the locality where they reside stands out, denoting a clear and strong connection with the associated tradition and culture (Marques *et al.*, 2019). Only one artisan has a 'Carta de Artesão' (artisan charter) issued by the Junta de Castile and Leon. This state body regulates, among many areas, the craft sector's management, development and promotion. It aims to achieve this by promoting traditional artisan activities that protect and recover craft trades while promoting the emergence of new artisan manifestations. It also aims to encourage quality craft production and training of artisans, teaching and disseminating the techniques they apply to stimulate the development of craft teaching in education systems. It also promotes innovation, design, creativity and 'unique products' among craftsmen and creates marketing channels (Meera and Vinodan, 2022) that enhance registered craft activities' economic, social, cultural and tourism development.

It should be noted that all Portuguese and Spanish artisans interviewed who do not possess an 'artisan charter' understand the recognition it confers. However, since their artisanal activities do not depend directly on this 'card', they have never applied for it, justifying bureaucratic reasons. They all agree about the importance of recognising and registering the craft activity in their respective localities. As a point for improvement, local authorities could, as a form of recognition, proceed with identifying their local artisans, helping them in the registration process with the competent authorities to obtain the 'artisan charter'.

Registered artisans have access to support and benefits that the state grants to artisanship. For example, in Portugal, the 'Carta de Artesão' provides access to the *Programa de Promoção das Artes e Ofícios*, privileged access to the main artisanal fairs in the country, access to the '*Portugal Sou Eu*' seal, and integration of the artisan into the National Artisan

Register or the National Artisan Prize. In Spain, the National Artisan Awards also stand out, as well as the incentives and support promoted by the Autonomous Community of Castile and Leon (a Government Body which exercises the executive function and regulatory power) where the Province of Zamora is included, through the attribution of subsidies and financing of projects aimed at the modernisation and improvement of management based on innovation and promotion of the craft businesses registered in that community. At the Diputación de Zamora level, there is no specific support for artisanal activities with a traditional cultural basis.

Of the ten artisans interviewed, 87.5% maintain a form of sale associated with their name (ENI – *Empresa em Nome Individual*), either for direct sale or resale through an Artisans Association, as is the case in Vinhais. Only one artisan has a legally constituted limited company, as he also owns a rural tourism accommodation in Sendim (Miranda do Douro), with the artisanal activity being more of a complement to the business.

Regarding the academic qualifications of the artisans interviewed, 20% have completed the ninth grade, 70% completed the twelfth school grade, and 10% have a PhD degree.

4. Results analysis

4.1 Lexicometric analysis

The IRaMuTeQ software was used (Camargo and Justo, 2013; Silva *et al.*, 2018; Souza *et al.*, 2018) to develop the study and analyse the results, particularly regarding the principle of lexicometry. A coherent and appropriate corpus of text was built by transcribing the content recorded in the ten semi-structured interviews conducted with the artisans in Table 3. The researchers also made a set of previous decisions regarding the construction of the corpus, according to the criteria of inclusion and exclusion of texts as initial context units, selection of the recording unit (word, phrase, or text segment) as elementary context units, and selection of a procedure for the normalisation or lemmatisation of the recording unit (Silva *et al.*, 2018).

The main corpus, as shown in Figure 5, has 263 text segments, with 9,055 recorded occurrences and 1,437 distinct form numbers. Using the similitude analysis (Marchand and Ratinaud, 2012) of the corpus through the IRaMuTeQ software, whose index points to that of co-occurrences using the Fruchterman-Reingold presentation model, selected community and halo options and edge plateau less than or equal to 2. As a result, the most frequent main occurrences were obtained, highlighting the forms: work (62), piece (52), person (50), handicraft (48), artisan (35), value (29), community (28), activity (27), time (23), product (23), fair (23) and learn (22).

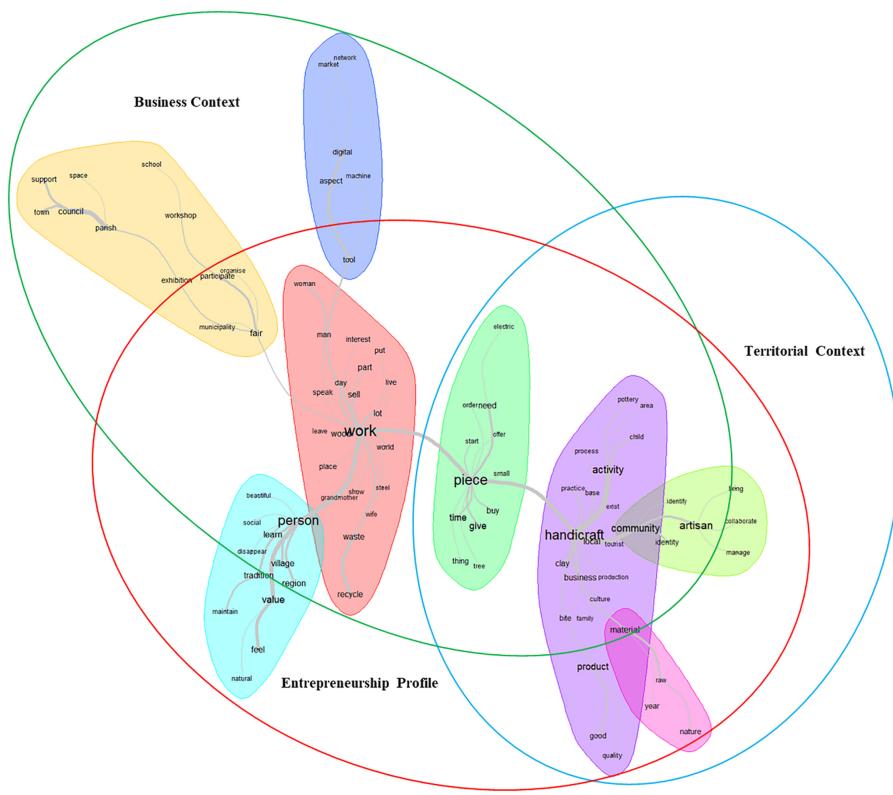
It stands out as the central axis, the work of the entrepreneurial individual (person), seen as an artisan, whose temporal activity and craft pieces produced and sold in fairs transmit the values and learning of their community (Ratten, 2016; Marques *et al.*, 2019 Pret and Cogan, 2019).

4.2 Territorial context

To better assess this dimension, a text sub-corpus associated with the dimension ‘territorial context’ was created and processed by the IRaMuTeQ software (Silva *et al.*, 2018). It contains 98 text segments, with 3,403 recorded occurrences and 779 distinct forms.

For a better lexicometric analysis of this text sub-corpus, a word cloud was generated, obtaining as output the main occurrences with more frequency, as shown in Figure 6, highlighting the forms: person (23), handicraft (22), work (22), artisan (19), piece (18), fair (17), activity (17), council (17) and community (14).

In the dimension ‘territorial context’, it is understood that the individual (person) entrepreneur is an artisan who maintains an artisanal activity, producing handicraft items



Source(s): Authors using IRaMuTeQ software

Figure 5.
Fruchterman-Reingold
similarity analysis

sold in fairs, and who also participates in activities in their municipality and community (Ratten and Ferreira, 2017; Ferreira *et al.*, 2019; Hoyte, 2019).

Regarding human capital, JA states that: '*I do this to value our tradition, our history, our village and town culture*', while LR stresses the concern and importance of keeping alive the human legacy associated with the craft tradition of the localities referring: '*When we die, few people will be left learning as there will be hardly anyone left to teach*'.

As for social capital, artisans emphasise cooperation with other Portuguese or Spanish artisans by promoting cultural-based craft activities. In turn, the concept of coopetition (Hill, 2021) is almost non-existent for all interviewees. The cooperation mentioned by artisans is based only on participation in exhibitions or thematic fairs, whether in Portugal or Spain. However, the networking and fraternisation among artisans, exchanging experiences, ideas or, sometimes, craft techniques, should be highlighted.

All the artisans interviewed participated in actions and activities promoted by their local community, municipality, charities, or social solidarity institutions, either through workshops, fairs, or thematic exhibitions, showing active participation and concern, namely regarding actions linked to social solidarity. CF, to support his local community, states: '*I donate pieces to charities and social solidarity institutions, to then auction them and integrate the product obtained within the institution's budget, to help people*'.



Figure 6.
Word cloud – territorial context

Source(s): Authors using IRaMuTeQ software

The reputation that the family and the artisan activity have in the local Community is, for all the interviewed artisans, a crucial factor for their craft business strategy (Pret and Cogan, 2019). GF mentions that from reputation also comes recognition from others for their craft practice: '*I feel that people like my product and know that it is of quality and, therefore, I feel recognised*'. The sentiment shared by AD and RN: '*We feel that they value us and value what we do*'.

Regarding 'cultural capital', JA, on the importance of keeping alive the tradition of his local community (Marques et al., 2019; Dana et al., 2022) through his craft practices, states: '*My artisan activity is the soul of our village. It is a legacy that I respect a lot. I feel that this tradition should not be allowed to die and that efforts should be made to maintain and enhance it*'.

A sentiment corroborated by CB, who also stresses: '*Because it is giving life to the village. If you don't keep the traditions that people have, you could lose everything. So, it's better to keep them alive in some way*'. LC further considers that crafts are an essential vehicle for cultural transmission (Ratten et al., 2019), warning, '*Unfortunately, crafts tend to disappear, and later on, it is important to remember and know what there was*'.

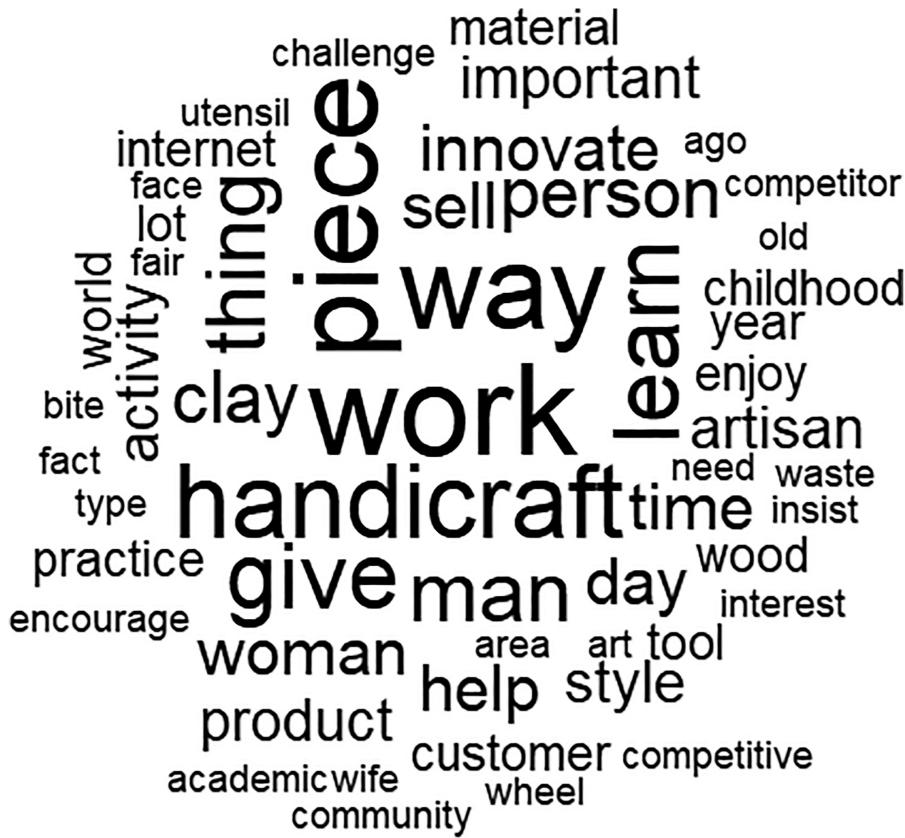
In other words, from a cultural capital perspective, it is understood that the individual (person), a craft entrepreneur recognised as an artisan, works, in the process of continuous learning, to keep alive the most representative tradition and crafts of their community (Marques *et al.*, 2019; Ratten *et al.*, 2019; Dana *et al.*, 2022).

4.3 Entrepreneur profile

To better assess this sub-dimension, a sub-corpus of text associated with the 'Entrepreneur Profile' was created and processed by the IRaMuTeQ software (Silva *et al.*, 2018). The sub-corpus contains 65 text segments, recorded 2,150 occurrences and 576 distinct forms.

Next, a word cloud was generated that obtained as output, the main occurrences with more frequency as shown in Figure 7, highlighting the forms: piece (13), work (12), way (12), handicraft (10), give (9), learn (9) and thing (8).

In this sub-dimension, it is understood as relevant in identifying the 'entrepreneurial profile' of the artisan, the piece and the craft work associated (handicraft) with it, in a learning and delivery process of the entrepreneur that will culminate in something important not only for the Community but also for the entrepreneur (artisan) himself (Hoyte, 2019).



Source(s): Authors using IRaMuTeQ software

Figure 7.
Word cloud – cultural capital

Regarding gender equality and diversity, BC states that, in terms of artisan activity, '*Men are equal to women*'. This opinion is consensual and generalised by all the artisans interviewed, who also share LC's opinion, stating that the most important thing is to '*really enjoy what you are doing because if you don't, it's not worth it*'.

Female entrepreneurship (Brush and Cooper, 2012; Sarfaraz et al., 2014; Santos et al., 2018) seems to predominate, with a 60% participation of women in craft activities. Artisan activities such as cutlery, wood carvings or masks where, although the artisans of these trades clearly assume the possibility of these being carried out by women, present a lack of knowledge of practical cases.

Concerning the theme of education, most artisans (80%) believe their area or academic qualifications are separate from their current craft activities. Artisans JA and IP stand out and have professional academic training in wheel pottery and ceramics. These artisans believe that their training is directly related to their craft activity, as stated by JA, '*it was where I learned all the techniques related to clay, and I also learned everything so that the pieces can be fired, painted and marketed*'.

With few artisans professionalised through an academic certification (20%), it is noted that most artisans (60%) were, during their childhood, somehow encouraged to participate in tasks related to their current craft practice. For example, artisan IP states that '*my mother encouraged me a lot to do creative and artistic activities*', and LR refers to having directly learnt the basketry craft from her maternal grandmother.

These statements and experiences raise the question of the need for children to have contact with culturally based craft activities during childhood to awaken their present and future interest in these activities and, in the future, awaken their interest in developing a culturally based craft activity.

With regard to entrepreneurial orientation, the artisans consider themselves to be autonomous within their respective culturally based craft activities, and 30% still have the support, when necessary, of their spouse or family member.

LR says '*I never get tired of improving, learning, or wanting to do different things*', while CF highlights: '*when you start making something handmade, it's more of a hobby. And then, at a certain moment, we realise that it sells. When you realise that it sells, you go after a paradigm, which is recognition in our societies. So, when we give a value to a piece of handicraft that we make, it means that what we make has value. If these pieces have a value, we attribute value to ourselves. And this serves to increase our Alter Ego and make us feel happy with this handicraft activity*'. Still on the happiness and appreciation of the handmade piece, BC stresses, '*I love what I do. Although other people may not value my pieces, they have a very important value for me*'.

In this process, it is apparent to all artisans the need to seek innovation in their business, product, or production process. Regarding the product, JA states, '*I have customers who come to me to see my new products. They encourage me to create and do different things*'. IP mentions, '*I am always making useful and new things*'. Regarding the production process, GF points out that: '*I have always tried to innovate in all ways, both at the level of equipment and, in the fairs, we go abroad, to have contact with other fellow artisans who can help us in many ways, starting from sharing ideas*'. CF, referring to innovation in business and new technologies, points out that: '*we tend to stylise and use all the world we have around us, including the world of marketing and the Internet, which also makes it possible for us to reach out to those possibly interested in our work*'.

Interestingly, in an increasingly globalised and digital market, 80% of the artisans interviewed do not seek to be commercially competitive with their competitors. This perspective matches the artisan IP's thinking: '*I don't feel I'm competing with anyone. I make what I want and the people who buy it are because they like it. There is an identity in every piece I make and sell*'. It is this identity, this originality coupled with the artisans' strong, consensual,

and unanimous liking for their culturally based handicrafts, some of which are kept alive only by the artisans themselves, which leads CF to point out that: '*If I didn't do what I do, I wouldn't have emotional balance on a daily basis*'.

When asked if they are in the habit of giving up when faced with challenges or difficulties, the artisans unanimously and categorically give a negative answer. CF states, '*It's the other way around. The more challenges and difficulties, the harder I work*', or as LR says: '*challenges are to be faced and not to be given up*'.

4.4 Business context

Regarding the 'business context', artisans were interviewed about introducing new technologies or digital tools to optimise their handcrafted productions or the internationalisation of their products in new markets. In this regard, CF states that '*there are two relevant aspects in terms of tools. On the one hand, electricity, which allows us to have machines actually that help us to do tasks that maybe before we couldn't do so perfectly. On the other hand, we have the digital tool: marketing and the Internet, which help us reach everywhere. We put photographs and small films where we show how our work is done, that it is authentic, original work. Obviously, this helps us expand and reach a global business*'.

Regarding productivity gains, 55% of the artisans reported that they work in a completely manual and traditional way, either in collecting the raw material or transforming it into a handmade product and that they do not use new technologies, preferring only face-to-face sales. The remaining artisans essentially use social networks to communicate and publicise their handicrafts and, in a few cases, reach new geographies to sell their products.

Of the three sub-dimensions associated with the 'business context' and given the importance shown by artisans and from the quintuple helix perspective, the environment is strongly related to the sub-dimension of sustainability, the handicraft with a vital concern in recycling and reusing waste, such as wood, for the construction of sustainable handicraft pieces, stands out as relevant in the identification of the concept of sustainability in the craft activity and the definition of the artisan profile.

The interviewed artisans are aware of the existence of a concept of sustainability (Hoyte, 2019) in their craft business, namely through the application of sustainable practices, as CF mentions: '*Obviously the artisan is always linked to an ancestry, and consequently to an implicit sustainability. The artisan is an authentic person, who brings a culture with him, who brings a sustainability, who brings a time when things were ecologically sustainable*'.

In this aspect, artisans are focused on recycling or reusing the waste from their handicraft production, even trying to avoid generating it. Furthermore, when this happens, JMR states: '*I don't have waste. Whatever is left over, I burn in the fireplace at home to keep warm*'. In other words, the interviewed artisans naturally seek to develop policies or practices in their craft activity to reduce their ecological footprint and, in some cases, take advantage of this waste to, in a circular economy logic, enhance their craft products, as AD and RN state: '*The rye grain can be ground into flour, or we save the grain to sow next year to generate new raw material to create new handmade pieces of scrinho*'.

4.5 Symbolic capital

Concerning symbolic capital (Wilson *et al.*, 2017; Pret and Cogan, 2019), all artisans feel that their craft activity values their local community and region, who share LR's opinion: '*In the aspect of making something genuine, yes, it does. Because this is all taken from nature and there aren't, as I said earlier, people doing it. I feel that the region also appreciates and values it*', or JA when she says: '*I think my activity adds a lot of value to my local community because, through the clay I sell, the name of the village also appears on each piece. In what concerns the region, too, because when the village is valued, the region is also valued*'.

On the other hand, opinions are divided when asked if, in their craft practices, they feel valued by their community or region. Forty-five percent believe that globally yes, while 55% believe the opposite. On this fact, CF refers: '*I think it is a path that still has a lot of density to travel. I don't think the value of this community of artisans has been perceived very much by the institutions that manage the territory, namely the Town Councils and Parish Councils.*'

Therefore, a path that should eventually recognise the artisans, their craft and their role in the dynamism and valorisation of their communities and regions, by the entities and institutions that manage the territory ([Arabiyat et al., 2019](#)).

5. Discussion

[Table 4](#) was created to synthesise the differences and similarities recorded in the interviews conducted between Portuguese and Spanish artisans regarding the dimension of 'territorial context', more specifically in the themes of human capital, social capital and cultural capital, but also regarding 'entrepreneur profile' dimension, more specifically on the themes of gender equality and diversity, education and entrepreneurial orientation, and finally the 'business context' dimension, more specifically on the themes of technology, innovation and sustainability.

The average age of the artisans interviewed is 61 years old, and most of their craft production units are located in their home parishes. Only one artisan lives exclusively from his craft activity, and the others see their craft activity as a complement to their income. The year of installation of the artisans varies from 1984 to 2016.

Using the IRaMuTeQ software ([Camargo and Justo, 2013; Souza et al., 2018](#)), the similarity of the corpus text created was analysed, highlighting the artisan's profile as an enterprising and hardworking (individual) person. Their temporal activity, craft pieces (handicrafts) produced and sold at fairs, transmit the values and learning of their community, where a direct relationship with traditional cultural-based crafts stands out, demonstrated as a clear and strong connection with the history, culture and the intangible cultural heritage of artisans with their localities ([Ramadani et al., 2019; Munz, 2018; Marques et al., 2019](#)).

With regard to the Portuguese and Spanish artisans interviewed, only 33% have an 'artisan charter', even though the remaining artisans agree that this tool is vital for the sake of recognition and registration of the existing artisan activity in their respective localities and the national territory.

From a human capital perspective, the artisans interviewed feel valued by their communities, even feeling that they maintain, through local crafts, the values and human legacy associated with their culture and traditions ([Hooyte, 2019](#)).

Artisans showed cooperation only with the organisation and participation in exhibitions or fairs, highlighting the networking and fraternisation among them, exchanging experiences, ideas or, sometimes, craft techniques. The concept of coopteration is almost non-existent (11%) since artisans prefer to produce their handicrafts according to their availability, without the involvement of third parties ([Hill, 2021](#)).

Artisans have the habit of participating in actions and activities promoted by their community, municipality, charities or social solidarity institutions through workshops, fairs, or thematic fairs, demonstrating active participation and concern, particularly regarding actions linked to social solidarity ([Ratten et al., 2019](#)).

Artisans describe their traditional cultural-based craft activity as a family business, where the family's reputation and the craft activity itself are critical factors for the strategy of their craft business ([Ramadani et al., 2019](#)).

As for the identification of the entrepreneurial profile of the artisan, it highlights the piece and the craft work associated with it, in the process of learning and constant delivery of the artisan entrepreneur that culminates in something important, not only for the community but

Business context Dimensions	Portuguese and Spanish artisans	Entrepreneurial orientation Dimensions	Portuguese and Spanish artisans	Territorial context Dimensions	Portuguese and Spanish artisans
Human Capital	<ul style="list-style-type: none"> - Local community values artisans - Handicrafts maintain the values and human legacy of local culture and traditions - Scarce support and lack of recognition by the municipalities and town councils - Collaboration between Portuguese and/or Spanish artisans - Scarce competition between artisans - Participation in fairs and workshops promoted by the community - They participate in social projects - Artisanal activity is perceived as a family business - Importance of family reputation in the craft business - Importance of keeping local traditions alive - Handicrafts as a means of cultural transmission - Culturally-based artisan entrepreneurship associated with innovation 	<ul style="list-style-type: none"> - Gender equality and diversity 	<ul style="list-style-type: none"> - Gender does not influence the continuity of craft practice in the community 	Technology	<ul style="list-style-type: none"> - Weak investment in new technologies or use of digital tools - Artisans prefer to maintain productive processes through more traditional methods - Artisans do not use digital networks to promote/ market their products
Social Capital		Education	<ul style="list-style-type: none"> - Training or academic qualifications not directly related to the craft activity - Encouragement, during childhood, in participation related to craft activities 	Innovation	<ul style="list-style-type: none"> - Artisans are not very keen on using digital networks to increase the productivity of their craft business, foster creativity and access new markets
Cultural Capital		Entrepreneurial orientation		Sustainability	<ul style="list-style-type: none"> - Concern for environmental sustainability in the use of tools and raw materials - Recycling of waste - Application of internal policies in the craft business to promote a reduction or contribution to the ecological footprint - The concept of Circular Economy presents in the dynamics of craft businesses

Source(s): Authors

Table 4.
Differences and
similarities between
Portuguese and
Spanish artisans

also for the artisan himself, who, in the perspective of gender equality and diversity, understands that men and women, are equal and the taste for crafts should overcome everything (Marques *et al.*, 2019).

In this learning process and continuous artisan activity, it is clear for the artisan the need to seek and innovate their business, product, or production process. However, from the perspective of operating in a globalised market, increasingly digital, most artisans do not seek to be commercially competitive against their competitors since they understand that there is no such feeling because, for them, there is an originality and an identity associated with each handmade piece produced (Hashemi and Yousefi, 2019; Kraus *et al.*, 2020). It should also be noted that the artisan seeks never to give up in the face of market challenges or difficulties (Solomon and Mathias, 2020) or even personal problems (Ratten, 2016).

Most artisans (55%) report not using new technologies to increase the productivity of their business, foster creativity or access new markets through digital networks, preferring face-to-face and direct sales methodologies. The rest use their social networks to communicate and disseminate their handicrafts and reach new geographies to sell their products (Bakas *et al.*, 2019).

The concept of sustainability is present in the artisan who, in their artisan activity, demonstrates a strong concern to recycle or reuse waste while naturally seeking to develop policies or practices to reduce their ecological footprint, using this waste to, in a circular economy logic, enhance the value of their craft products (handicraft) and save the environment (Hoyte, 2019).

From a symbolic capital perspective, artisans feel that their craft activity values their local community and, consequently, the region. However, when asked whether they feel valued by their local community or region, artisans' opinions are divided, with 55% believing they do not (Wilson *et al.*, 2017; Pret and Cogan, 2019).

6. Conclusion, limitations and suggestions for future research

Artisans are understood as entrepreneurs who maintain an artisanal activity, produce handicrafts sold in fairs, and participate in activities promoted by their municipality and community (Ratten and Ferreira, 2017; Ferreira *et al.*, 2019; Hoyte, 2019). Artisan handicraft-based culture is essential not only for their community but also for the artisan (Hoyte, 2019), who give importance, from a quintuple helix perspective to environment and sustainability since artisans have a strong concern for recycling and reusing waste. Sustainable handicraft pieces are relevant in identifying the concept of sustainability in the craft activity and the definition of the artisan profile (Ratten and Ferreira, 2017; Ratten, 2021).

For future research and to better understand the subject under study, it would be helpful to find out from the local authorities what forms of recognition and administrative support are provided to artisans so that, for example, the local authorities can identify their local artisans and help them to register with the competent authorities to obtain the 'artisan charter'.

It was also opportune to verify with the local authorities the existence of possible financial support, subsidies or projects that aim to modernise and improve the management based on innovation and promotion of traditional culturally based handicraft artisans registered in that community.

It was also essential to find out from the professional and higher education schools in the territories under study if there are any programmes or training courses aimed at safeguarding and transmitting the local traditional cultural-based craft activities and to understand how the artisans are involved with these same institutions to guarantee this transmission of knowledge.

It was opportune to assess the existence of initiatives that promote traditional cultural handicraft activities in primary and secondary schools to ascertain the interest and participation levels of students in these activities to understand entrepreneurship better.

Finally, from the perspective of symbolic capital, it was opportune to evaluate which strategies exist to enhance the recognition of the artisan, his handicraft and his role in the dynamism, promotion and enhancement of their community and region by the entities and institutions that manage the territory.

The limitations of the existing study include the lack of literature on the subject of craft entrepreneurship in an LDCBT context and, in a field of study of approximately 14,160 km² and 229,966 people, i.e. an average of 16 inhabitants per km², the scarcity of traditional culturally-based artisans in activity and the little information provided by the Municipalities and Councils on the artisans and craft practices active in their respective county.

Notes

1. <https://dictionary.cambridge.org/dictionary/english/entrepreneurship>
2. <http://www.iramuteq.org/>

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About the authors

Alex Olivier Alves Rodrigues has a degree in computer engineering and a master in entrepreneurship and innovation from Polytechnic Institute of Bragança. He is currently a PhD student at University of Trás-os-Montes e Alto Douro in Development, Societies and Territories, whose research topic is based on artisan entrepreneurship and its importance in the sustainable development of low population density cross-border territories. He is also a member of CETRAD research centre. He is Executive Director of the Science and Technology Park Brigantia Eco-Park, located in Bragança (Portugal) and Guest Assistant Professor for the areas of management and entrepreneurship at UTAD.

Carla Susana Marques a Full Professor at the University of Trás-os-Montes e Alto Douro (UTAD), Portugal. Currently, she is the Assistant Director at UTAD's Centre for Transdisciplinary Development

Studies (CETRAD). Her research on innovation, entrepreneurship and development has been presented at numerous international conferences, journals and books. Her research interests include innovation, entrepreneurship, intrapreneurship, cooperation, networks and development.

Veland Ramadani is a Full Professor of Entrepreneurship and Family Business at Faculty of Business and Economics, South-East European University, North Macedonia. His research interests include entrepreneurship, small business management and family businesses. He authored or co-authored more than 120 research articles, 80 book chapters, 12 textbooks and 25 edited books. He has published in *Journal of Business Research*, *Technological Forecasting and Social Change*, *Review of Managerial Science*, *Technology in Society*, *International Journal of Entrepreneurial Behavior and Research*, among others. He has received the Award for Excellence 2016 – Outstanding Paper by Emerald Group Publishing. In 2017, he was appointed as a member of Supervisory Board of Development Bank of North Macedonia, where for ten months served as an acting Chief Operating Officer (COO) as well. He was ranked, three times in a row, among World's Top 2% of the most influential researchers prepared by Elsevier BV and Stanford University, USA. Veland Ramadani is the corresponding author and can be contacted at: v.ramadani@seeu.edu.mk

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