

Jill-of-all-Trades or Master of One? An Experimental Ethnography on the Entrepreneurial Capacity of Artisan Collectives.

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Abstract

There are ample opportunities for digital entrepreneurship in the platform economy, which has reduced costs for creative craft entrepreneurs by taking out the intermediary and expanding the potential market to a global scale. For a professional artisan, performing in the platform economy means taking on many additional, possibly new tasks. As a result, the artisan can become a jill-of-all-trades (or jack, as the case may be), master of none. Taking time away from crafting goods potentially results in a loss of competitive advantage. This thesis explores entrepreneurial opportunities for artisans that allow them to thrive in the platform economy in accordance with their talents. It does so by experimenting with a new organisational format, the Purpose-built Artisan Collective (PAC), in which the artisan collaborates with specialists in the fields of outreach, finance, and entrepreneurship. Two PACs were purpose-built for this research, PAC 1 centred on an established weaver from Amsterdam and PAC 2 on a bladesmith of damask knives from Rotterdam. Ethnographic methods were applied to observe the two PACs for the duration of one month while they were instructed to develop a crowdfunding campaign strategy. The nine participants were interviewed after the experiment to learn from their experience and perspectives on the PAC. The observed factors contributing to entrepreneurial sustainability are twofold; 1) The influence of the PAC on a) the entrepreneurial abilities of the artisan, and b) the overcoming of hindrances to crowdfunding. And 2) the viability of future PACs. Identifying these observed factors provides a more nuanced understanding of artisans and entrepreneurship, particularly on how to organise for optimal results. This thesis contributes to the scarce literature on artisans and the platform economy by exploring this staged experiment of an organisational format to encourage artisans to sustain and develop their practice. This research also argues that the collaboration of artisans with specialists in the fields of outreach and finance potentially leads to better results as opposed to when all tasks are performed by the artisan while simultaneously showing the PAC is a viable format for the platform economy. It is plausible that a PAC leads to an economic spillover, which is the creation of financial room to invest in local business ecology, and a societal spillover, such as the retention of crafts knowledge.

Keywords

Creative Crafts – Organisation - Crowdfunding – Platform Economy - Artisans

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1 Introduction

The aim of this research, pragmatic in nature, is to explore entrepreneurial opportunities for artisans that allow them to thrive in accordance with their talents in the current platform economy. This exploration is done from an organisational perspective by introducing a ‘slice of the firm’ into the artisan’s business. The organisational model under study is the Purpose-built Artisan Collective (PAC), consisting of one artisan and, depending on the specific needs of the artisan, a combination of outreach, finance, and entrepreneurship specialists.

The motivation for this research is personal. Over a decade ago, I was a Fashion Design graduate and a sustainable fashion entrepreneur trained by a master tailor. Despite selling my creative craft to brick-and-mortar stores in several European countries from 2009 to 2012, my business did not survive. It proved impossible to charge fair prices for the amount of labour and resources involved. However, circumstances were different back then. Retail was still the dominant sales channel, and the platform economy was only just gaining momentum.

Finding the means to make a living as an artisan producing creative crafted goods is a journey of trial and error (England, 2022; Naudin & Patel, 2020). A recent report commissioned by the Dutch Ministry of Education, Culture and Science summarises the challenges the crafts face today: “Digitisation and mass production lead to displacement on the labour market, an ageing population and declining numbers of young talents increase the shortage of craftspersons, and a reduced focus on craftsmanship in education contributes to poor recognition and appreciation of crafts.” (Bureau & Maes, 2021, p. 5). Unsurprisingly, the challenges named in this report are not unique to the Netherlands; they are a global phenomenon (Ballyn, 2019; Klamer et al., 2013; Syed Shaharuddin et al., 2021).

However multidimensional the issues surrounding creative crafts are, the statement by Bureau & Maes (2021) on digitisation leading to displacement in the labour market may require further research. Literature, for instance, shows that digitisation is not to blame for the increased displacement of (creative) crafts any more than what already was displaced during the first two industrial revolutions (Lee et al., 2020; McMeel, 2021; von Busch, 2010). The last decade even saw a rise in the demand for handmade, boosted by digitisation in general, and by the platform economy specifically. Today there are ample opportunities for digital entrepreneurship in the platform economy (McAfee & Brynjolfsson, 2018), which has reduced costs for artisans by taking out the

intermediary and simultaneously expanding the audience to a global scale. To name a few: two-sided platforms Etsy or Amazon Handmade, global crowdfunding platforms Kickstarter, Patreon and local platform Voor de Kunst. Social media platforms also incorporate selling opportunities, such as Facebook Market and Instagram.

According to Sennett, “The good craftsman is a poor salesman, absorbed in doing something well, unable to explain the value of what he or she is doing” (Sennett, 2008, p. 20). Besides being a so-called ‘poor salesman’, selling on online platforms is potentially even more complex for the artisan as, in contrast to using sales intermediaries, they must execute most of the sales process themselves, and be the pricing specialist, the marketer, brand specialist, social media expert, copywriter and CEO of their business. Without these skills, it is difficult to thrive in the platform economy; however talented the artisan may be at their craft. During the expert interview, Dalla Chiesa compares artists to octopuses; they have to juggle too many tasks. As a result, they cannot get proficient in any of them. These additional tasks required to thrive in the platform economy also take time away from their creations, resulting in a loss of competitive advantage.

Furthermore, Dutch artists and artisans often do not utilise the full potential of, for instance, crowdfunding platforms or are put off after trying once (Dalla Chiesa, 2022). The amount of work it takes for a maker to execute a crowdfunding campaign is not considered proportional to the potential reward. Additionally, makers feel that reaching out to friends and family is akin to begging (Dalla Chiesa, 2022; Davidson & Poor, 2015).

The combined subject of artisans or crafts and crowdfunding is not available in academic literature. Literature on crowdfunding and applied arts closely related to artisans’ crafts, such as fashion, architecture, or product design, is available. However, unlike practitioners of these applied arts, an individual artisan can only produce a limited number of products. From an economic perspective, the inability to produce on a large-scale means crafted goods are more akin to art than to the applied arts.

The exploration of this organisational model is done through an experiment. For the duration of one month, two Purpose-built Artisan Collectives developed a strategy for a crowdfunding campaign centred on the artisan’s work or skills. Developing a crowdfunding campaign strategy involves considering a feasible product, outreach, and finances (Dalla Chiesa, 2022). It is important to note that this research focuses on the development phase of the campaign strategy and not the execution of the crowdfunding campaign. Furthermore, testing the viability of this organisational

model is a significant part of this study to ensure a successful framework for further studies. Thus, the main research question is: *Which observable factors can contribute to the entrepreneurial sustainability of a Purpose-built Artisan Collective (PAC) based on the collaborative process of developing a crowdfunding strategy?*

Ethnographic analysis is applied, as this research allows for participant observation. However, an organisational format such as the PAC does not exist and, therefore, cannot be observed in a natural environment; thus, the PAC was created for this research. Therefore, the method used was ethnographic with an experimental design component. At the centre of the two Purpose-built Artisan Collectives are an established weaver of predominantly linen and hemp from Amsterdam and a bladesmith of damask knives from Rotterdam.

This thesis is made up of theoretical, methodological, and empirical sections. The theoretical framework starts with an overview of the artisans and their crafts. This section contains the definitions of crafts as used in this research and organisational structures relevant to artisans. The second part focuses on the platform economy and, more specifically, crowdfunding for artisans. The theoretical framework concludes with examples of viable craft organisations in the Netherlands and the artisan's relation to entrepreneurship. The theory and the three expert interviews shape the methodology presented in Chapter 3, which explains the choice for ethnographic research with an experimental design component. However inductive the approach, it was decided to operationalise the research through three concepts: crowdfunding campaign strategy development, cooperative process, and viable organisation format. The inductive and ethnographic analysis allows for the significant and unexpected to emerge, which are included in the empirical section.

This research challenges the prevailing idea of artisans being entrepreneurs. At the same time, the PAC experiment helps unveil potential factors contributing to the entrepreneurial sustainability of artisans. Hence this study provides a basis for a framework of organisational models benefitting the artisan and aims to contribute to the growing international literature on craft and entrepreneurship (Clancy, 2012; England, 2022; Naudin & Patel, 2020). From a societal perspective, these insights could benefit craft education and craft entrepreneurship policy to help artisans anticipate the challenges the platform economy brings. Furthermore, it will help maintain knowledge surrounding creative crafts and encourage business models “that seek to embrace social values” (Bennett, 2020, p. 23). The social values include contributing to the local business ecology and community, and the identity of the place in where they invest (Bennett, 2020).

2 Theoretical Framework

2.1 The Artisan – Definition and Organisation

2.1.1 Definition of Crafts

Craft terminology is notoriously broad, and the various definitions may describe certain professions, products, and values. Brulotte and Montoya argue that the term *craft* in relation to cultural economics should be approached in a hermeneutic manner, meaning a non-linear definition of craft (Brulotte & Montoya, 2019), so instead of categorising crafts, the question Brulotte and Montoya prefer to ask is contextual: “How is craft being used today? Who gets to participate in the craft economy and who is being excluded?” (Brulotte & Montoya, 2019, p. 22). An answer to that question could be that craft today finds itself at the intersection between art, design, and industry (Vigano et al., 2022, p. 2). The answer to Brulotte's and Montoya's questions may therefore be found in Figure 1, the visualisation of this intersection by Klamer et al. (2013). This categorisation of crafts by Klamer et al. is considered relevant, as Bureau & Maes recently used it to define the crafts sector in the Netherlands (Bureau & Maes, 2021).

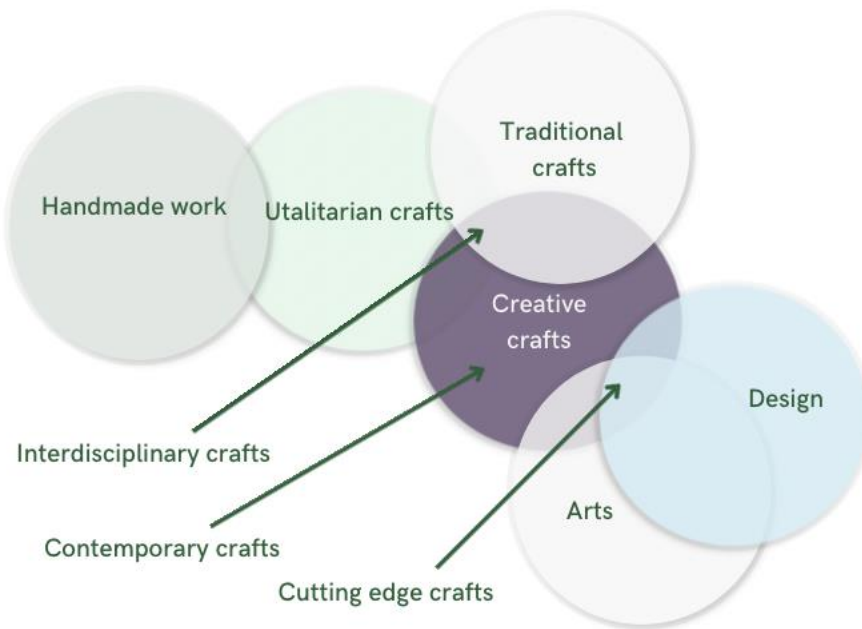


Figure 1. The definition of utilitarian crafts versus other crafts and skills (Klamer et al., 2013).

Whichever approach is taken, defining the borders between traditional craftspeople, designers, art, creative crafts, and makers remains challenging, as there is much overlap between the various

spheres. The borders between these fields have not always been so blurry. For example, since early modernism, design has primarily been market-led and has tended to mass production, industrialism, and consumerism (von Busch, 2010). One relatively current term that attempts to classify the blurry borders is designer-maker: an educated designer who chooses (and has the skills) to execute, or craft, their designs themselves.

This research focuses specifically on creative crafts. The creative crafts build upon traditional methods. This research borrows the description from Klamer et al. (2013): “Artisans who focus on creative crafts are skilled individuals who make unique objects that allow the artisan's creativity to shine through”. Materials commonly associated with creative crafts are, for instance, ceramics, metals, wood, and textiles. Relatively new media, such as laser cutting and 3d printing, are also tools for creative craftspeople (McMeel, 2021). The common denominator is that the artisan understands the ins and outs of the crafting process and can create an object with unique and creative attributes.

It has to be noted that even within the category of creative crafts, there are still many differences, from demand-driven artisans who predominantly work on assignments for companies, such as architecture firms, to supply-driven artisans creating products for the sake of creating. All require different craft work strategies, which will be explained in section 2.4.

2.1.2 Artisan’s ‘Nature of the Firm’

During the pre-industrial era, artisans, or craftsmen and tradesmen, were organised in guilds. The history of guilds in relation to economics and organisational structures is heavily debated. Neither Adam Smith nor Karl Marx was a fan of the guilds because of their political influence and limiting effects on innovation, as the guilds were deeply protective of their trade secrets (Smith, 1776). Karl Marx primarily expressed his criticism on the guild system in the Communist Manifesto in relation to the oppressor and the oppressed entailed by this system (Marx & Engels, 1848).

Nowadays, the view of guilds is, somewhat romantically, reduced to the master-apprentice organisation, and this romantic notion of guild organisation is reflected in the current Dutch subsidy project ‘Ambachten: Meester – Gezeltraject’ (Fonds voor Cultuurparticipatie, 2022). This subsidy aims to retain the knowledge of a craft, which is disappearing rapidly due to a decreasing and ageing artisan population (Bureau & Maes, 2021). The subsidies’ success in doubling the available funds (Fonds voor Cultuurparticipatie, 2022) suggests that there is relevance to this guild-like

organisational structure. Furthermore, the ‘nature of the firm’ for artisans perhaps lies closer to pre-industrialisation organisational structures than to the firm, as described by Coase in 1937. According to Coase, the firm (or hierarchy) is there to minimise cost (McAfee & Brynjolfsson, 2018). However, the aim of minimising costs would create the situation most artisans strive to avoid: Financial growth at the cost of their connection with (the making of) their product. Most artisan’s businesses are about value, creativity, and perhaps even tradition over simply producing on a larger scale (Ballyn, 2019; Brulotte & Montoya, 2019; Klamer et al., 2013).

Then again, Coase, and subsequently Williamson, are popular and much-cited economists in literature on the platform economy due to the theory of the Transaction Costs Economy (TCE) (Coase, 1937; Williamson, 1973). The platform economy is a textbook example of reducing transaction costs; thus, many digital entrepreneurs invoke Coase as he reaffirms the value of their work in platform development (McAfee & Brynjolfsson, 2018). Furthermore, when platforms allow for free trade and market dispersion is increased because of that, this would mean a reduction of hierarchical firms. Creative content creators are familiar with making a living outside traditional firms (England, 2022), making this transition imaginable for them.

Both markets and firms lack the attributes required for creatives to thrive. The network organisation model introduced by Powell (1990) allows for economic coordination that fits artisans’ values. Powell views modern commerce in light of the history of “family business, guilds, cartels, and extended trading companies – all enterprises with loose and highly permeable boundaries.” (Powell, 1990, p. 298). Furthermore, Powell refers to two articles that discuss a similar organisational structure in two very different settings: High-tech start-ups in the United States by Larson (1988) and craft-based firms in Northern Italy by Lorenzoni and Ornati (1988). The commonality between these settings is that both organisational structures do not develop through an incremental and linear process. Instead, as said by Powell (1990) these organisations have “externally driven growth in which pre-existing networks of relationships enable small firms to gain an established foothold almost overnight. These networks serve as conduits to provide small firms with the capacity to meet resource and functional needs.” (Powell, 1990, p. 299).

2.2 Platform & Crowd

2.2.1 Platform Economy & Craft

The platform economy is a collective term for online platforms offering goods or services without owning the goods or services. The platform is an intermediary between buyers and sellers, such as two- or multi-sided platforms (McAfee & Brynjolfsson, 2018). The two-sided platform model matured at the beginning of the 21st century due to the increased development of information technology and the social division of labour (Xue et al., 2020). The success of the platform economy lies in the ability to match two or more agents. Value for the two-sided platform is increased depending on the number of agents on the one side able to reach a number of agents on the other side (Evans & Schmalensee, 2013).

In their book *‘Machine, Platform, Crowd: Harnessing Our Digital Future’*, McAfee and Brynjolfsson (2018) describe three trends reshaping the business world: Machine intelligence, Platforms, and Crowds. McAfee and Brynjolfsson state that Machine, Platform, and Crowd all have a counterpart; without those, they cannot exist. Machine intelligence has the *Human Mind*, Platforms have *Products*, such as goods and services, and Crowd has the counterpart *Core*. Core stands for the acquired expertise companies have built up in their work processes (McAfee & Brynjolfsson, 2018). “Understanding when, where, how, and why these machines, platforms, and crowds can be effective is the key to success in the economy today” (McAfee & Brynjolfsson, 2018). Artisans possess, perhaps like no other profession, the counterparts to the keys to success, such as human abilities, excellent goods and services, and the expertise they have built while developing their craft. (McAfee & Brynjolfsson, 2018), making the artisans an interesting subject for the platform economy.

The platform economy is a potent addition for artisans, removing the intermediaries and transaction costs and thus providing a chance for additional (or even primary) income generation.

2.2.2 Crowds for Artisans

Most creatives need funding to produce, which is why crowdfunding, of all types of two-sided platforms is beneficial for artisans in the platform economics. Crowdfunding involves people, or in some cases institutes, providing financial support to concepts or ideas on crowdfunding platforms provided by agents creating them (Belleflamme et al., 2014). The provision of financial resources by the public does not mean they are investors in the concepts, as they do not get shares or revenues

once they pledge money (McAfee & Brynjolfsson, 2018). Instead, crowdfunders (those that pledge money) are promised rewards, ranging from being invited to a product launch or an event to being the first to receive a good. Crowdfunding is a beneficial tool for starting entrepreneurs, niche goods, and those struggling to find funding in traditional public and private funding streams (Dalla Chiesa, 2022). Crowdfunding platforms are also used to test the market. Crowds are beneficial in testing the viability of a product, whether it is a multinational like General Electrics (McAfee & Brynjolfsson, 2018) or an individual entrepreneur.

Online crowdfunding platforms have broadened the spectrum of fundable things. This research limited the platforms to three options considered most suitable for artisans: two international platforms, Kickstarter and Patreon, and one platform specifically aimed at the Dutch market, Voor de Kunst (VDK). At the time of writing, Kickstarter, whose stated mission is to *'bring creative projects to life'*, is the only platform with a specific category for crafts. Kickstarter's business model is to charge a 5% fee for successful campaigns. On top of that, their payment solution Stripe asks for another 3% of the 100% goal and 0,20 cents per pledge. This business model is similar to Voor de Kunst (VDK), with the difference that VDK includes the payment solution costs in their 7% fee, and they ask for €100 in advance. They are setting this €100 threshold to ensure their success rate of 92%. VDK, the dominant crowdfunding platform for the arts in the Netherlands, has direct contacts with public and private subsidiaries. VDK connects a subsidiary to a campaign when VDK sees opportunities. According to VDK, the subsidiary pledges average 25% of the campaign. Patreon is the odd duck in this row. It offers a platform where content creators of existing content can connect people (Patrons) through primarily a subscription model—benefitting from an ongoing stream of crowdfunding.

Impediments to Crowdfunding for Artists

Artists performing a crowdfunding campaign feel insecure about two related concepts predominantly: 1. Financial goals, and 2. Reach (Dalla Chiesa, 2022; Davidson & Poor, 2015). Subsequently, they fear asking for enough money, resulting in pledges that are too low to cover variable costs. The reach of most artisans is often limited to family, friends, and a small network. A quote from an interviewee in Dalla Chiesa's (2022) research sums this up: "I even did not include

my salary, my personal needs in the campaign because for supporters, what I asked was already too much. I actually needed much more, but nobody believes art costs a lot of money.”

Furthermore, Davidson & Poor (2015) state that crowdfunding might uniquely advantage creatives with more extroverted personality types who already have a well-established community of supporters. Leaving the more introverted creatives, who experience thresholds to expose themselves or their work, behind (Davidson & Poor, 2015). According to Davidson & Poor (2015), crowdfunding may miss out on significant cultural contributions of the more introverted creatives. Therefore, they do not see crowdfunding as the panacea or a replacement for other types of funding.

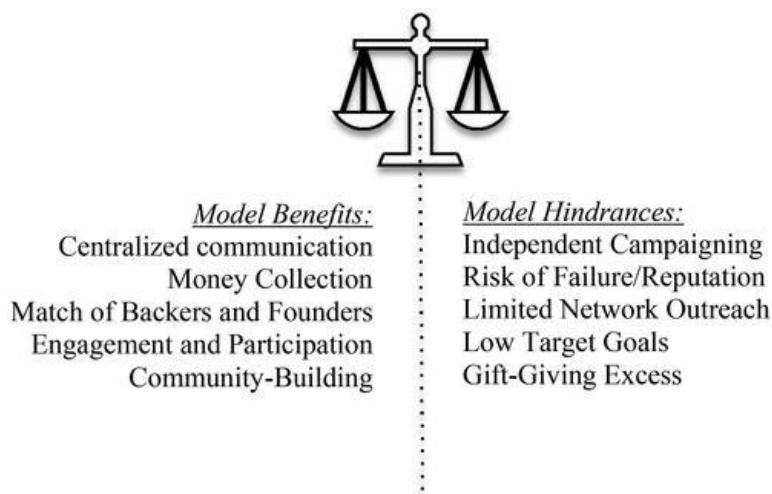


Figure 2. Perceived benefits and hindrances (Dalla Chiesa, 2022, p.31)

Figure 2 shows the benefits and hindrances of the crowdfunding model as perceived by the artists who have executed a campaign on Voor de Kunst (Dalla Chiesa, 2022). The hindrances artists encounter during or before a crowdfunding campaign are, according to Dalla Chiesa (2022): *Independent Campaigning, Risk of Failure/Reputation, Limited Network Outreach, Low Target Goals, and Gift-Giving Excess*. *Low Target Goals* are a twofold problem for the artist. Firstly, they must include all fixed and variable costs to set a realistic price for their product, which many do not - resulting in an amount too low to execute the product. Secondly, possible backers cannot assess the actual costs of an artist’s good or service and are unaware if they are paying too much or too little (Dalla Chiesa, 2022). The hindrances mentioned by Dalla Chiesa are much less significant for hierarchies, as a firm has assigned departments to deal with them. A finance department prevents *Low Target Goals* and

marketing, and communication departments tackle *Limited Network Outreach* and *Risk of Reputation/Failure*. In addition to mass production, the specialisation of skills in large companies is another competitive factor for artisans in the platform economy.

It should be noted that the qualitative research done in the *Artists' Critique on Crowdfunding* (2022) by Dalla Chiesa focused on (performance) artists, not on artisans. The combined subject of artisans or crafts and crowdfunding is not available in academic literature, but literature on crowdfunding and applied arts closely related to artisan's crafts, such as fashion, is. However, the inability to produce on a large scale makes artisans, from an economic perspective, more closely related to art than fashion, architecture, or product design. Therefore, it seems reasonable to assume that the artist's hindrances *Limited Network Outreach*, and *Low Target Goals* equally apply to artisans.

2.3 Is There a Viable Organisational Format for the Artisan Today?

A cooperative model, such as the natural formation of a collective or an online cooperative model, is a proven model for sole trading creatives (Scholz, 2018; von Busch, 2010). Examples of successful crafts-related collectives in the Netherlands are Cor Unum and the Neo Design Collective. These collectives often focus on product (design) innovation and are made up of artisans, designers, and procedural designers (with a focus on technology). Somewhat similar to these collectives are By-Borre and the Knitwear Lab. These two initiatives do comprise varying skill sets. By-Borre is highly successful, in part due to the partnership between skilled artisan and designer Borre Akkersdijk with tech specialist Arnoud Haverlag. Haverlag is a successful tech entrepreneur, and this background, combined with a financial and personal investment into By-Borre, has enabled Akkersdijk to take his creative talent to a new level. Joining their various and distinct talents was a recipe for success (Kooyman, 2022). The tech background and financial and personal investment of Haverlag into By-Borre injected an entirely new dimension to the creative talent of Akkersdijk.

In the platform economy, there is a relatively new cooperative business model tackling the problems of (online) oversupply of creative and cultural products and the low-income aspects. Whereas most platforms focus on the network effects to become the winner-takes-all, the online cooperative model is "owned and governed by those who depend on them most" (Scholz, 2018, p. 202). Stocksy.com, a two-sided stock photography platform, employs this cooperative model. The photographers are the shareholders and benefit from the growth of the cooperation. They also

curate the supply through an internal rating system (Scholz, 2018). This curation also benefits buyers, as this curation ensures the supply of only high-quality photos. Like many older forms of cooperation, online cooperative models are still led by an executive level. However, they are accountable to the shareholders and the collective members. Interestingly, these online cooperative models show steady growth (Scholz, 2018) and may be interesting for high-quality crafts.

2.4 Should the Artisan Be an Entrepreneur?

Should the artisan be a specialist or dilute their time with entrepreneurial, marketing and finance skills and be entrepreneurs? Sennett summarises the common view of artisans: “The good craftsman is a poor salesman, absorbed in doing something well, unable to explain the value of what he or she is doing” (Sennett, 2008, p. 20). However, although “vocational commitment transcends economic considerations, they are nevertheless related” (England, 2022, p. 3). Furthermore, Karin Yair of the Crafts Council UK posits that craft is the most entrepreneurial of all cultural and creative industries, since 88% of UK artisans go into business (Bennett, 2020, p. 13).

In a recent article by Lauren England (2022), she identified five strategies for craft entrepreneurship when she looked at how early career craft entrepreneurs generate income whilst retaining creative integrity and allowing for innovation (England, 2022). The five strategies are Support, Streams, Synthesis, Segment, and Synergy. These strategies categorise the ‘creative production outcome’, ‘income generation’ and the ‘logic combination’ of early-career creative craft entrepreneurs. England positioned craft practice as a hybrid activity, allowing for understanding how artisans either work solely on their craft (synergy) or in a hybrid form with different strands of income generation.

Shane and Venkataraman (2000) have created a valuable model for the essence of entrepreneurship in general. They describe three stages necessary for an entrepreneurial opportunity to be exploited 1) An entrepreneurial opportunity must first exist. 2) Discovery of an entrepreneurial opportunity. And 3) Once an opportunity shows promise of a return and the opportunity cost is relatively low, the entrepreneurial opportunity may be exploited (Shane & Venkataraman, 2000). However efficient and logical these stages are, do artisans go through similar stages? Understanding how to execute a craft, which is predominantly limited to artisans, opens up opportunities for the second stage of Shane and Venkataraman’s model. Economist Friedrich Hayek argues: "Given that

an asymmetry of beliefs is a precondition for the existence of entrepreneurial opportunities, all opportunities must not be obvious to everyone all of the time" (1945, as cited in Shane & Venkataraman, 2000, p. 221). Having (years of) experience in a craft should give the artisan an advantage over those who do not. Literature on entrepreneurial opportunities and exploitation in the creative crafts (stages one and three in the model) is limited. However, stage three for an artisan, or the process of going from amateur to professional, is described by Kay Culpepper and Gauntlett (2020) and appears to come down to determination and 'just doing'.

3 Methodology

3.1 Overview of the Research Objectives

This qualitative research explores entrepreneurial opportunities for artisans that allow them to thrive in accordance with their talents in the current platform economy from an organisational perspective. Thus, an experiment was conducted in the form of a Purpose-built Artisan Collective (PAC), during which a ‘slice of the firm’ was introduced into the artisan’s business. A PAC is a collective explicitly designed for this research to explore the entrepreneurial opportunities for artisans by the platform economy in general and crowdfunding in specific.

The collective was purpose-built to investigate the main research question:

Which observable factors can contribute to the entrepreneurial sustainability of a Purpose-built Artisan Collective based on the collaborative process of developing a crowdfunding strategy?

The following three sub-questions support the main research question:

- 1) *How can the collaborative development process of the crowdfunding campaign strategy influence the entrepreneurial abilities of the artisan?*
- 2) *Which organisational elements of a Purpose-built Artisan Collective can contribute to overcoming the hindrances as described by Dalla Chiesa (2022) during the development of the crowdfunding campaign strategy?*
- 3) *Which organisational elements of a Purpose-built Artisan Collective are perceived by the participants as essential to make the PAC viable and beneficial for both artisan and specialist?*

3.1.1 Research Method

To answer the main and sub-research questions, an ethnographic research methodology was applied. Within this research, participant observation, done over four-weeks, was concluded with participant interviews. Due to the connotations with social anthropological research, *participant observation* was the academic term before the 1970s instead of ethnographic research design (Bryman, 2016). After the 1970s, ethnographic research design, in essence, features “a process of joining a

group, watching what is going on, making some notes, and writing it all up.” (Bryman, 2016, p. 431). In addition to participant observation and participant interviews, additional data was gathered, such as WhatsApp group data and PAC member notes. Ethnographic research methods allow for multiple data entries to triangulate information stated by the participants.

No prior research has been done on the combined subject of artisans, platform economy, and organisations. Furthermore, the Purpose-built Artisan Collective (PAC) does not exist in the Netherlands (based on information gathered through Dutch craft experts), so the participants cannot be observed in a natural environment. Therefore, the only way to investigate this form of organisation is to create one, adding an experimental design component to this study. Thus, the methodology for this research is ethnographic with an experimental design component. The role of the researcher was a non-participating observer with interaction. It allows for some interaction with the collective, but the main interaction between the researcher and participants comes from the participant interviews.

3.2 Description of the Experiment

This research focuses on the phase that precedes a crowdfunding campaign, as shown in green in Figure 3. During phases 1 and 2, idea formation, market, and reach should be considered to come to a successful campaign; phases 1 and 2 allow for phases 3 to 5. This is where the concepts under study, being the organisational viability, cooperative process, and the development of the crowdfunding strategy, take place. Phases 3 to 5 are, therefore, not part of this research. The execution of the developed crowdfunding campaign strategy is optional for the participants.

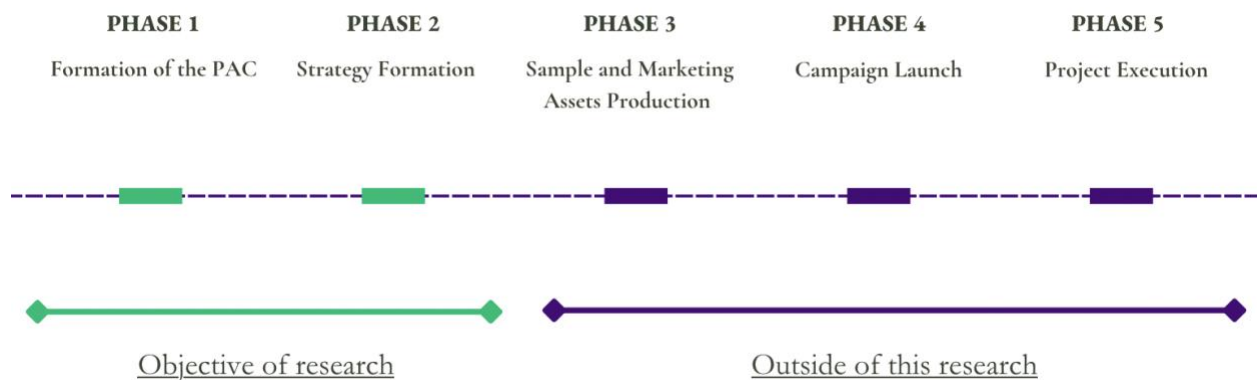


Figure 3. Context of this research.

Two artisan collectives were created for this research, each consisting of an artisan, specialists within the area of reach, and specialists who understand the market from a finance or strategy perspective. As shown in Figure 4, the artisan, or the content creator, is at the centre of the collective. The second layer, Reach, plays an active role in the collective, taking responsibility for the development and execution of the communication strategy. All types of specialists capable of conveying a message to an audience are in this second layer, such as content strategy specialists, branding specialists, videographers, photographers, and online marketers. The researcher aimed for the Reach Specialists to have a connection to creative crafts, as this market requires an understanding and love for the product. The outer layer, the Market, comprises consulting specialists in finance and entrepreneurial strategy. It was assumed that the outer circle did not necessarily require prior experience in the crafts sector.

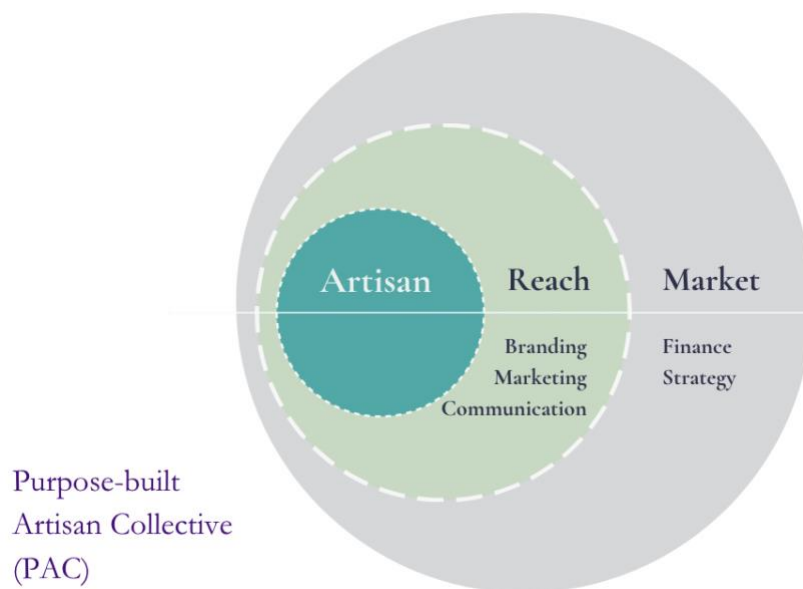


Figure 4. The Purpose-built Artisan Collective.

The PAC specialists were instructed to create a crowdfunding campaign strategy in collaboration with the artisan. The PACs could choose one of three crowdfunding platforms for this assignment: Kickstarter, Patreon, and Voor De Kunst. As explained in section 2.2.2, these are considered the most suitable crowdfunding platforms for artisans. The PACs were introduced to each other during the kick-off meeting in Amsterdam. A brief presentation was given on the three

crowdfunding platform options, and a best practice was shown for each option. These best practices all had a relation to the crafts sector.

Time limits were set on the development of the strategies to construct a viable organisational experiment; having the specialists spend unlimited hours on this experiment would not create a realistic format as it would become prohibitively expensive. Senior-level participants, normally costing between €90 and €175 per hour, were allowed a maximum of four hours. The medior participants, on average costing between €50 and €75 per hour, were instructed to limit their involvement to six hours. The junior participants were not given a time limit, as they wanted to do this for their portfolio, which potentially resembles a real-life situation.

3.3 Sampling Strategy

The form of cooperation used in the experiment is purpose-built for this research. The unit of analysis is thus the Purpose-built Artisan Collective (PAC). The subjects for these groups were found through non-probability purposive sampling (Bryman, 2016). In this research, 'artisan' refers to the artisan, and 'specialist' is used for participants specialising in Reach or the Market.

The artisans performing a creative craft, the linchpins of the PACs, were found in collaboration with Crafts Council NL. The credibility of this foundation helped overcome information asymmetry for the participating artisans. The quality of the work by the chosen artisans is outstanding and is classified as 'professional' instead of 'amateur'. The creative crafts, in this case, weaving and blade smithing, build upon traditional methods and incorporate the creativity of the maker. The Reach Specialists were found through the researcher's network, and lastly, the Market Specialist with a focus on finance was found through the foundation *Ondernemersklankbord* (Literally: Entrepreneurs' touchstone). This foundation is funded by the Department of Economic Affairs & Climate and connects high-level retired entrepreneurs with starting or struggling entrepreneurs (Ondernemersklankbord, 2023).

PAC 1	Classification	Occupation	Age group	Level
Artisan 1	Artisan	Weaver	50-60	N.A.
Brand Designer 1	Reach	Brand Designer	30-40	Senior
Communication Expert 1	Reach	Communication	20-30	Medior

Storytelling Expert 1	Reach	Storytelling Expert	30-40	Senior
Market Specialist 1	Market	Advisor Finance	60-70	Senior
PAC 2				
Artisan 2	Artisan	Blade smith	40-50	N.A.
Market Specialist 2	Market	Founder Hospitality	40-50	Senior
Marketeer 2	Reach	Digital Marketeer	20-30	Junior
Videographer 2	Reach	Videographer	20-30	Medior

Table 1. Overview Sample.

3.3.1 PAC 1

Artisan 1 (Amsterdam) weaves intricate fabrics predominantly of sustainable and locally (or in the EU) sourced materials. She is the only professional weaver in the Netherlands. Artisan 1 needs detailed knowledge of marketing or finance; thus, she was assigned a complementary marketing team and one additional meeting with a finance specialist. The marketing team is made up of a senior brand designer with professional experience on the craft platform Etsy; a senior storytelling specialist and experienced corporate marketeer who worked at the executive levels at both Etsy and Zalando and a medior communication manager at the Dutch Crafts Council. Additionally, a finance specialist, who has years of experience at large corporations such as KPN and building his own successful business.

3.3.2 PAC 2

Artisan 2 (Rotterdam) forges Japan-inspired damask knives. During the first consultation, he mentioned he did not require marketing advice. Furthermore, he indicated he had a clear idea of what his crowdfunding should be: A maker space where students can learn how to forge knives. He mentioned that this research was a fortunate coincidence, as he was already considering how to obtain the funds for such a project. Unlike Artisan 1, he enquired whether he was obligated to execute the campaign strategy developed. As indicated in Figure 3, the execution phase is not relevant to this research. Thus, it was decided to connect him with someone highly experienced in entrepreneurship within a physical space, a senior entrepreneur specialised in the social hospitality business. Added to the PAC was a junior digital marketeer. A junior was chosen on purpose, as Artisan 2 indicated he did not need assistance in marketing. However, marketing input is essential

for a crowdfunding campaign strategy. Finally, a medior videographer also trained in animation was enlisted to the PAC.

3.4 Operationalisation

Three concepts form the basis to operationalise this research. The concepts are used for the semi-structured interviews (Appendix A). An overview of the concepts, their dimensions and indicators can be seen in Table 2. The research is exploratory and will be open to the significant and unexpected, as is common in ethnographic research (Emerson et al., 2011).

Concept	Dimension	Indicator
Developed Crowdfunding Strategy	Does the CF strategy fit the artisan’s working method?	Support: One strand of non-commercial creative production, Streams: Multiple strands of creative production, Synthesis: One or multiple strands of creative production, Segment: Two strands of creative production, Synergy: One strand of creative production, (England, 2022, p. 11)
	Does the artisan show entrepreneurial qualities during the process?	An entrepreneurial opportunity must exist first. Discovery of an entrepreneurial opportunity. Once an opportunity shows promise of a return and the opportunity cost is relatively low, the entrepreneurial opportunity may be exploited. (Shane & Venkataraman, 2000).

	Significant/Unexpected	
Cooperative Process	Overcoming hindrances	Independent campaigning, Risk of failure/reputation, Limited network outreach, Low target goals, Gift-giving excess, Other? (Dalla Chiesa, 2022)
	Team dynamics	Division of tasks, Roles and responsibilities, Hierarchy present? Other?
	Significant/Unexpected	
Organisational Viability	Financial factors	Finance strategy: Target goal/Price formation Financial reward specialists
	Business Organisation Strategy	Network Organisations (Powell, 1990) Hierarchies (Coase, 1937; Williamson, 1973)
	Significant/Unexpected	

Table 2. Overview of Operationalisation.

3.4.1 The Developed Crowdfunding Strategy

The concept ‘Developed crowdfunding strategy’ involves two main dimensions. The first dimension measured is whether the developed strategy and product fit the artisan’s working method. Crowdfunding is unlikely to become the primary source of income for an artisan. England (2022) developed a framework to describe the different working methods of artisans; whether income comes from full-time craft or whether artisans derive income mainly from other sources (England, 2022). This research uses this framework to explore how crowdfunding, as a stream of income, fits the artisan’s working method. The second dimension aims to inform whether the artisan shows

entrepreneurial qualities during the development of the strategy. Shane and Venkataraman's (2000) model for the essence of entrepreneurship, which describes the three stages necessary for an entrepreneurial opportunity to be exploited, is referred to as an indicator.

3.4.2 Cooperative Process

The concept of 'cooperative process' is operationalised through two dimensions. First, are the hindrances, as described by Dalla Chiesa (2022), overcome through collaboration and the use of the experience of the specialists? Do the Reach and Market Specialists apply their skills, experience, and talent, and are these skills complementary within the purpose-built collective? Or were specific skills lacking in the collective? The second dimension is 'team dynamics'. This is operationalised through the indicators: division of tasks, accountability, and hierarchy.

3.4.3 Organisational Viability

It is assumed that finance would be the dominant measure that indicates whether this organisational form is sustainable and replicable. Viability comes down to revenue, costs, and opportunities. Crowdfunding platforms Kickstarter and Voor de Kunst require target goals and pledges. The target goal, or revenue, of the crowdfunding campaign strategy could include costs for the specialists. The strategized target goal will make it possible to consider how the collective gets paid, either through a percentage of the 100% pledge or a fixed fee for the specialists. This means that the specialists work on a no-cure, no-pay basis. For the Patreon option, revenue comes through a long-tail percentage bringing more income insecurity for the participating specialists.

In addition to finance, the business organisation factors are assumed to be equally essential. The gathered data has been tested against organisational forms of the firm and network structures as described in section 2.1.2.

3.5 Data Collection and Analysis

The experiment began with a kick-off meeting in Amsterdam, where the teams were introduced to their PAC-members and the other PAC. The finance expert was not yet involved, as it was assumed that marketing and thinking about the product for the purpose of setting up a crowdfunding campaign precedes the price setting of the product. Guidance during the kick-off

meeting was limited to introducing the participants by sharing their backgrounds, followed by an explanation of crafts and their limitations in the market and concluded with an explanation of the selection of the three platforms they were to choose from: Kickstarter, Voor de Kunst, and Patreon. The PACs were then allowed 90 minutes to acquaint themselves with ‘their’ maker, the products, or skills, and think up a product that would work for the crowdfunding campaign. They were also instructed to end the first gathering with an assignment of tasks within the PAC and to decide on the crowdfunding platform.

For PAC 1, the time limits set for this research resulted in five meetings, including three online, while spending additional time outside the meetings on strategy development. PAC 2 held five meetings, including two online, while creating products and strategy outside of the meetings.

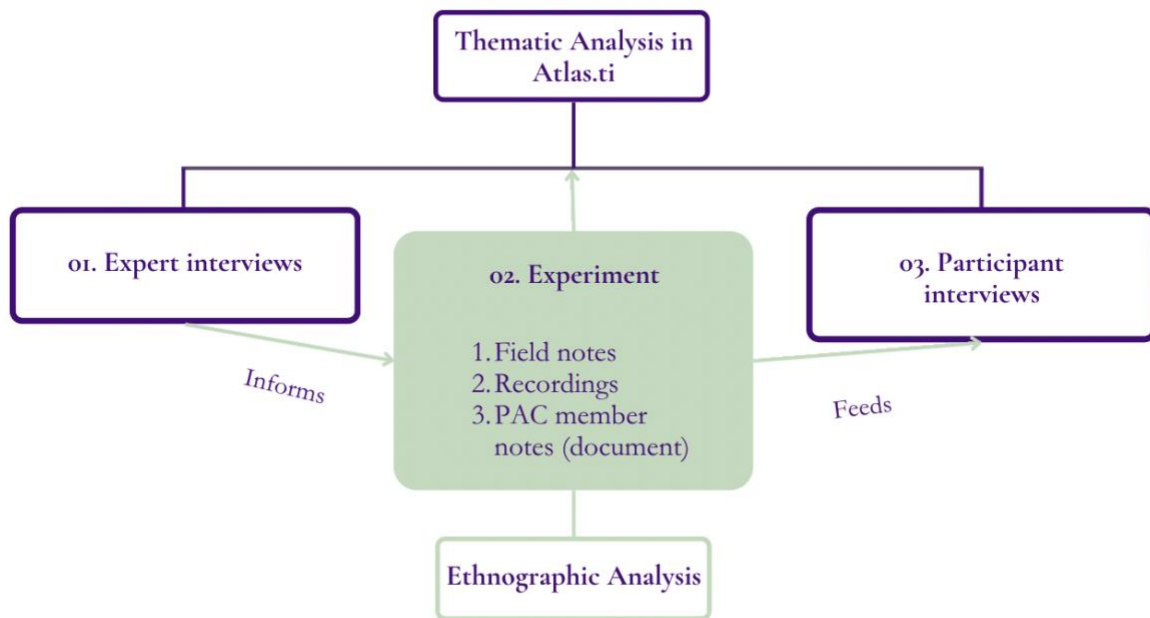


Figure 5. Ethnographic Data Analysis Scheme.

This experiment allows for multiple data streams; Figure 5 shows three data entry points. The first entry is the open-ended expert interviews (3h). Before the development of the research design, open-ended interviews were conducted with experts in the field: Dr Carolina Dalla Chiesa, Assistant Professor at the Erasmus University Rotterdam, whose research focus lies on the transformations of cultural markets post-digitalization, Lianne Brouwer, MA, crowdfunding expert for the creative

industries, and Marion Poortvliet, founder of Crafts Council NL and board member of World Crafts Council Europe. The experts were consulted to ensure the relevance of this research surrounding the PAC and crowdfunding. Their advice was considered during the formation of the experiment.

The second entry is data involving the experiment; field notes taken by the researcher, recordings of the experiment (10h), PAC member notes, and the developed strategies. The third data entry is the semi-structured participant interviews (9h). The artisans and specialists in the semi-structured interviews have a slightly different approach. Both interview approaches as well as the template for the consent form are attached in Appendix A and B. The difference in interviews lies in the experiential factors. For instance, the first question towards the artisan is: *“Does the result as strategized by the PAC benefit your way of working?”* (Check whether the artisan felt pressured into doing something that does not fit or felt it was the push they needed.) The first, similar question towards the specialist is: *“How do you feel about the content created in cooperation with the artisan? Was the type of product chosen for the crowdfunding campaign a good fit? How could it be better? Alternatively, in what way was it the right fit?”*

The first and third data entries were analysed through thematic coding, which is common in ethnographic analysis (Scott-Jones & Watt, 2010). The interviews of both the experts and participants are transcribed and coded through Atlas.ti. The coding process starts with open coding and, subsequently, axial coding, which is a reanalysis of the open code to converge (Babbie, 2016, p. 389), and selective coding is done by reading and re-reading the axial codes, which will result in themes and sub-themes (Bryman, 2016). See Appendix C for the code manager and networks.

The second data entry, everything that involves the experiment, is analysed in an ethnographic manner. There is no singular truth when it comes to writing field notes. However, some commonalities exist (Emerson et al., 2011): *First impressions*, *significant and unexpected*, *local hierarchies of significance*, and *routines and mundanity*. In this research, the first impressions written in the field notes were enriched during the relistening of the experiment recordings. These enriched field notes were then re-read to recognise the critical factors of the cooperative process and the significant and unexpected. The local hierarchies of significance, meaning observing what is essential for the participants, are considered here. A common aspect in ethnographic research and field notes is to look for routines and mundanity, meaning how they organise daily life (Emerson et al., 2011); this is less relevant for this research, which was focused on a staged experiment, and thus involves little daily life. It is important to note that the strategies developed by the PAC are a means to an end.

4 Findings

4.1 Introduction and Context

The aim of this research, pragmatic in nature, is to explore entrepreneurial opportunities for artisans that allow them to thrive in the current platform economy in accordance with their talents. Based on a 4-week ethnographic research of an experimental design, I investigated how a Purpose-built Artisan Collective (PAC) consisting of one artisan and three or four specialists in the areas of Reach and Market developed a crowdfunding campaign strategy for the artisan.

As mentioned in the previous chapter, the crowdfunding campaign strategies as developed by the experimental PACs are a means to an end and neither a data source, nor findings. However, for contextual purposes, it is relevant to summarise the strategies here:

PAC 1 elected to use local crowdfunding platform Voor de Kunst for their crowdfunding campaign. Their well-documented communication strategy centres around sustainable kitchen textiles. It includes a video script, a back-planning starting five weeks before the launch date, mock-ups of social media assets, and a copy and content strategy for during and after the campaign. Artisan 1 about the developed strategy: “You don't just promote my hand-woven fabrics or products, you compare with the industry, so you address people on their awareness of reducing plastic. I really like that because doing so lifts the products out of the purely artisanal.”

PAC 2 chose Patreon as their crowdfunding platform. As video is the most common medium used on Patreon, PAC 2 decided to start by creating a video. Unlike PAC 1, PAC 2 did not produce a written strategy. Although they have created many documents, from video scripts to highly visual digital marketing approaches, the project lacks a clear objective and a well-defined product to crowdfund.

Figure 6 shows that the factors contributing to PAC's entrepreneurial sustainability can be categorised into two areas of focus:

- 1) The influence of the PAC on the artisan and the crowdfunding process.
- 2) The viability of future PACs.

Observable Factors that Contribute to Entrepreneurial Sustainability of the PAC

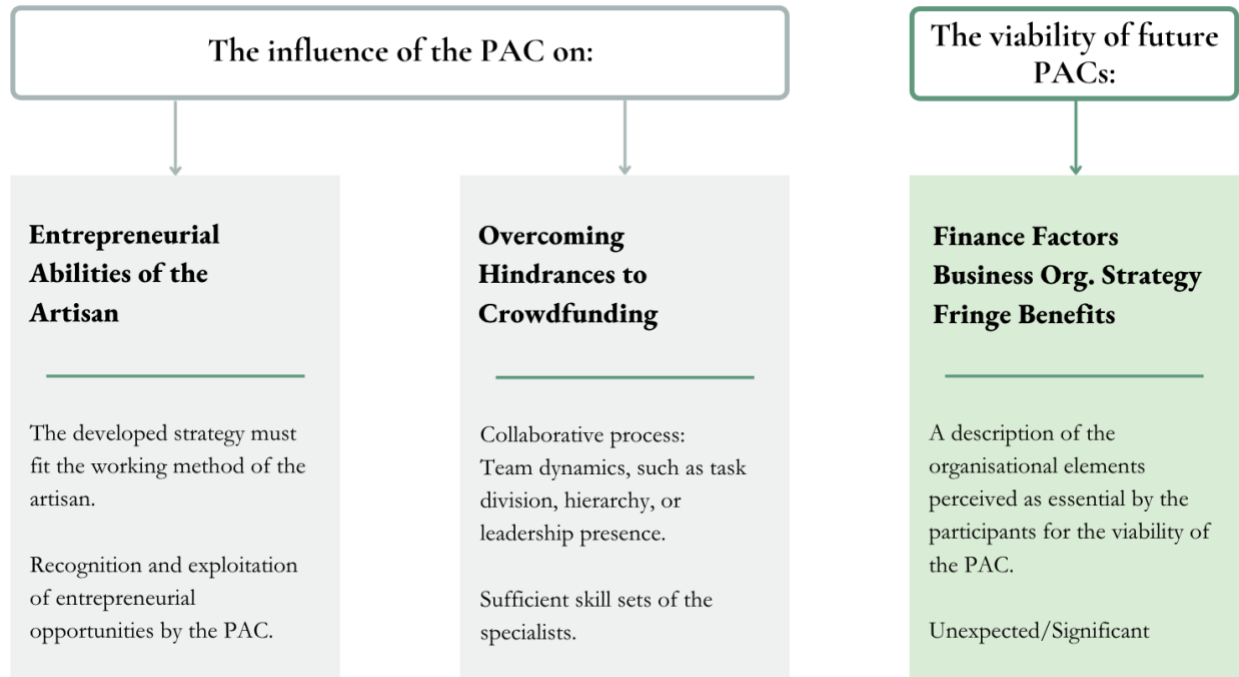


Figure 6. Schematic of the Observed Factors that Contribute to the Entrepreneurial Sustainability of the PAC

Section 4.2 describes the observed conditions required for the collaborative process to influence the entrepreneurial abilities of the artisan. Section 4.3 explains the observed organisational factors that can contribute to overcoming hindrances to crowdfunding. Section 4.4 categorises the observed factors that can contribute to the viability of the PAC as 1) Financial Factors 2) Business Organisation Strategy and 3) Fringe Benefits. As is the nature of ethnographic research, this research yielded some significant and unexpected findings: *Locality, Language, Tactility* and *Definition: Art or Craft?*

4.2 The Influence of the PAC on the Entrepreneurial Abilities of the Artisan

The entrepreneurial abilities of the artisan were influenced by the collaborative development process of the crowdfunding campaign strategy through 1) learning how the chosen crowdfunding campaign strategy can be part of the artisan's working method, and 2) exposing the existing entrepreneurial abilities of the artisan.

4.2.1 The Developed Strategy Must Fit the Working Method of the Artisan

First, to learn whether the developed crowdfunding campaign strategy is a good fit for the artisan, the artisans under research and their current working methods should be considered. Lauren England's craft work strategy model is used here (England, 2022). As mentioned in the introduction, finding the means to make a living is a journey of trial and error for most artisans. Both artisans in this research are professionals in their craft and have been through a large part of that journey. They understand how to make a living, either entirely from their crafts or from supporting income streams. England's strategies on income generation for early-career artisans (2022) proved applicable to these professional artisans. However, it is a dynamic where these artisans constantly strive to find the ideal ratio of strands of income generation in relation to the creative production outcome. For them, there is no status quo.

Working Method of Artisan 1

Artisan 1's work and income generation strategy fits into England's model under *Synthesis*, as Artisan 1 has "multiple strands of creative production which may be commercial or non-commercial" (England, 2022, p. 11). This artisan generates income through weaving workshops, the reconstruction of fabrics, and the production of everyday textiles to be sold commercially. In the meeting with her Market Specialist, Artisan 1 noted she would like to focus a maximum of 25% of her time on weaving workshops, as it is a fairly stable way to generate income. In addition, she wishes to spend 50% of her time on the reconstruction of historical fabrics for museums and individual clients and 25% on the production of everyday commercial textiles. Artisan 1 says that although increasing the time spent on workshops would ensure a more generous income, she does not want to take that route; she wants to focus on creating products, which allows her the creative freedom to experiment.

Working Method of Artisan 2

Compared to Artisan 1, it is more difficult to place Artisan 2's work and income generation strategy into England's *Craft Work Strategy* model. The *Support* strategy is the most appropriate category. The proposed logic combination of this strategy is to separate economics from the passionate, creative work (England, 2022). Artisan 2 relies on his acting skills to generate most of his

income: he teaches communication skills to medical personnel through interactive workshops. He preferred generating income this way, as it ensures there is no financial pressure on his blade smithing. For this artisan, separating economics from his passion results in creative freedom; in that sense, he fits England's model. However, in England's *Craft Work Strategy* model, the creative production outcome of the *Support* strategy is related to having just "one strand of non-commercial creative production" (England, 2022, p. 11). Artisan 2 is different here, as he has a commercial aspect to making and selling his knives. In fact, he has a three-month waiting list.

Does the Developed Crowdfunding Campaign Strategy Fit the Working Method of the Artisan?

As crowdfunding is a potential additional strand of income generation, crowdfunding is a good fit for Artisan 1 and 2's working methods. Artisan 1 recognised the additional benefits of crowdfunding through platforms like Voor de Kunst (VDK) and Kickstarter. Crowdfunding is an opportunity for market testing; it matters less if the product is successful, as she will not be left with deadstock. Moreover, if the product is successful, Artisan 1 feels she can work calmly on the ordered products, because she does not have to travel all over the country in an attempt to market her products to retailers or stockists. Moreover, the entirety of the margins (except a small fee for the platform) is hers to keep.

Another significant finding is the benefit of storytelling associated with crowdfunding, especially evident in the work of the Reach Specialists of PAC 1. The developed strategy for video and social media assets aims to tell the story of the craft and the product, which will help customers understand the (higher) price point. For Artisan 1, much of the insecurity about pricing stems from the general lack of understanding by the public regarding the product's value. As storytelling, which Artisan 1 sees as synonymous with crowdfunding, informs the public, it gives the artisan the required confidence to set a higher and more realistic price point.

Despite the financial benefits of crowdfunding, Artisan 2 is wary of it. He prefers to be a 'best-kept secret' and thinks Patreon will achieve the opposite. However, his talent for storytelling and the enjoyment of making and posting the video made him want to pursue this project, but not from a funding perspective. He saw the project as an opportunity to showcase his talents as a maker and an actor, provided 'the underground vibe' of his work is not lost.

As Patreon operates on a subscription model, Artisan 2's crowdfunding has the potential to lead to a steady stream of additional monthly income. In contrast, Artisan 1's crowdfunding through VDK would be incidental, as revenue streams only come when new campaigns are started and not through the potential long-tail benefits Patreon has. This issue was recognised by PAC 1, and in response, they brainstormed follow-up campaigns, providing Artisan 1 with content for additional crowdfunding campaigns. Still, it remains a temporary income stream with the uncertainty of whether the public will back future campaigns. Both Brand Designer 1 and Communication Expert 1 saw more benefits for Artisan 1 in (media) partnerships instead of crowdfunding. However, provided the crowdfunding campaigns achieve 100% backing, Artisan 1 saw this as the perfect additional income stream, which she can execute maybe once or twice a year.

However, at some moments during the experiment, an even further step back in the process was necessary to ensure a waterproof crowdfunding campaign strategy. Artisan 2 claimed he needed no marketing advice and made good use of his communication channels to get more sales. On a practical level, his marketing and communication are sufficient. Still, Marketeer 2 found some basics that needed work and made valuable recommendations. However sufficient Artisan 2's marketing was, to generate income through Patreon requires a next level in marketing and communication. Thus, this PAC decided to focus on starting with video experiments, understanding this is the first step towards a Patreon format instead of starting with a Patreon strategy. PAC 1 could start working on a crowdfunding strategy, as Voor de Kunst does not require existing (web) content to start as Patreon does. Nevertheless, both Storytelling Expert 1 and Market Specialist 1 recognised the gaps in Artisan 1's current communication channels and advised her to improve this as it might limit outreach efficiency.

Crowdfunding, in general, fits the working method of the artisans under research. Furthermore, the PACs aimed to develop a crowdfunding campaign strategy befitting the artisan's qualities, wishes, and products, at which they succeeded in theory. This custom-made aspect is mainly due to the small PAC, combined with the restrictions in the choice of platforms, where the specialists felt free to create a bespoke strategy for the artisan, in line with the requirements of the chosen platform.

4.2.2 Recognition and Exploitation of Entrepreneurial Opportunities by the PAC

This section refers to the three stages of the Entrepreneurship model by Shane and Venkataraman (2000) to explain how the observed entrepreneurial factors of the PAC's collaborative process affected the artisan's entrepreneurial abilities.

The first stage of this model is that *An entrepreneurial opportunity must exist first* (Shane & Venkataraman, 2000). This research assumed an entrepreneurial opportunity exists (stage 1) for artisans in the platform economy. Nevertheless, the opportunity is usually not fully utilised due to the common hindrances artisans encounter prior to performing on these platforms. However, the PAC exists to counter that issue. Therefore, this research assumed that the experimental PAC would make the second stage: discovering the entrepreneurial opportunity, more feasible.

Regarding the second stage, *discovering an entrepreneurial opportunity* (Shane & Venkataraman, 2000), neither artisan seemed interested in discovering entrepreneurial opportunities purely for economic reasons. Artisan 1 and Artisan 2 value their work and its quality more than they value taking advantage of economic or entrepreneurial opportunities. This is not new, there is ample literature underlining this (Ballyn, 2019; Brulotte & Montoya, 2019; Klamer et al., 2013). For instance, Artisan 1 has a clear entrepreneurial opportunity: to host more weaving workshops but she does not want to pursue this as it does not align with her value of creating textiles. However, both artisans do like to brainstorm on discovering entrepreneurial opportunities that fully align with their artistic or aesthetic values. Both artisans felt it was easier to discover entrepreneurial opportunities when working with the Reach Specialists than with the Market Specialists. Artisan 2 remarked that he only recently decided to no longer take Market Specialist's-like advice as "gospel truth" but to work by following his instincts and without looking at the bottom line. "For a long time, I thought I was failing because I could not do it by looking at the numbers. I am embracing that that is simply not how I work." Most entrepreneurship advisors apply a framework of costs and revenues to every business. However, Artisan 2 feels this contradicts what making and creating should be.

The third stage in the entrepreneurship model: *Once an opportunity shows promise of a return and the opportunity cost is relatively low, the entrepreneurial opportunity may be exploited* (Shane & Venkataraman, 2000) is the stage in which the Market Specialists add value. Unlike the Reach Specialists in PAC 1 and Artisan 1, Market Specialist 1 did not agree that the idea of kitchen textiles was an entrepreneurial opportunity to be exploited. He said the margins would be too low to provide

Artisan 1 with a proper return. This proved true, as after discussing the price setting, the margins of the kitchen textiles were indeed low, resulting in a meagre return. A freelance bricklayer in the Netherlands makes around €38 per hour, and the Reach Specialists in this PAC typically ask between €60 and €175 per hour for their freelance assignments. In comparison, Artisan 1 calculates €30 per hour (ex. VAT) for her labour, too little for an artisan of this level of skill and experience. This information did not stop Artisan 1 from pursuing the kitchen textiles as a crowdfunding object. The calculated return is also satisfactory for Artisan 1 as the project meets her artistic and aesthetic values, reaffirming England's Craft Work Strategy model (2022).

The PACs influence merely exposes the artisan's existing entrepreneurial abilities as there are skilled specialists helping them materialise their potential ideas. However, it is advisable to see the artisans as entrepreneurs with a 'user manual': The existing recognised entrepreneurial opportunity must adhere to the artistic value of the artisan and ideally must not be quantified in numbers.

4.3 The Influence of the PAC on Overcoming Hindrances to Crowdfunding

The observed factors are divided into two main categories: *Sufficient skill sets* of the specialists, and the *Collaborative process of the PAC*. The collaborative process tackles the hindrances *Independent Campaigning* and *Risk of Failure/Reputation* as described by Dalla Chiesa (2022). Acquired data on the *specialist's skill sets* offers relevant insights when it comes to the hindrances *Limited Network Outreach* and *Low Target Goals*.

4.3.1 Sufficient Skill Sets of the Specialists to Overcoming Hindrances to Crowdfunding

The expert interviews done before this experiment clearly indicated that crowdfunding campaigns require a great amount of work, in addition to a variety of skills that not all artisans and artists possess. This research assumed that the addition of Market and Reach Specialists to the PAC would help the artisans overcome the hindrances *Limited Network Outreach* and *Low Target Goals* (Dalla Chiesa, 2022).

Reach Specialists are Assumed to Tackle Limited Network Outreach

Limited Network Outreach is primarily an issue of quantity. However, who to target and what to target them with are equally important. Collaboration with the Reach Specialists somewhat tackles the quantity of the outreach, as this collaboration automatically expands the artisan's network, if only because the participating specialists are now invested and willing to amplify communication through their (often considerable) networks. However, the artisans will still have to rely on their own networks. The specialists in PAC 1 noticed this limitation and actively searched for relevant influencers, which proved too expensive. Furthermore, this PAC sought media partnerships with brands with similar aesthetics and ethics: Amsterdam-based brands Kinfill and Babboon. The PAC assumes that this is the way forward to expand network outreach. It is clear that the specialist skill sets, and their networks enable partnership potential. Furthermore, it is likely that even when an artisan considers these types of partnerships, the threshold to pursue it by themselves is high.

Both PACs discussed the target audiences. Each Reach Specialist understood the relevance of a defined target audience, but neither artisan had a clear view of their target audience. The Reach Specialists of PAC 1 developed a comprehensive description of the target audience for Artisan 1. In PAC 2, however, the lack of clear objectives for the campaign caused friction. Artisan 2 does know his target audience is older, from about 30 years and upwards, because, according to him, they can afford knives averaging €1000. Marketeer 2, however, thinks the Patreon pledges will not necessarily come from those willing to buy €1000 knives but from those who aspire to make or enjoy seeing people create.

The importance of 'what to target with', or the 'marketing angle' is understood by PAC 1. The primary chosen marketing angle of PAC 1 leans heavily on the theme 'no microplastics'. The artisan was already leaning towards this, as she was experimenting with highly durable, sponge-replacing rags made from pure linen. The specialists shape this existing idea into a feasible communication strategy. Another angle Storytelling Expert 1 suggested is the 'affordable luxury' approach: "It is like buying an expensive candle; is it going to solve the problems in my life? No. But it does make me feel good." This was the second argument for choosing kitchen textiles instead of, for instance, the artisan's woven blankets and scarves. Although the kitchen textiles will be expensive compared to mass-produced tea towels, they will still be affordable for the target audience. The experience of the

Reach Specialists in PAC 1 helped in finding angles quickly, as they know what works and what does not. This notion underlines the efficacy of a PAC format for the artisan.

Especially in tackling the hindrance of *Limited Network Outreach*, the highly experienced Reach Specialists of PAC 1 proved more effective than the more junior specialists of PAC 2. Based on this experiment it is suggested to include at least one senior Reach Specialist in the PAC. However, this research focuses on the process as it unfolds *before* the actual campaign. It remains to be seen if the delivered strategies indeed contribute to a decent network outreach.

Low Target Goals and the Market Specialists

PAC 2 never reached the point where consideration of target goals is required. Although the aim of PAC 2 was to work towards a Patreon subscription model, the media resources of Artisan 2 are still scarce and requires the PAC to first build a YouTube channel for Artisan 2 and achieve a sufficient number of followers.

In PAC 1, the Market Specialist was there to help Artisan 1 with price setting. As mentioned in section 4.2.2, he was not convinced that kitchen textiles would be a viable product for Artisan 1. Still, he provided the artisan with valuable advice. He discussed a previous advisee, a ceramicist who priced her cups at €10. According to the Market Specialist, similar cups sell for €2 in a store that sells mass-produced goods. He advised the ceramicist to create an urn instead. An urn has a much higher price point, and is a deeply valued, personal and one-of-a-kind item. Consumers are willing to invest in such items, resulting in higher margins. He suggested that Artisan 1 steer away from her everyday fabrics and towards reconstructing historical fabrics, as he felt she had a competitive edge there. A valid argument considering Artisan 1 mentioned she prefers to spend 50% of her time on reconstructing fabrics. Using the reconstruction of historical fabrics as a concept to crowdfund with was not explored during the experiment. As the meeting with Market Specialist 1 took place at the end of the experiment, it is likely that Artisan 1 perceives the developed strategy of kitchen textiles as a better match for crowdfunding because it was already completed. She therefore dismissed his advice. Still, she is encouraged and reassured by her PAC's storytelling approach and their appreciation for the textiles, which in turn helps her avoid the mistake of creating a too-low target goal. Consequently, in relation to *Low Target Goals*, it is suggested to amplify the storytelling aspect to

counter the insecurity on setting realistic prices or include the Market Specialist before or during the experiment.

Skills Missed in the PAC or Could be Missed?

During the interviews, the participants were all asked about potentially missing skills in the PAC without giving them the limitation of eventual costs. Both Brand Designer 1 and Communication Expert 1 mentioned the PAC needed more executing power instead of strategizing power. Communication Expert 1 specifies this by wanting the PAC to have one Team Lead/Communication Strategist, one Social Media or Content Strategist that helps execute the strategy, and one Videographer and Photographer. She does not consider a Finance or Entrepreneurship specialist important. Nor does she think a Brand Designer is essential for a PAC. She argues that most artisans already have a developed brand, and even when the artisan needs improvement in brand design, doing this before a campaign is a great deal of work. Communication Expert 1 thinks this is not feasible for small-scale (crowdfunding) projects.

According to the Reach Specialists, other missing skills were:

1. Customer care; Brand Designer 1 knows Artisan 1 will get many questions during the campaign, and she doubts whether Artisan 1 can tackle them sufficiently due to time constraints.
2. A junior graphic designer to execute the social media assets the PAC strategized.
3. A producer (script writing and arranging supplies to produce the video).
4. A copyright specialist to consult.
5. A copywriter.

As said, during the participant interviews no cost limitation was given to think about the missing skills. However, when assembling a PAC, it is suggested to thoroughly check the needs of the artisan and match the specialist skills accordingly to limit potential costs. Therefore, the mentioned missing skills could be considered for future PACs.

4.3.2 Collaborative Process of the PAC Overcoming Hindrances to Crowdfunding

The Collaborative aspect of a PAC was appreciated by all participants, it created a sense of community and purpose. It tackled the hindrance of *Independent campaigning* by default. And the *Risk*

of Failure/ Reputation was reduced to zero for Artisan 1. Most artisans work independently and do not have the luxury of working in teams. Therefore, it is likely that artisans find it hard to assess which types of skills are most relevant to them in the case they have the funds to hire for certain skills. Collaborating within a PAC gave the artisans the opportunity to learn which skills are highly valuable to them.

No More Independent Campaigning and the Risk of Failure/ Reputation Reduced through the PAC

Due to its nature, the collaborative process of the PAC solved the hindrance of *Independent campaigning* by default. The sum of the combined skills accelerated the strategic process for the artisan. Having varying Reach Specialists in the team proved helpful as each brought their field of expertise. For example, Brand Designer 1 asked for advice in her network on how to approach a VDK campaign. Artisan 1 would not have had time to go and find someone like that herself. Similarly, as a musician, Marketeer 2 noted the need for good music in the video. Had he not been a participant of this PAC, the other participants might have missed this. He also noted that the example videos favoured by Artisan 2 and Videographer 2, however visually pleasing, only got few views, by it preventing them from making this potential outreach mistake.

Both artisans were asked how they felt about the risk of reputation loss through their developed strategy and the eventual execution of the strategy. Artisan 1 had no fears about risking her reputation. Although her standards are high, she is happy with the developed campaign and feels supported. Artisan 2 has some reservations about losing his aforementioned 'best kept secret' factor. However, he still decided to proceed with making the videos.

All PAC participants highly appreciated collaborating with the storytelling specialists; Videographer 2 and Storytelling Expert 1. As mentioned before, the skill of storytelling helps overcome hindrances such as the *Low Target Goals*. A story will explain the value better than just a product photo can. The storytelling skills of Videographer 2 and Storytelling Expert 1 carried these PACs.

Consequently, in relation to the collaborative process, it is suggested that not only hindrances like *Independent Campaigning* or *Low Target Goals* are tackled, but it also offers insights for the artisans on which skills are most effective for them to proceed with and encourage an improved network

organisation structure after working in a PAC. Both artisans in this research indeed have chosen to proceed with their Reach Specialists.

Team Dynamics

The task division in PAC 1 was relatively straightforward; each participant took responsibility for their respective areas of expertise. Brand Designer 1 and Storytelling Expert 1 had worked together before, which was noticeable in the smoothness of the proceedings. Looking back, the participants in PAC 1 felt the cooperation flowed organically and at a sufficiently high pace, although all wished for more time to work on the experiment. The organic flow was potentially due to the accepted (natural) hierarchy in the team and the complementary skills.

The task division in PAC 2 was also evident. Videographer 2 took the lead in videography and Marketeer 2 took on the digital marketer role. Although Marketeer 2 lacked experience in writing strategies, he delivered helicopter-view content strategies. This team dynamic resulted in a high-quality video (Quadekker, 2023) and a limited digital marketing strategy.

According to Communication Expert 1, who is experienced in working with artisans, most artisans want to have a certain level of control in a collaboration, reflected in Artisan 2 asking whether he was required to execute the campaign. Artisan 1 notably took a step back and let the specialists take the lead. She appreciated the seniority level of the specialists. “This made it possible to communicate on a high level directly.”

The success of an organisation, however small, in overcoming obstacles depends partially on the team dynamics. For instance, to what extent is an artisan prepared to let go of control and allow the specialists to take over so they can apply their skills? In PAC 1, the storytelling expert emerged as a clear leader who could keep the PAC focused on delivering a workable crowdfunding campaign strategy. PAC 2 clearly lacked someone with the same level of experience and leadership qualities, causing Artisan 2 to take the lead himself. Marketeer 2 and Videographer 2 were unsure about opposing Artisan 2 or even suggesting ideas, although this changed in the course of the experiment. Having a hierarchy or clear leadership affected the result. It remains to be seen which type of leadership will lead to better results, the solid strategy of PAC 1, or the intuitive approach of PAC 2.

4.4 The Viability of Future PACs

Three categories emerge that, according to the PACs under research, may contribute to the viability of the PAC as an organisational form. The first category is Financial Factors. The second category are the Business Organisation Strategies; the PAC came up with varying ideas surrounding business models in today's platform economy. This section concludes with the so-called Fringe Benefits, as money is not the only reason for specialists to participate in a PAC.

4.4.1 Financial Factors

Whether starting a collective from passion and the enjoyment of working together is viable remains to be seen. When asked about working on a 'no cure, no pay' basis, meaning the specialists only get paid once a 100% pledge on Kickstarter or Voor de Kunst is reached, Brand Designer 1 says: "If I can choose whom to work with in future PACs - I would need to know they can deliver - I am willing to get paid once the artisan gets their funds through crowdfunding." Artisan 1 agrees with a part of the proceeds going to the specialists. She realises that would result in a higher product price, "but you just got to budget for that."

However, to secure a percentage for the specialists in a 'no cure, no pay' format, a proper target goal has to be set that incorporates the potential costs of said specialists and ensures the artisan does not set a low target goal. As mentioned in section 4.3.1, PAC 2 never reached the point of calculating this. At the end of the experiment, no price was set in PAC 1 either, which is partly due to the neoclassical economic point of view of Market Specialist 1. This specialist applies the labour theory of value, where product pricing depends on consumer valuation (Chang, 2014). According to Market Specialist 1, Artisan 1 should first design products with higher margins to crowdfund with. He tried to inject this mindset throughout the conversation. Nevertheless, as Artisan 1 wished to continue with her kitchen textiles, the disagreeing Market Specialist 1 avoided a 'sit down and crunching the numbers' of these goods. Ideally, this experiment asked for a calculation made by the Market Specialist for which taxes, R&D, and fixed and variable costs, such as the specialist's costs, would have been discussed. As this experiment comprises two PACs and therefore a total of two Market Specialists, it cannot be predicted if the un-willingness to formulate a realistic price lies with the specialists in this research or may be a trait of the often left-brained Market Specialists.

4.4.2 Business Organisation Strategy Factors

The organisational form of a PAC is a cross-over between a network organisational model and a, however minimal, hierarchical structure. It resembles a network as the specialists are single agents cooperating to provide the artisan with the capacity to meet resources and functional needs (Powell, 1990). A PAC also resembles aspects of a hierarchy, similar to a firm, in the sense that there is a hierarchy and division of labour within the PAC to increase efficiency. The platform economy is known to reduce transaction costs (McAfee & Brynjolfsson, 2018). Reducing transaction costs to an optimum is the essence of a firm (Coase, 1937). Although the PACs organisational model might increase transaction costs again for a single operating artisan, the PAC can potentially increase revenue for an artisan.

The observed factors relevant to a viable business organisation strategy of reducing transaction cost and increasing efficiency are the matching of the specialists and the awareness of scalability limitations. This section concludes with strategic business organisation opportunities for the PAC as recognised by the participants.

Matching Specialists

In the interview with Dalla Chiesa, she mentioned that whenever she talks to artists about supply and demand and "get to know your consumer pool and so forth," she found it quite interesting that they did not like how she formulated things. "It sounded 'too market' for them." One of the findings of this research is the incompatibility of the 'commercial-minded' specialists and those with creative brains.

Artisan 1's Reach Specialists had prior work experience in creative crafts, and Artisan 2's Reach Specialists had a creative inclination. Each Reach Specialist considered themselves the target audience for the developed crowdfunding campaign products. The Market Specialists had little or no prior work experience with creative crafts, and both said they did not consider themselves part of the target audience. Artisan 1 enjoyed that her assigned Reach Specialists had knowledge of crafts and said: "I never had to defend my craft: they understood."

Surprisingly, the artisans felt strongly about working with the Market Specialists. Artisan 1 said cautiously that to her, the Market Specialist was not a valuable addition to the PAC, "I could have

come up with these things myself." Before the start of the project, Artisan 2 had a clear idea of what to crowdfund: a maker space where he could teach apprentices how to forge knives. Like many creatives, Artisan 2 has a romantic vision of his future: "A farm in the countryside, where the land is like the old days and where people forge and learn, and all makers are together." However, when the Market Specialist tells him to go and realise that dream, Artisan 2 gets anxious; he has never thought that far ahead. Faced with the realities of his dream, such as required permits and insurance, the romantic bubble popped. Artisan 2 felt accosted by his Market Specialist's business-focused questions and said he would 'rather not be confronted this way for the remainder of the experiment'.

The logical approach of the Market Specialists versus the artisan's creative way of thinking appears to be like oil and water; they do not mix. When the artisans had to answer questions like "Name three words that describe your practice best" or "What is your USP," the artisans had no response. Interestingly, when the artisans brainstormed freely with solely the Reach Specialists who have a creative inclination or an understanding of the craft, those answers came up organically, often without the artisans realising it at the time. Artisan 2 mentioned one of his USPs during an experiment meeting. And Artisan 1 found an alternative to the 'three words describing her practice' by describing an atmosphere of a place she sees as ideal.

Storytelling Expert 1 expressed her appreciation for having someone on the PAC who is highly knowledgeable on crafts in the Netherlands. Communication Expert 1 works for Crafts Council NL and is passionate about crafts: she considers herself an ambassador for (Dutch) crafts. This helped Storytelling Expert 1 with forming a relevant strategy. In contrast, during the individual interview Communication Expert 1 mentioned that she would not have chosen the commercial marketing approach and would have instead focused on the quality of the textiles. She did not mention this preference during the meetings, as she also does not dislike the angle and is curious about the results. Contradicting the perception of Communication Expert 1, Artisan 1 was happy the developed strategy 'lifts the product out of the purely artisanal'.

Finding the right match for the artisan according to the specialist's background resulted in all female Reach Specialists for Artisan 1 and all male Reach Specialists for Artisan 2. When asked about the gender aspect during the individual interviews, most participants gave an "I do not know" type shrug. However, when the difference in the developed strategies is emphasised - PAC 1 focussing on kitchen textiles, and PAC 2 making a 'manly' video featuring pumping and grinding

machines - all participants laugh and agree some aspect of gender must have affected the outcome. Finding a specialist's background to match with the artisan, where the chosen specialists also consider themselves the target audience of the artisan, may result in gender-confirming situations. Nevertheless, the right match seems more important in relation to specialists considering themselves to be the target audience of the developed strategy than actual gender factors influencing the outcome.

Setting financial goals is essential to the entrepreneurial viability of an artisan. However, the logic required to oversee financial strategies appears to contradict the artisan's logic, resulting in potential miscommunication whenever Market specialists are involved. Furthermore, it is questionable whether having an understanding for the professional crafts as well as an understanding of finance is something that exists in one person.

Scalability Limitations

An individual artisan can only produce a limited number of products. Despite the ceiling to artisanal production, the specialists, especially those with prior work experience in more corporate environments, still looked for ways to scale. Storytelling Expert 1 wonders if scaling up is possible with weavers from Lithuania. Brand Designer 1 ponders if Artisan 1 can scale up and make two thousand of the same towels. Artisan 1 says two thousand is possible but not ideal. Quality is an essential value for the artisans, and it is hard to find someone with similar quality standards. Artisan 1 would like to scale up but cannot hire weavers in the Netherlands due to unavailability, and at the moment, she does not have enough work to scale up, amounting to a vicious cycle. She is also adamant about keeping production in the Netherlands. "It would be wonderful to teach someone who has the same eye for quality and the same passion."

Most business advisors indeed see scaling up to grow as the proper advice. In the past, Artisan 2 was also encouraged by advisors to scale up, he says: "We are all conditioned to grow a company, but it is perfect as is. I do not want extra orders to be honest. Otherwise, the waiting list becomes even longer. There is organic growth; the orders increase as my skills improve." Organic growth or just breaking even by earning sufficient wages from the revenue is an acceptable business model for the creatives in this research. Not just for the artisan but also for some of the Reach Specialists. "My business model is no business model", says Videographer 2, only partly joking. Artisan 2 says: "I do

not need to make a profit; if this team can make videos and through YouTube and Patreon revenue causes it to break even, I am more than happy." As said in section 4.2.2, Artisan 1 is satisfied with the potential hourly rate of €30 coming through crowdfunding. Apart from scalability being seen as a limitation, it is also seen as a natural or human approach to business opposing the capitalistic view on growth. Artisan 2 talks about the doughnut economy model. This model appeals to him. "I could promote more and for sure get more orders from that, but I would not like that. I am ok with this, actually. I want to grow in quality, not in quantity. I prefer the doughnut economy. It is not about growth, but enrichment, depth." Overall, sustainability is valued higher than economic growth.

Strategic Opportunities as Recognised by the PACs

Recognised issues in this PAC are 1) Time spent, and 2) Limited network outreach of the artisan. The Reach Specialists suggested solutions for future PACs to overcome these issues.

Although it was decided for research purposes and the viability of the PAC to set a time limit, all PAC participants wished they had more time to conduct this experiment. Artisan 1 felt the strategy would have been even better if they had met during informal drinks or at her studio. She knows her PAC has "the potential for greatness", and having more time to get better acquainted could have resulted in "something extraordinary". Artisan 2's PAC members also wished the project lasted longer and thus decided to proceed beyond the scope of this research.

The first strategic opportunity regarding the time constraints is a long-term PAC, which allows for long-term relationships with artisans. Artisan 1 expressed this wish often during the interview and experiment: "If you know each other better, say if you have been working together for a year or have done it more often, it means you also understand each other better. That you think, but wait a minute, this worked well last time, so you enter into long-term collaboration" Brand Designer 1 sees the benefit of doing this form of collaboration in fixed teams. According to her, it is not too much work if some templates are created for efficiency.

This ties in with the second strategic opportunity recognised by the participants: templating in order to maximise time spent. Videographer 2 sees opportunities for efficiency in video making. One day of shooting can create sufficient footage (video and photography) for one maker to last at least one month.

The *Limited Network Outreach* hindrance was in theory tackled by PAC 1 by introducing media partnerships. Believing them to have considerable potential for expanding network outreach for artisans like Artisan 1. Some participants said they would dismiss crowdfunding altogether and choose strategic (media) partnerships instead. Communication Expert 1 was curious about the effects and is willing to experiment with strategic partnerships after Artisan 1's upcoming crowdfunding campaign. She also believed a partnership can have a longer-lasting effect on acquiring and retaining target audiences than multiple crowdfunding strategies.

4.4.3 Fringe Benefits

Whether specialists want to stay in a PAC does not only depend on potential financial rewards. This research yielded several possible fringe benefits. A sense of purpose and experiencing community prove valuable to the Reach Specialists. Storytelling Expert 1 enjoys "paying it forward" and is open to doing this again "if not pro bono, then at a lower rate." She moved from the US to the Netherlands some years ago and saw this experiment as an opportunity to learn about the Dutch maker scene. Another fringe benefit is the enjoyment of working together in a creative environment with a sense of ownership. Communication Expert 1 usually works in a small team and loved working with new people on creative crafts. "It is so much fun to brainstorm with Artisan 1 about a project that does not exist yet. I honestly hope the strategy is executed."

Despite not being asked to, three out of the five Reach Specialists decided to proceed. Communication Expert 1 decided to stay on until the launch of Artisan 1's campaign and said it would give her "great joy" to further develop the scripts for the social media video(s). Artisan 2 decided to keep working with Videographer 2 and Marketeer 2 to make more videos.

4.4.4 Significant/Unexpected

Tactility

In both PACs, tactility, which the participants describe as the opportunity to feel and see the actual product, emerged as a unique selling point that usually convinces potential customers to buy the crafted product. For our artisans, tactility, in most cases, guarantees a sale. Case in point, during their first physical meeting, the participants of PAC 1 repeatedly touch the sample products, resulting in a sale to one of the participants. Artisan 2 explains that when he invites potential

customers to his forge in an industrial area of Rotterdam to experience his knives, he nearly always makes a sale.

The tactility aspect opposes the beneficial factors associated with the platform economy: to sell products to a large (global) online audience (McAfee & Brynjolfsson, 2018). Despite reaching a large audience, the true value of a crafted product often does not come across in a photo. What may be lost online, is what both artisans call “the soul” of their products. Artisan 1 says: “When I make something, it feels like it has a personality, a bath towel woven by me has a personality...that is strange huh, [laughs]”. This issue brings us back to the value of storytelling. Although it may not be able to convey the same feeling as tactility, it helps to explain the price point and illuminate the uniqueness and character of the handcrafted products and their makers. The ‘not feeling or experiencing the soul’ of the hand-crafted goods might reduce the artisan’s opportunities to compete with the lower-priced mass-produced goods on online platforms.

Locality

Locality, like tactility, also contradicts the global aspects of the platform economy. However, where tactility is about feeling, locality proved influential on several other perspectives, such as sustainability, economics, and sourcing. Locality was the main reason for PAC 1 to choose platform Voor de Kunst; it allowed them to educate the Dutch market about the value of craft (through storytelling) and to limit the carbon footprint caused by shipping the goods.

One participant in PAC 1, being of US nationality, identifies an entrepreneurial, though less sustainable, opportunity of locality as a marketing angle: “We had the idea that people in Europe would appreciate the product's hyperlocal nature. But I could also see that in the US, there's a real novelty associated with certain parts of Europe, and especially this idea of handmade craft and sustainability. And Americans are willing to spend more money to support certain things or causes.” With this insight, she touches upon another issue for crafts in the Netherlands. Most Dutch people seem to prefer to spend money on something other than the more expensive handmade craft items. Artisan 1 has a little shop next to her studio and she rarely has Dutch customers. US and French customers are much more common.

Sustainability is essential for the artisans. Unfortunately, local sourcing of raw materials proves difficult for both artisans. They realise sourcing materials from other continents is not ideal when it

comes to sustainability. However, some ideas are trying to counter this issue. Artisan 1 and Communication Expert 1 mention a new initiative called the Linen Project. The Linen Project is an initiative of the Crafts Council NL, Wageningen University and ArtEZ Academy for Visual Arts. This project aims to grow linen from seed to yarn locally (the Netherlands) and, according to Artisan 1, produces the “most beautiful linen”. It is, however, not enough. Artisan 2, who has an apprentice who is also a car mechanic, is considering sourcing ‘local’ steel from used cars. He is planning to call it “Rotterdam Steel”.

Language

This research was conducted in a Dutch environment. Dutch is not a language spoken by a large audience. When the communication (outreach) is in Dutch, the audience is limited to Dutch-speaking audiences. Still, the PACs preferred to have the videos in their native languages, as the artisans and the Reach Specialists perceive authenticity as more important than reaching a larger audience. English subtitles are the proposed solution to include non-Dutch speaking audiences. Somewhat contradictory to their reason for choosing local platform Voor de Kunst, PAC 1 wants to use English texts to explain the product on the local crowdfunding platform as they want to reach potential international audiences.

Definition: Art or Craft?

Lastly, there still seems to be an issue with categorising these high-quality crafts. Kickstarter is the only platform out of the three options given for this experiment that has a category for crafts. Voor de Kunst has no crafts category, and the expert Lianne who works at Voor de Kunst, suggested craft projects can be categorised under Vormgeving (Design).

The artisans themselves had firm opinions on these categories. Regarding her products, Artisan 1 explicitly says: "What I make is absolutely not art. I want to focus only on applied textiles." A similar discussion unfolds in PAC 2 when the Reach Specialists ask the artisan when someone is considered a master of their craft in the Netherlands, for which there is no official accreditation, Artisan 2 says that he does not call himself a master, but an 'ambachtelijk kunstenaar' (an artist with craft skills). This title harkens back to the literature mentioned in section 2.1.1, specifically to the spheres in Figure 1, where Klamer et al. (2013) aim to define utilitarian crafts versus other crafts and

skills. According to these spheres, both Artisan 1's weaving practice and Artisan 2's smithing forge fit into the overlapping spheres of traditional and creative crafts. However, as Artisan 2 considers himself an artist, he would potentially be placed in the overlapping spheres of art and creative crafts. However, his knives are applied objects. Thus, Artisan 2 may refer to himself as an artist (with craft skills) because, to him, his working method feels like an artist's. As mentioned in section 2.2.2, an artisan's working method is closer to an artist's working method than to a designer's, due to scaling limitations.

5 Conclusion

This research aimed to explore entrepreneurial opportunities for artisans that allow them to thrive in the current platform economy in accordance with their talents. The demands of the platform economy add tasks and responsibilities and take time away from mastering their craft. As such, the artisan may even lose their competitive advantage. The artisan is now a Jill-of-all-trades, and master of none.

Thus, the approach of this research was to challenge the prevailing idea of professional artisans being sole entrepreneurs. It did so by connecting artisans to specialists in outreach, finance, and entrepreneurship for the purpose of developing a crowdfunding campaign strategy. The experimental collective, comprising one artisan and various specialists, was purpose-built for this research as such a format does not currently exist for artisans. Ethnographic methods were applied to explore whether the Purpose-built Artisan Collective (PAC) optimised outreach, finances, and entrepreneurship for the artisan while simultaneously identifying potential factors contributing to the entrepreneurial sustainability of the PAC. The ethnographic observations of the PAC were divided into two main categories: 1) The influence of the PAC on the entrepreneurial abilities of the artisan and overcoming hindrances to crowdfunding. And 2) The viability of future PACs. This research contributes to the scarce existing academic investigation of artisans and the platform economy from an organisational perspective to inform future organisational formats for artisans.

The PAC's Influence

The entrepreneurial abilities of the artisan were influenced by the collaborative development process of the crowdfunding campaign strategy through 1) learning how crowdfunding can be part of the artisan's working method and 2) exposing the existing entrepreneurial abilities of the artisan. Both artisans saw the benefits of crowdfunding; it fits their working method, provided they have assistance from Reach Specialists similar to those who participated in the PAC format. Otherwise, developing a strategy and executing a crowdfunding campaign demands too much time and effort relative to the return for the artisans under research. The collaborative aspect of the PAC encouraged the artisans to co-develop a strategy, a daunting process without the aid of a PAC. Furthermore, the artisan's motivation is value-driven; economics are subordinate to the value of crafting unique products. Both artisans enjoyed brainstorming on discovering entrepreneurial

opportunities as long as they aligned with their artistic values. Artisans likely lack good salesmanship (Sennett, 2008) not because they are incapable but rather because they lack time and resources. Juggling too many tasks and prioritising artistic values keeps them from proficient entrepreneurship.

During the development of the crowdfunding campaign strategy, the organisational elements of the Purpose-built Artisan Collective, such as the collaborative process and sufficient skill sets of the specialists, contributed to overcoming the hindrances described by Dalla Chiesa (2022). However, whether the developed strategy is as effective as assumed in tackling a hindrance like *Limited Network Outreach* will be determined by the execution of campaign, which is beyond the scope of this research. Not all the hindrances described by Dalla Chiesa (2022) were overcome. Partially due to the mismatch between the artisans and the Market Specialists, the hindrance of *Low Target Goals* remained in both PACs. Indeed, despite setting target goals being an important objective, neither PAC managed to do so. Significant in relation to the *Low Target Goals* is how the concept of storytelling eased Artisan 1's insecurity about pricing throughout the experiment. Telling the story of the craft and the crafted product is a tool to explain the higher price point. Therefore, storytelling - a Reach specialism - emerges as a relevant skill in solving a hindrance such as *Low Target Goals*.

The influence of the Purpose-built Artisan Collective lies not in the artisan receiving advice from specialists once. With its complementing specialist qualities, the PAC allows artisans to thrive on a crowdfunding platform (or other platforms) according to their talents, increasing their competitive advantage. In turn, thriving artisans create positive spillovers in the professional crafts sector. For example, societal spillovers; the retention and maintenance of crafts knowledge, and economic spillovers; the financial room to invest in the local business ecology. Both artisans under research have opted to continue their work with their Reach Specialists, further confirming the relevance of this experiment.

The viability of future PACs:

The organisational elements of a Purpose-built Artisan Collective, which are perceived as essential by the participants for the PAC to be viable and beneficial for both artisan and specialist, are 1) The relevance of leadership. 2) Matching specialists. And 3) The specialist's reward.

Even in a small organisation like the PAC, the participants perceived leadership as an essential factor. However, which type of leadership is most effective remains to be seen. The leadership in

PAC 1 lay with a Reach Specialist, and in PAC 2, Artisan 2 took control. As this research precedes the phase of the actual execution of the strategy, it has yet to be proven whether the solid strategy of PAC 1, as opposed to the intuitive approach of PAC 2, leads to a better result. Furthermore, with specialists at the artisan's disposal, it may be that artisans can finally materialise their ideas, and therefore having artisans taking the lead potentially results in more authentic outreach.

Another organisational element necessary for a viable PAC is to match specialists to the artisan. Appreciation for a craft enhances understanding of its value, which is vital for respectful communication with the artisan. The Market Specialists in this research did not perceive themselves as the target audience of the chosen artisans. Although the Market Specialists had valid arguments to support their positions, there appeared to be a lack of mutual understanding. The Market Specialists should have been an important factor in the PAC, as finance and entrepreneurship advice are logically tied to entrepreneurial sustainability. However, their valid arguments proved unpersuasive. Therefore, it is recommended to have an understanding, and appreciation for the product, which appeared to be present amongst the assigned Reach Specialists.

A PAC-like organisation has not been experimented with or applied before, presumably due to costs versus benefits. Therefore, an important element of this experiment was to explore how to reward the specialists in a way that is affordable for the artisans. One discussed solution was 'no cure, no pay'. This method means the specialist's fees are incorporated in the crowdfunding campaign's target goal and will only be awarded once 100% backing is achieved. Apart from having the specialists working pro-bono or advanced payment for their services, 'no cure, no pay' was the only solution the participants could think of that would benefit both the specialist and the artisan. It is plausible that once the benefit of a PAC is recognised by the artisan, due to, for instance, successful income generation through campaigns, the willingness to pay specialists in advance increases and a PAC can move away from the current suggestion of 'no cure, no pay' solution.

In addition to the monetary benefits, working in a PAC can give the specialist other advantages, called 'Fringe Benefits'. Several participants mentioned a sense of purpose and community as a 'Fringe Benefit' of participating in a PAC. For some these were reason enough and they were willing to work pro bono. However, should they remain the sole reward for a specialist, it will undoubtedly affect the specialist's long-term commitment.

5.1 Limitations, Recommendations & Further Research

It stands to reason that staging an experiment as opposed to observing an existing situation, which is usually the case in ethnographic research, potentially creates an unrealistic environment. However, in this case, exploring new organisational forms has enough cultural constructs to base research upon. An ethnographic study, therefore, is the appropriate method to learn from this experiment as it allows for a 360-degree approach regarding the opportunity to analyse different data sources.

Due to the experimental aspect of this exploratory qualitative research, there were scope limitations. This experiment focuses on the stage before the execution of the crowdfunding campaign. The execution of a crowdfunding campaign could provide insights into whether the developed strategies by the PAC would indeed overcome hindrances like *Limited Network Outreach*. In addition, it could also provide insights into which type of leadership would get the best results.

A second limitation of scope was the duration of the experiment. The participants had a limited set of hours to get acquainted and develop a crowdfunding campaign strategy. Participants indicated that more time could have increased the quality of their work. Instead of increasing the time spent, which would potentially increase cost, it is recommended to explore templating opportunities, especially regarding the hindrance of *Limited Network Outreach*. These templates are meant for the specialists so that they can use them to develop their strategies for increased process efficiency.

Further research is needed to determine the effects of the PAC experiment on the entrepreneurial sustainability of the artisan, in which the limitations of this research are resolved. A larger scale experiment is advised, both in scope and sample. The size of future PACs is recommended to be similar to this research: four to five participants, including the artisan. The increase in the sample lies in the number of PACs under research. There are various approaches one could take with a multitude of PACs. For example, one fixed team of specialists could assist several artisans of various disciplines with their crowdfunding campaign, creating space for comparison. Nevertheless, as the current research has shown, a match between the artisans and specialists under study is essential.

A significant observation is the importance of locality and tactility for selling the artisans goods. These observations are in stark contrast with the proposition of the platform economy,

which is to sell products to an online audience. The true value of a crafted product proves difficult, if not impossible, to convey online. It is therefore recommended, especially regarding artisans, to experiment with an intersection of the local versus the global (platform), as the inability to feel the handcrafted product or experience ‘its soul’ might significantly reduce the artisan’s opportunities to compete with the lower-priced mass-produced goods on online platforms.

Another approach could be to further experiment with the types of skills present in the PACs; especially relevant is to vary with different Market Specialists focusing on finance. This would allow the research to explore whether the ethnographic observations made during this experiment - showing the lack of mutual understanding between Market Specialists and artisans affecting the hindrance of *Low Target Goals*- only applied to this study or whether its occurrence is significant. A larger scale experiment in scope means effectively more time to research the influence of the PAC for both the development of a strategy and the execution of the crowdfunding campaign.

The definition of crafts remains blurry, even for the artisans in this research, which adds to the poor recognition and appreciation of crafts (Bureau &Maes, 2021). Understanding what crafts are and gaining a societal appreciation for crafts starts with education. Therefore, research into applying the interdisciplinary approach of a PAC to an educational (entrepreneurship) program are suggested. Assembling students with complementing skill sets who experiment with forms of income generation, combining post-secondary (vocational) crafts education and tertiary (university) business administration and culture education, could encourage mutual understanding between future specialists and artisans throughout their careers.

Should the artisan be a Jill-of-all-trades, perform the many tasks associated with the platform economy themselves, and accept becoming a master of none? Or should the artisan be a master of one? This thesis showed that specialists in outreach and finance assisting the artisan in performing effectively in the platform economy potentially increases the artisan’s competitive advantage. Further experimentation with PAC-like organisations may help dismantle the prevailing notion that professional artisans must be sole and all-round entrepreneurs: a Jill-of-all-trades. Moving towards the PAC organisational structure can support the sustainable career development of professional artisans, allowing them to become masters of one.

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7 Appendices

7.1 Appendix A: Semi-structured Interview guides

7.1.1 Interview PAC Specialist

Topic list

- Cooperative Process
 - Use of background
 - Division of tasks
 - Level of seniority
- Crowdfunding strategy
 - Artisan's fit?
 - Launchable
 - Entrepreneurship
- Entrepreneurial sustainability
 - Target goal
 - Time spent
 - Potential

Instructions:

- This interview will take approximately 30 to 40 minutes. Online or in person.
- The research is conducted for academic purposes and has nothing to do with any commercial purposes.

Interview:

This interview is conducted to get an insight into organisational formats to benefit the artist in the platform economy. The results will be used as a basis for a framework to develop the ideal organisational format for makers in the platform economy. You, the interviewee, do not have to answer questions if they make you feel uncomfortable. You can stop anytime.

Your full name will be used, on request we can use a fictitious name. On request we change the names of companies or similar things too. Full anonymity is guaranteed beyond that. As said before:

the interview will be recorded to be transcribed. Please fill in this consent form if you agree. As said, there are no commercial purposes, only academic purposes.

Socio-economic questions are known to the researcher. Thus not relevant to start the interview with.

Crowdfunding strategy:

1. How do you feel about the content created in cooperation with the artisan?
 - (1) Type of product chosen for the crowdfunding campaign: How could it be better? Or/ In what way was it absolutely the right fit?
2. Did you recognise other opportunities for the artisan that potentially are more suitable for gaining funding than crowdfunding?
3. This research aims to see how artisans can benefit from the platform economy, as artisans possess, perhaps like no other profession, the elements that are important in a time of AI, platforms and crowds, such as human abilities, excellent goods and services, and the expertise they have built while developing their craft. However, artisans lack the solid organisational capabilities required for business success (McAfee & Brynjolfsson, 2018).
 - (1) What are your thoughts on that?
4. What is your perception on the current quality of products on two-sided markets such for crafts and artisans? Would the content of your artisan fit there? If yes/no, why?
5. What do you think about the competitiveness of artisans and other single creative entrepreneurs, in the platform economy today?
 - (1) If the answer is negative, what could be a solution?
6. What are areas of improvement in the delivered strategy?
7. How launchable is the strategy?
8. How entrepreneurial was the artisan during the process?

Check answer for following themes:

- (1) An entrepreneurial opportunity must exist first. (2) Discovery of an entrepreneurial opportunity (3) Once an opportunity shows promise of a return and the opportunity cost is relatively low, the entrepreneurial opportunity may be exploited.

- (2) The good craftsman is a poor salesman, absorbed in doing something well, unable to explain the value of what he or she is doing (Awareness?)
- (3) Given that an asymmetry of beliefs is a precondition for the existence of entrepreneurial opportunities, all opportunities must not be obvious to everyone all of the time (Aware or insecure?)

Cooperative process:

1. Do you feel an artisan has hindrances when performing a crowdfunding strategy on their own?
2. Understanding of skills needed: What skills do you think an artisan could use to perform a crowdfunding strategy?
 - a. How were the mentioned skills present in this group? Which proved most instrumental for who and why. Were certain skills missed?
 - i. Low Target Goals
 - ii. Limited Network Outreach
 - iii. Risk of Reputation/Failure.

Entrepreneurial sustainability

1. No cure, no pay? In what way do you think that this format could work for you?
 - a. What was the decision process regarding financial reward for the specialists?
 - b. If specialists denied funds,
 - i. how would they see this as a future repetition?
 - ii. were they paid in another way (through employer for instance). What was the objective of the party paying for this specialist?
 - iii. Was it because they felt this was a good cause and it was fun to do?
2. Knowing specialists either have little time or have high hourly rates; Was the time spent on developing the strategy sufficient?
 - a. (Answer is no:) Do you feel the need to spend more time on it? If so, how would this be rewarded?
 - b. (Answer is yes:) What was your greatest contribution according to you?
3. Target goal

- a. The developed budget for the crowdfunding campaign consists of what aspects?
How were the costs allocated?
4. Potential in other places? Perhaps with this organisational form of the Purpose-built collective, combined with another sales platform than crowdfunding. Or the other way around: Yes, to crowdfunding platform, but with another organisational form.

7.1.2 Interview PAC Artisan

Topic list

- Cooperative Process
 - Use of background
 - Division of tasks
 - Level of seniority
- Crowdfunding strategy
 - Artisan's fit?
 - Launchable
 - Entrepreneurship
- Entrepreneurial sustainability
 - Target goal
 - Time spent
 - Potential

Instructions:

This interview will take approximately 60 minutes. Online or in person.

The research is conducted for academic purposes and has nothing to do with any commercial purposes.

Interview:

This interview is conducted to get an insight into organisational formats to benefit the artist in the platform economy. The results will be used as a basis for a framework to develop the ideal

organisational format for makers in the platform economy. You, the interviewee, do not have to answer questions if they make you feel uncomfortable. You can stop anytime.

Your full name will be used, on request we can use a fictitious name. On request we change the names of companies or similar things too. Full anonymity is guaranteed beyond that. As said before: the interview will be recorded to be transcribed. Please fill in this consent form if you agree. As said, there are no commercial purposes, only academic purposes.

Note: Socio-economic questions are known to the researcher. Thus, not relevant to start the interview with.

Crowdfunding strategy:

1. Does the result as strategized by the UFC befit your way of working?
 - a. Check whether the artisan felt pressured into doing something that doesn't fit, or felt it was the push they needed.
2. How do you feel about your freedom to create versus getting an income from what you make?
 - a. Looking at the five strategies developed by England (2022), does the artisan see it as an additional strand of income in a part-time or full-time manner?
 - i. The five entrepreneurial strategies England distilled from her research are support, streams, synthesis, segment, and synergy. These strategies categorise the 'creative production outcome', 'income generation' and the 'logic combination' of early-career creative craft entrepreneurs.
3. What are the greatest benefits for you as an artisan to perform a crowdfunding campaign over other types of funding?
 - a. Is the pre-funding aspect of crowdfunding a benefit?
 - b. Are they afraid to test the market?
4. What is your perception on the quality of products on two-sided markets for crafts? Would your content fit there? If yes/no, why?
5. How do you think about the competitiveness of artisans and other single creative entrepreneurs, in the platform economy today? If there is indeed a negative, what could be a solution?

Cooperative process:

1. Do you feel you have hindrances when performing a crowdfunding strategy on your own?
2. Understanding of skills needed: What skills do you think you could use to perform a crowdfunding strategy?
 - a. How were the mentioned skills present in this group? Which proved most instrumental for who and why. Were certain skills missed?
 - i. Low Target Goals
 - ii. Limited Network Outreach
 - iii. Risk of Reputation/Failure.

Entrepreneurial sustainability:

1. The developed budget for the crowdfunding campaign consists of what aspects? How were the costs allocated?
 - a. Check for awareness of the artisan of the costs of the specialists
2. Time spent on the process.
 - a. To what extent were the hours spent by specialists sufficient?
 - b. Which specialist, do you feel, helped you most regarding the crowdfunding campaign?
3. Potential in other places? Perhaps with this organisational form of the Purpose-built collective, combined with another sales platform than crowdfunding. Or the other way around: Yes, to crowdfunding platform, but with another organisational form.

7.2 Appendix B: Consent form

Information and consent form

Pilot: Maker Entrepreneurship Collectives

Introduction

I am Ingrid Maria Meijer and I do research for a Master Thesis at Erasmus University Rotterdam. I am conducting research on makers, collectives and 2020's entrepreneurial opportunities.

I will explain the study below. If you have any questions, please ask me. While reading, you can mark parts of the text that are unclear to you.

If you want to participate in the study, you can indicate this at the end of this form.

Why this research?

When asking Dutch creative craft makers what they need help with the most, it is how to make a living from doing their craft. With today's digital entrepreneurship options, it seems that there are ample opportunities for makers to make revenue. Examples of those digital opportunities are two-sided platforms, crowdfunding, and social media markets. However, it requires additional knowledge to sell, or get funds through these platforms. Knowledge of branding, marketing, making proper photo's video's and so on. It is my assumption that the quality of the maker's products does not coincide with the number of sales. Therefore, I like to conduct an experiment where four collectives are unnaturally formed, by combining two communication experts with a maker and follow them while they prepare to launch a crowdfunding campaign.

Why am I asking you to participate?

Prior to this experiment, I conduct open ended interviews with experts in the fields of communication, crowdfunding, and crafts. I consider you to be one of those experts.

Participation in this study is completely voluntary. You can stop at any time and would not need to provide any explanation.

What data will I ask you to provide?

I will store your data so that I can be in contact with you. During the interview, the following personal data will be collected from you: Name, occupation, audio recordings.

Who can see your data?

- I store all your data securely.

- Recordings are transcribed. If you wish, your name can be replaced with a number/made-up name.
- I will write a master thesis about the results of the study. Publication is uncertain, but not improbable.
- I may use your specific answers in the article. If your answer can be traced to you or I would like to mention your name, I will ask your permission first.

How long will your personal data be stored?

Your data will be retained for a minimum of 10 years. We retain the data so that other researchers have the opportunity to verify that the research was conducted correctly.

Do you have questions about the study?

If you have any questions about the study or your privacy rights, such as accessing, changing, deleting, or updating your data, please contact me.

Name: Ingrid Maria Meijer

Phone number: +31 6 2244 8574

Email: ingridmaria.meijer@gmail.com

Do you have a complaint or concerns about your privacy? Please email the Data Protection Officer (fg@eur.nl) or visit www.autoriteitpersoonsgegevens.nl. (T: 088 - 1805250)

Declaration of Consent

I have read the information letter. I understand what the study is about and what data will be collected from me. I was able to ask questions as well. My questions were adequately answered. I know that I am allowed to stop at any time.

By signing this form, I

1. consent to participate in this research.
2. consent to the use of my personal data.
3. understand that participating in this research is completely voluntary and that I can stop at any time.

Check the boxes below if you consent to this.

Required for research participation,

Audio recording

I consent to the interview being audio recorded.

My answers in the article with my name

I give permission for my name to be used with my answers in an article.

Name of participant:

Participant's signature:

Date:

7.3 Appendix C: Code manager & networks

Code	Groundedness
○ Cooperative Process	128
○ Cooperative process Significant	15
● gender	2
○ knowledge of crafts w/specialists	7
● More advisors, or more executers?	6
● Overcoming hindrances	79
○ Missing skills to thrive on platforms	12
○ Overall hindrances crowdfunding	11
○ Reach	25

		○ Know your target audience	9
		○ Marketing work to be done	5
		○ No reach no pledge	2
		○ storytelling is important	9
		○ Requirements for viable campaigns	7
		○ Selling is a lot of work	3
		○ skills in team	13
		○ skills missed in team	15
		○ Team dynamics	48
		● Artisan in control	6
		● cooperation between participants	42
		● Task division	2
		● Developed Crowdfunding Strategy	139
		● Entrepreneurial artisan? Or not?	51
		● distance between firm and artisan	14
		● Entrepreneurship skills of the artisan	25
		● insecure about pricing	6
		● meagre margins retail	4
		● Motivation to sell	3
		● Vicious cycle of not making money	2
		○ Explanation of chosen strategy	44
		● Choice of platform Kickstarter, VDK or Patreon	15
		○ Marketing angle	13
		● Product development	21
		○ Is it a fit?	18

		● England's strategies	9
		● knowledge of craft prevails	2
		● pro crowdfunding	7
	○ Strategy significant		34
		● Local & Tactility	21
		● Locality	12
		● platform versus retail	2
		● tactility	8
		● Definition Art or Craft?	9
		● language & authenticity	5
● Organisational viability			111
	● Economic aspects		53
	○ Funding		30
		○ Arts & finance, like oil & water	3
		○ Budget discussion	6
		○ Specialist costs	10
		○ Subsidy in the mix	11
	○ price formation		14
	○ scalability		8
	○ Target goal		11
● Reasons for specialists to stay			38
		● community?	2
	○ Emotion towards project		9
		○ specialist	9
	○ Purpose		8
	○ Specialist pro bono		11

		○ Stay in the collective	12
	● Viability significant		34
		● 'New Economy' aspects	34
		● human aspect	5
		● new economy	11
		● Not producing, but feeling	12
		● soul	5
		● Weg van de vervreemding	6
○ Recognised opportunities			73
	● Emerging potential/Opportunities		46
		○ Emerging potential	8
		○ Platform economy	6
		○ Recognition for opportunities by specialists	36
	● Time spent		33
		● launch ready?	1
		○ Task quantity loss of quality	2
		○ template & efficiency	15
		○ Time spent	15
○ Research Elements			18
		○ Aim of the research	8
		○ Entrepreneurial education	5
		○ Less subsidy, need to find other ways	2
		○ Policy recommendation	2
		○ Application of research	7
		○ Interest in research	1

	○ New theory forming!	3
	○ Quote for conclusion	3
	○ quote for intro	2
	○ Theoretical framework suggestion	2
○ Caveat		6

