

1 Artisan food production: *What makes food 'artisan'?*

2 Sophia Lingham, Inge Hill and Louise Manning* (Louise.Manning@rau.ac.uk)

3 Royal Agricultural University, Stroud Road Cirencester, Gloucestershire, GL7 6JS

4
5
6 Author bios: Sophia Lingham is a PhD researcher at the Royal Agricultural University, UK.
7 Her research focuses on the socio-economic aspects of food networks and food SMEs. Dr
8 Inge Hill is Senior Lecturer in Business Strategy and the Royal Agricultural University and
9 lead for contributions to NICRE, the National Innovation Centre for Rural Enterprise. Her
10 research interests are Entrepreneurship-as-practice research and creative industries.
11 Professor Louise Manning is Professor of Agri-food and Supply Chain Security and Director
12 of Knowledge Exchange at the Royal Agricultural University, UK. Her areas of research are
13 the socio-technical, environmental and economic aspects of food supply.

14 15 16 **1. Abstract**

17 Artisan food is characterised as being made through creativity, passion, traditional methods
18 and with traditional ingredients. John McKenna describes this as the quartet of place, product,
19 passion, and personality of the producer with tradition being implicit rather than explicit in this
20 description. This chapter considers the contemporary framing of artisan food and artisan
21 producers, how the use of the term 'artisan' has evolved over time, and the emergent trends
22 within the artisan food sector. The research question arising from these ideas is: *Can artisan*
23 *food be both innovative and traditional at the same time?* The chapter discusses three food
24 producers and critically evaluates the extent to which they fit within existing definitions of
25 'artisan food'. The term 'artisan' can be said to be socially constructed i.e. the meaning is
26 constantly reconstructed as new innovations are adopted and associated with place, product
27 and producer. Artisan food needs to stand out in some contemporary way from more mass
28 produced food, especially as it often has higher costs of production or includes an embedded
29 environmental or social value that the purchaser must be willing to pay for.

30 **Introduction**

31 Consumers are becoming increasingly aware and differentiated in their food choices, with
32 characteristics from organic to 'ethical sourcing' to 'local' production featuring increasingly
33 highly in their consumption choices across Europe and beyond (Dunne and Wright, 2017). In
34 the academic literature, there seems to be no clarity, and instead a conflation of the concepts
35 of 'artisan', with 'good food', 'speciality food' (Wyshak, 2014; Collinson, 2018), 'traditional',
36 'farmhouse', 'natural' (FSAI; 2015; Collinson, 2018), and 'farm-produced' (Oledinma & Roper,

37 2021). Artisan has also been linked to notions of the craft aspects of food, i.e. 'cottage industry'
38 (Murray, 1987), 'craft food' (Ashkenazy et al., 2018; Darnhofer & Strauss, 2015; Oledinma &
39 Roper, 2021), and 'handmade' (Collinson, 2018).

40 The concept of artisan food has been studied as a driver of tourism (Collinson, 2018;
41 Smith & Xiao, 2008; Testa et al., 2019), in the maintenance of social networks (Grimes &
42 Milgram, 2000), the difference between local production for local consumers and local
43 production for distant consumers (Fonte, 2010), and in the wider context of global food trends
44 (Desmarais, 2003). Artisan food has also been considered in relation to its embedded
45 nutritional value (Ruiz-Cano et al., 2013), high quality (Quinn & Seaman, 2019), gender
46 opportunities and equality (Maidment & Macfarlane, 2011;) Escurriol Martinez et al., 2014),
47 and the tensions between factory and artisan producers (Oledinma & Roper, 2021). Another
48 aspect is that of artisan being linked to autonomy and independence in terms of business and
49 regional identity (Quinn & Seaman, 2019).

50 According to The School of Artisan Food, 'artisan' food has the following qualities (The School
51 of Artisan Food, 2021):

- 52 - It is food produced via 'non-industrialised methods, often handed down through
53 generations, but now in danger of being lost';
- 54 - Embeds producer knowledge, understanding and respect for their raw materials, and
55 is made by people who have an 'historical, experiential, intuitive and scientific
56 understanding' of the production process, and have social and environmental
57 awareness; and
- 58 - Producers who make artisan food never stop learning and improving their craft.

59 This definition proposes tradition, but also the elements of being experiential and improving
60 as a craft suggest elements of innovation. Innovation is quite simply the process of innovating
61 i.e. the introduction or adoption of new ideas, new technology or new ways of thinking.
62 McKitterick et al., (2016) differentiate between incremental (small changes that lead to
63 innovation over time) and radical innovation where adoption of new ideas or technology
64 happen quickly, and state that many artisan foods demonstrate radical elements of innovation.
65 Leroy et al., (2013) comment on the difference between tradition (authentic, local) and
66 innovation (improving, unconventional, novel, global) and the contradictory aspects of
67 innovation in a traditional food product. However they state innovation can be associated with
68 the re-emergence of the traditional in a market where this has not been a contemporary focus
69 and where authenticity is an implicit characteristic of the food driven by characteristics and a
70 sense of familiarity for consumers. This suggests that the familiar can indeed be innovative in
71 a re-emergent market

72 Thus, the term artisan food can be positioned in terms of the food itself, the way the ingredients
73 have been sourced, processed and the innate features of that method, the people and their
74 values, beliefs, and ethical perspectives, the degree of formalisation of the businesses
75 involved, the interaction between craft and markets (McKitterick et al., 2016), and the story of
76 the product and aspects of transparency, authenticity and roots, (Ashkenazy et al., 2018).
77 These aspects will be considered in turn. Artisan food has been described as luxury, elitist,
78 exclusive and expensive (Thompson & Kumar, 2018). Indeed, artisan food may need to stand
79 out in some contemporary way from more mass produced food, especially as it often has
80 higher costs of production or includes an embedded environmental or social value that the
81 purchaser must be willing to pay for. Artisan could be said to describe a food product produced
82 in limited quantities or means of production, with a socio-traditional value, generally associated
83 with a specific location, culture or heritage, which may go some way to re-connecting
84 consumers with multiple aspects of their food. The case studies later in this chapter will be
85 evaluated according to the FSAI definition of artisan:

- 86 - Being made in limited quantities
- 87 - By skilled craftspeople
- 88 - Where the processing method is not fully mechanised and follows a traditional method
- 89 - The food is made in a micro-enterprise at a single location
- 90 - The characteristic ingredient(s) used are grown or produced locally, where seasonally
91 available and practical

92 To complement this definition, the evaluation will also consider the more abstract definition by
93 the Irish food writer, John Mckenna, who defines it as ‘a synthesis of the *Personality* of the
94 producer, the *Place* it comes from, the *Product* itself and *Passion* in the manner it is produced’
95 (Teagasc, 2017). Neither of these terms address innovation as an inherent aspect of a food
96 being artisan and yet creativity and craft is at the heart of artisan food production. This leads
97 to the research question:

98 *Can artisan food be both innovative and traditional at the same time?*

99 The next section considers the evolving nature of the term ‘artisan’ over time and the innate
100 aspects of innovation which this demonstrates.

101 **2. Artisan as an attribute: product, production and producer**

102 The academic literature on artisan production of food is rather limited (Azavedo and Walsh,
103 2019), with varying uses of the term ‘artisan’. Pre-1990s, the terms ‘artisan’ and ‘cottage
104 industry’ (Murray, 1987) were fairly synonymous, and in some areas this remains the
105 traditional view (e.g. in parts of Spain and Greece). ‘Artisan’ seems throughout the last 20

106 years to have had an historic element, with those promoting artisan wishing to protect local
 107 history, heritage and traditions. The late 1990s see the start of the artisan food movement as
 108 we recognise it now, with producers, consumers and other stakeholders wishing to protect
 109 and market ‘smaller regional food producers... make foods concurrent with local history’
 110 (Quinn & Seaman, 2019, p.4), whilst strengthening links to the locality and preserving
 111 traditional production practices (Bowen & De Master, 2014; Lotti, 2010; Oledinma & Roper,
 112 2021). Whilst this motive is still strong, more recently perhaps, there is a rising emphasis on
 113 local community, knowledge (Escuriol Martinez et al., 2014), and its use in alternative food
 114 networks.

115 Whilst the general indicators of what it is for a food to be ‘artisan’ may remain constant, the
 116 reach in terms of how the term is used has widened and diversified. This means that the term
 117 ‘artisan’ is becoming more relevant to a wider circle of consumers, and becoming a tool
 118 allowing smaller producers to compete with large scale producers /supermarkets by creating
 119 a ‘niche’ parallel market. The creation of new markets can in itself be described as innovation,
 120 especially where such market opportunities have not existed in the past. Iterative themes arise
 121 from the literature with regard to artisan food production (mastery and craft, values and beliefs
 122 and place in terms of locality and seasonality) see in Table 1. Thus the definitions focus on
 123 product, place and producer as aspects of production where methods are traditional and time-
 124 consuming.

125 **Table 1. Aspects of artisan food production**

Theme	Description
Mastery and craft	Mastery and craft production involving an historical, experiential and intuitive understanding, acquiring skills... from experienced practitioners, emphasising hands-on and tacit knowledge rather than learning by rote or from the book (Jackson, 2013).
	Craft production, having an economic/social and cultural environment embeddedness (Escuriol Martinez et al., 2014).
	Skilled craftspeople where the processing method is not fully mechanised and follows a traditional method (FSAI, 2015).
Place (locality, seasonality)	Civic Agriculture: Caricofe (2011) emphasises the strong desire of artisans to operate ‘locally embedded businesses.’
	Characteristic ingredient(s) used are grown or produced locally, processed in a given location and where seasonally available and practical (FSAI, 2015).

	Food that forms part of the established tradition of its local area, usually produced on a relatively small scale (Quinn & Seaman, 2019).
Values and beliefs	Products 'embody the processor's values and beliefs'(Gralton & Vanclay, 2009).
	Artisans were found to be 'values-based individuals emphasizing product quality through their careful sourcing of ingredients and the use of traditional, time consuming production methods' (Carifcofe, 2011).
	Producers are driven by a mix of lifestyle oriented goals and commercial growth ambitions (McKitterick et al., 2016).

126

127 What production systems are classed as 'artisan,' is complicated. In some countries, what
 128 constitutes *artisan* changes depending on the area and product. For instance, in Spain there
 129 are varying regulations throughout the country regarding where the raw materials originate
 130 from, the number of workers producing the artisan product etc. (Escuriol Martinez et al.,
 131 2014). In the UK, there is no specific artisan food law; artisan producers must abide by the
 132 same rules as larger food producers. In the United States of America (USA), the Food and
 133 Drugs Agency (FDA) ruled in 2014 against the historic tradition of aging cheese on wooden
 134 boards (Danby, 2015); some Spanish regulations also forbid the maturing of cheese on
 135 wooden shelves (Escuriol Martinez et al., 2014) on hygiene grounds. If this was the traditional
 136 method of production, can cheeses matured in other ways be classed as 'artisan'?
 137 Conversely, should 'artisan' be able to disregard health and safety legislation on the grounds
 138 of authenticity or scale? Is this a form of innovation where the product still exhibits the
 139 characteristics of craft and creativity, but when a new emergent form of 'artisan' production
 140 does not, to comply with contemporary legislation, follow historic practices?

141 In the mid-1990s, a dichotomy within food production was recognised as:
 142 standardised/generic versus specialist/dedicated food systems; the former related to
 143 industrialised food production, mass market production, and economies of scale, whilst the
 144 latter described artisanal food production with labour-intensive production methods to produce
 145 products for specific groups of consumers (Oledinma & Roper, 2021; Storper & Salais, 1997).
 146 This binary segregation of production is echoed in the present day dichotomy of food networks,
 147 between conventional and alternative; however, this distinction, many argue, is too rigid, with
 148 artisanal and alternative food networks co-existing and interacting with conventional networks
 149 on multiple levels (O'Neill, 2014). Within these new networks is the perception of an artisanal
 150 food economy, which has been described as 'artisan entrepreneurs'/farmers ... influential in
 151 developing a new economy which 'selectively uses technology, couples it with traditional

152 elements and addresses societal and consumer needs' (Darnhofer & Strauss, 2015, p. i). This
153 peer to peer networking to provide an artisanal ecosystem has also been highlighted by others
154 (Blundel, 2002; Felzensztein et al., 2010), driving social innovation, niche markets, and new,
155 innovative and creative business models, centred around skills and knowledge merging the
156 old and the new (Darnhofer & Strauss, 2015). Thus, artisanal food economies can make
157 traditions relevant to a modern society. Culinary tourism may also be perceived as its own
158 emergent economy, with regional foods strengthening an area's place on the map as a tourist
159 destination and also rejuvenating culinary traditions which, but for the tourist market, may have
160 been lost in history due to lack of local participation or awareness. Thus, food can be used as
161 a tool to rebrand an area and create a sense of social community. Culinary tourism has been
162 defined as when eating, tasting, buying and appreciating local food products is an important
163 component of visits to the area (Hall & Gössling, 2016; Smith & Xiao, 2008), with an emphasis
164 on culture, authenticity and local, three vital components of being artisan. This raises an
165 interesting question: as to whether innovative entrepreneurship can focus on regional taste
166 and food culture i.e. local gastronomy (Dann & Jacobsen, 2009). Metaxas and Karagiannis
167 (2016) culinary tourism driven by gastronomy represents examples of innovative
168 entrepreneurship. Extending the context of culinary tourism is the development of artisanal
169 products as 'cultural goods.' This is not a new phenomenon. Indeed, eating the product may
170 not necessarily be the primary aim, instead the focus being on creating the cultural experience,
171 seeing or even keeping the product as a keepsake, and creating a food memory e.g. seaweed
172 in western Ireland (Collinson, 2018). Can this experiential aspect of artisan food be used as a
173 marketing tool for tourists or within food businesses that develop innovative brands that are
174 differentiated from the existing market by being pitched to appear as artisan?

175 What is meant by local is in itself a debate wrought with diverging opinions (O'Neill, 2014),
176 especially the question whether, by 'food', we mean the final product or also include the
177 ingredients within it. Some studies in southern Europe have shown more of an emphasis on
178 the locality of ingredients (Escuriol Martinez et al., 2014). However, others have considered
179 the scaling up of Italian alternative food network schemes and suggest fluidity in the notion of
180 local (Martindale et al., 2018), meaning producers can purchase ingredients from beyond their
181 local area but within a direct chain. This approach is in contrast with UK viewpoints on
182 alternative food networks, which Martindale et al. (2018) assert have a more rigid idea of local.
183 As many of the notions of artisan mention an environmental awareness, it may be that
184 artisanal producers use ingredients obtained in an environmentally friendly way/close by, or
185 that the processes cause minimal environmental damage. The idea of seasonality and
186 traditions of an area may also point to a more local ingredients base, although changes in
187 traditional cultivations and economics may have influenced this.

188 Generally, when considering artisan products in the UK, one might think of cheese, breads,
189 preserves, chocolates, pies and cured meats, ales and ciders. Obviously, some of the
190 ingredients, such as cocoa, are not locally grown. However, as Escuriol Martinez et al. (2014)
191 show, artisan food can be anything: alcohol, dairy, poultry, meat, fruit and vegetables,
192 condiments, and flour. In such areas as rural Spain, traditionally grown foods are seen as
193 artisan but without necessarily commanding the higher price that may be associated with
194 artisan in the UK; however, as debated by many traditional/ home producers wish to
195 disassociate themselves with the term 'artisan' due to larger commercial producers using the
196 term to describe competing products. A UK equivalent example is that described by Quinn &
197 Seaman (2019), who highlight the 'Oakham' chicken range from M&S not being from Oakham
198 as an authentic place of provenance, but instead from a range of poultry farms across the UK.
199 Whilst this product is not marketed by the retailer as artisan it can affect the sales of other
200 businesses positioned as artisan if consumers feel their product experience has been fulfilled
201 by buying a product from the Oakham range. The above leads to the following considerations:
202 In the UK, would we call locally grown vegetables 'artisan'? Is the consideration of what is
203 artisan more complex? Are some foods determined as artisan in the UK seen as mainstream
204 foods in other cultures, e.g. local honey, milk, cheese, olives etc.?

205 In summary, determining what artisan food, artisan production (Ramadani et al., 2019) and
206 artisan producers are is difficult to do from the existing literature. Tensions exist between
207 different producers of craft/artisanal products. For instance, although factory production of
208 craft cider is not artisan, it directly competes with artisan-produced ciders. Farm producers of
209 artisan cider argue that the allowance of non-traditional production methods during factory
210 production of craft cider reduces the value of the geographic indication (GI) and provenance
211 in terms of protecting food heritage and artisanal production (Oledinma & Roper, 2021). Legal
212 and social tensions that develop are the difference 'between supporting artisanal production
213 and protecting the potentially more economically significant, factory-based production of
214 traditional products'. For example, as organic food products become more mainstream and
215 are produced on more industrial farming and manufacturing scales making them less
216 alternative, does this create an alternative consumer demand for foods that are differentiated
217 from the mainstream, beyond organic? (Fonte, 2010). Wider permissiveness in the scope of
218 Protected Geographic Indication (PGI) allows factory made products to benefit from being
219 linked to local tradition and heritage, with any associated marketing gains, without adhering to
220 traditional production techniques. This may crowd out artisan producers from the market. The
221 mechanisms for implementing protected food names related to food heritage in the UK
222 following Brexit means that national UK legislation will be revised and refocused. It is
223 interesting to consider how they should be positioned given the narrative in this chapter. With

224 a view to the craft aspects of artisan food and the making of food with specific organoleptic
225 qualities, or made with creative passion, is something inherently lost during the mass
226 production of products or with new techniques and innovations, i.e. *Can artisan food be both*
227 *innovative and traditional at the same time?* This question is now considered in a series of
228 case studies.

229 **4 Entrepreneurial and innovative ways to ‘stand out’ and yet still be defined as** 230 **‘artisan’**

231 Standing out from ‘the crowd’ in a given market place drives a food producer’s unique selling
232 proposition (USP). However, for consumers to recognise a new product (or service), and
233 engage with it they need to be able to identify some common features of the new product while
234 at the same time need to see how a new product is different from other options they have
235 available. This difference needs to be big enough to differentiate a product and yet not too big
236 to be distracting and allowing comparisons with existing products (De Clercq and Voronov,
237 2009). The three case studies now considered exhibit different characteristics of what it is to
238 be ‘artisan’ and informs the discussion section of the chapter. Information about the case
239 studies is sourced from company websites and social media accounts, as well as personal
240 experience of the authors.

241 . eElements of the FSAI definition are used to consider these three producers and whether
242 they can be said to produce artisan foods and how any innovation associated with the
243 producer can be determined:

- 244 • ‘Limited quantities’: FSAI state total production by the food business operator should
245 be less than 1,000 kg/ litres of food per week on average over a year.
- 246 • ‘Skilled craftsman’: someone who has special expertise in making food in a
247 traditional manner.
- 248 • ‘Traditional’: ‘proven usage on the domestic market for a period that allows
249 transmission between generations; this period is to be at least 30 years’.
- 250 • ‘A micro-enterprise’: an enterprise which employs fewer than ten persons...and whose
251 annual turnover and/or annual balance sheet total does not exceed EUR 2 million.
- 252 • ‘Characteristic ingredients’ include milk in cheese, pork meat in ham, strawberries in
253 strawberry jam, and oats in porridge. The characteristic ingredient(s) are those that
254 would normally require a quantitative ingredient declaration (QUID) under the food
255 information regulations.
- 256 • ‘Locally’: within 100 km of the manufacturing/food service establishment

257

258 1. Wild Irish Seaweed(Wild Irish Seaweed, 2021)

259

260 This is a family run business, run by the Talty family, in its 4th generation, in Southern Ireland.

261 The seaweed is naturally grown, and certified as organic (<https://wildirishseaweeds.com/>).

262 **1. Limited quantities**

263 They state they are the global leader in the supply of natural, wild organic seaweed for the

264 food ingredients, pharmaceutical, nutraceutical and cosmetic industries. This statement does

265 not suggest small scale/limited quantities.

266 **2. By skilled craftspeople**

267 Wild Irish Seaweed is a family run business who have special expertise in their craft via

268 following traditional harvesting and production methods passed down through generations.

269 **3. The processing method is not fully mechanised and follows a traditional method**

270 For four generations, the same family has for over 100 years been collecting seaweed via

271 hand-harvesting sustainable techniques, which qualifies both in terms of the time period and

272 the transmission through generations suggestions by the FSAI as being 'artisan'. On their

273 website they state 'We have kept the same hand harvesting techniques handed down over 4

274 generations' and 'Our harvesters like our ancestors use sustainable harvesting methods to

275 ensure our seaweed will regenerate for the generations to come' (Wild Irish Seaweed,

276 2021). However, they have also built a 'state of the art' drying and processing facility, allowing

277 for innovation.

278 **4. The food is made in a micro-enterprise at a single location.**

279 Their website suggests that the seaweed is processed at one location, although this is not

280 expressly stated. However, the business is not a microenterprise.

281 **5. The characteristic ingredient(s) used are grown or produced locally, where**

282 **seasonally available and practical**

283 The seaweed is harvested from the West coast of Ireland, in County Clare, close to where

284 their business is situated. It is grown naturally and harvested sustainably, suggesting working

285 with the seasons.

286 In summary, Wild Irish Seaweed seem to fulfil some of the FSAI requirements of being artisan,

287 with the possible exceptions of business size, and limited quantities of production. They more

288 readily fit the description of an 'artisan entrepreneur' by embracing technological

289 developments and new market opportunities, whilst preserving traditional methods and

290 heritage. Much emphasis is placed on their identity as a family business being handed down
291 the generations, and the importance of sustainably sourcing local good quality seaweed; the
292 locality and harvesting of the raw ingredient is as important to them as the processing of it.
293 Thus, the intrinsic value they give to the natural product, as well as the economic opportunity,
294 embodies their beliefs in working with the environment, characteristics not seen in the FSAI
295 definition. Mckenna suggested artisan food reflects *Personality* of the producer, the *Place* it
296 comes from, the *Product* itself and *Passion* in the manner it is produced.’ This example would
297 fulfil all four Ps. Wild Irish Seaweeds Ltd. describe themselves as ‘where tradition meets
298 innovation’ (Wild Irish Seaweed, 2021). i.e. that whilst four generation have harvested
299 seaweed it is the use of this seaweed as a raw material for food ingredients, pharmaceutical,
300 nutraceutical and cosmetics sectors that make the business innovative. It could be argued that
301 the artisan entrepreneur is innovative in how the food products are positioned and packaged,
302 and is able to extend the customer base beyond existing markets.

303 2. Cotswold Kid Meat- Just Kidding (Just Kidding, 2021)

304

305 Cotswold Kid Meat started in 2013 and has achieved the Great Taste Award Gold Star for
306 three of their kid cuts (an accreditation scheme for artisan and specialty food producers). They
307 are a 2-man band, employ sustainable practices and are part of the Slow Food Movement¹
308 (<https://cotswoldkidmeat.com/>).

309 1. Limited quantities

310 Cotswold Kid Meat sell with Farm Drop² to London, direct to consumer via events, online retail,
311 local pubs, Michelin starred restaurants, and clients such as Jamie Oliver and James Martin.
312 Considering the breadth of their customer base and the quantities needed to fulfil their orders,
313 the quantity produced is difficult to determine from the data available.

314 2. By skilled craftspeople

315 They use a local family run abattoir, Broomhall³, and a local artisan butchery, Woodchester
316 Meats. This butcher has been in operation since 1994, and along with Just Kidding, does not
317 yet qualify as ‘traditional’ in terms of age of business. One of the business owners of Just
318 Kidding is from a farming background, and the other was a chef, which are both undoubtedly
319 skilled professions. They have been rearing kids since 2013, producing high quality, award-
320 winning meat. Recipes are available on their website promoting the creative use of the kid

¹ <https://www.slowfood.org.uk/>

² <https://www.farmdrop.com/shop>

³ <http://www.jbroomhallltd.com/>

321 meat. The artisan and creative element of the business is further promoted through the circular
322 use of skins to produce rugs, wall hangings, and cushions. It could be argued that embracing
323 circularity in this way is to be an innovative entrepreneur.

324 **3. The processing method is not fully mechanised [industrialised] and follows**
325 **a traditional method**

326 The goats are kept as free range, allowing for as natural/ 'wild' a life as possible. Whilst it is
327 not traditional to rear goats for meat in the UK, keeping animals free to roam qualifies as not
328 being 'industrialised'. The abattoir is local and family run, suggesting it is small; the wholesale
329 butchery is described as 'artisan', and from an internet search, it appears to serve the area
330 local to Stroud only. However, what would qualify them as 'artisan' is harder to decipher as
331 there is little information about their butchery practices or techniques, but on-line reviews do
332 call them 'high-quality...true artisans'. The FSAI specifies that the traditional method used in
333 production must be from the domestic market. Thus, whether or not their method of goat
334 rearing is traditional for global farmers, makes defining the production system as artisan in the
335 UK context more difficult.

336 **4. The food is made in a micro-enterprise at a single location**

337 The final meat product is not generated from a single location, with 4 locations in the supply
338 chain: the original dairy enterprise where the kids are sourced from, the rearing farm (where
339 they are fed on grass in the summer and cereals grown 10 miles away in the winter), the
340 abattoir and the butchery. Just Kidding is run by 2 people, which is micro scale in terms of the
341 FSAI definition.

342 **5. The characteristic ingredient(s) used are grown or produced locally, where**
343 **seasonally available and practical**

344 The kid billy goats are sourced from a 'high health status dairy farm', but the location is
345 unspecified.

346 In summary, using the FSAI definition of what it is to be artisan, Just Kidding does not meet
347 all these criteria; however, if the emphasis is on processing and using traditional/
348 unmechanised/ skilful methods and craftspeople, then the producers could be said to be
349 artisan. Perhaps, with the rising importance of animal welfare, environmental sustainability,
350 and the interest in local food, the artisan entrepreneur, the processes they use and the
351 products produced should reflect these characteristics; although, this would mean what it is
352 that makes a food make artisan is more consumer centric than product centric. Just Kidding
353 focuses on the aspect of giving the billy goats a purpose and a value which they never
354 previously had, to avoid euthanasia, and also to practice sustainable, circular practices on

355 farm. These are characteristics intrinsic to the identity and personality of the producers and
356 the product. Therefore, some questions arise from this case study:

- 357 1. Should such characteristics of identity and personality be valued in artisan food, or
358 does identity and personality merely describe niche products?
- 359 2. Should the definition of artisan continually adapt so aspects of the process
360 sustainability or circularity can redefine what it is to be artisan? If multiple changing
361 criteria are used to define what it is to be artisan, does this risk losing the identity of
362 what it is to be an artisan product or producer altogether?

363 So, whilst not conforming to traditional ideas of artisan, Just Kidding are creating their own
364 emergent version of artisan. This entrepreneurial and creative approach has developed a
365 market through an emotive story and sustainable practices, attractive to a new movement of
366 foodies and consumers interested in traceability, animal welfare, sustainable farming, and
367 good quality produce. They are, as a result, more in line with the '4 Ps' version of artisan,
368 whilst also symbolising authenticity, short supply chains and a respect for their raw materials.
369 A small business but with increasing reach, they have contributed to and created their own
370 local food network by using small businesses in processing their product, which in itself would
371 characterise them as innovative entrepreneurs. This gives rise to another question:

372 Should the definition of artisan include a requirement for community involvement as an
373 extension of tradition?

374

- 375 3. Black Mountains Smokery (Black Mountains Smokery, 2021)

376

377 The final example is Black Mountains Smokery, a family-owned smokery business with 12
378 core staff in Wales (<https://www.smoked-foods.co.uk/>). They have received the Gold Star
379 Great Taste Award for many of their products and have had much press coverage, including
380 with Kate Humble and the Guild of Fine Foods. They use language on their website to create
381 an image of artisan, such as 'Welsh artisan food,' 'traditional,' and 'we now work closely with
382 many like-minded artisan family producers, mostly Welsh, many local.'

383 1. Limited quantities

384 They use sustainable fish and high-quality meat; the narrative on their website would suggest
385 they supply quantities sufficient for wholesale and retail: they supply chefs, caterers, cafés,
386 farm shops and delis, the local rural community and a 'very loyal, ever-increasing customer
387 base further afield'. They also work with other artisan producers in the area, demonstrating
388 community value, a characteristic not mentioned in the artisan definition, but highlighted in the

389 cases. However, these facts suggest their production is not in limited quantities, again no
390 specific data was available.

391 **2. By skilled craftspeople**

392 Black Mountains Smokery highlights how the quality of the products is reliant on the skill of
393 the smoker, describing the importance of timing and temperatures, care taken, and the
394 traditionality of the craft, therefore demonstrating skilful expertise.

395 **3. The processing method is not fully mechanised and follows a traditional method**

396 The craft of smoking and curing itself is traditional but instead of being for preservation, the
397 narrative on the website explains it's for taste enhancement. They do, however, use modern
398 custom-built kilns; whilst the traditional craft has been active in the area for over 30 years as
399 a preserving technique, the use of modern kilns does not satisfy the definition of traditional in
400 its purest sense, again questioning the description of artisan in the context of requiring
401 innovation in processing.

402 **4. The food is made in a micro-enterprise at a single location**

403 The fish and meat come from other areas, but processing is completed at the smokery. With
404 just over 10 employees they exceed the definition of a micro-enterprise.

405 **5. The characteristic ingredient(s) used are grown or produced locally, where** 406 **seasonally available and practical**

407 Whilst the producers have detailed product provenance, the salmon are sustainably farmed in
408 Shetland, the seafood are Marine Stewardship Council (MSC) certified from the North Sea, the
409 Red Tractor duck and chicken can come from anywhere in the UK; only the sausages are from
410 Crickhowell, a local butcher, the cheeses from Wales, and the oak shavings used for smoking
411 are Welsh. Thus, many of the characteristic ingredients come from more than 100km away.
412 The question is whether it would be practical to source these raw ingredients more locally, but
413 as they are not traditional products for Wales this may be tricky. As they have local ingredient
414 options which would arguably provide a more authentic product, such as John Dory, Mackerel,
415 grey mullet, and lamb, however, fulfilling this part of the artisan definition is possible without
416 compromising the niche feeling of the product. Again, the FSAI criteria cannot be used to
417 define what it is for food to be artisan here, but the 4Ps fit this business well.

418 In summary, as the business has innovated their business model to provide a wider choice for
419 their customers, this creates a challenge to provide artisan food in totality. Other businesses
420 they work with are creating innovative foods that blend the traditional with the 'gourmet'. For
421 example, their shop includes Welsh Tea, where the tea is sourced from Assam and China.

422 Products in their shop, which would be commonly described by consumers as artisan (their
423 products are niche, expensive not everyday food consumables), and their identity as a family
424 business, with an emphasis on flavour and sustainability, supports this blending. Their
425 emphasis is also on 'service', developing relational trust with the customer. This idea of value
426 creation by story-telling, creating a relationship of trust, both systemic and personal, surely
427 also kindles this feeling of traditional values, and perhaps what it is to be artisan. Questions
428 arising from this case study include:

- 429 1. How necessary is it for the raw ingredients to be sourced in the local area, for a food
430 or the producer of that food to be termed artisan?
- 431 2. Should the relationship created with the customers be a criterion within the artisan
432 food/producer definition?
- 433 3. Should wider community value be a consideration for artisan food/producers?
- 434 4. Should the definition also include luxury goods/niche products as suggested by some
435 authors, even if they are not local?
- 436 5. Does the producer have to be a micro-enterprise to be termed artisan?

437 These three case studies show the innovative ways in which these businesses have
438 positioned themselves, their processes and their products to 'stand out'; yet can the
439 businesses themselves all be defined as 'artisan'?

440 **5. Concluding thoughts**

441 In the literature, there is evidence of an increasing demand for artisan food as consumers
442 search for the 'authentic', through 'a desire to purify and to cleanse – the body, the mind and
443 the soul' (Collinson, 2018, p.39). The profligate nature of western societies, i.e. a situation of
444 "peak stuff" in the early 2000s, has been in decline (Goodall, 2011), and there is a greater
445 emphasis on health, planet and experiences. Artisan food, therefore, has a role beyond
446 nutritional access in many countries and provides a strong driver for food economies and
447 emergent requirements for addressing concerns over resource use and environmental impact
448 of products. One of the case studies, kid meat was an innovation that came from this concern
449 and the business model focused specifically on innovative ways to improve circularity.

450 In Europe, artisan food is a vital part of the rural economy and culture in some countries, e.g.
451 Spain (Escurriol Martinez et al., 2014). Artisan food is available in European towns through
452 the development and embedding of alternative food networks (Martindale et al., 2018), with
453 emphasis on local food specialities and identity (Parrott et al., 2002). In the UK, the
454 contemporary role of artisan food is more limited. As well as being seen through an economic
455 lens, the local food movement can be seen through a political focus. Part of the strength of
456 the local food movement is rooted in notions of artisan food being more environmentally

457 friendly, anti-capitalist, favouring small producers and marginal areas, promoting food
458 sovereignty and creating greater connection between locality and food quality (Fonte, 2010).
459 The support for local food can redefine food consumption as an expression of citizenship that
460 speaks of collective rights and responsibilities (Lockie, 2009). This suggests a form of
461 neoliberal consumer action where consumers use their consumption choices and food
462 decisions as expressions of social agency or citizenship (Fonte, 2010; Guthman, 2007).

463 Attributes such as 'authentic' can be real or constructed stories or narratives (Collinson, 2018)
464 that are based on aspects of food heritage and, in part, can prove misleading. The case studies
465 show the narratives that frame the foods, reflecting the traditional, luxury and gourmet. None
466 of the case studies fulfil all the FSAI requirements for being traditionally artisan, with the
467 increased scale of production and their markets developing being a common theme. The three
468 case studies here show businesses that have arguably grown beyond the micro scale, drawing
469 a wider customer base by word of mouth, social media, food festivals, and marketing. This
470 demonstrates how rigid the FSAI criteria are, leading us to question whether such rigidity is
471 necessary for describing what it is to be artisan. What is evident though is that it is the aspects
472 of product quality and tradition (whether an historic tradition or a developing, new emergent
473 perceptions of tradition) rather than the production methods which are more prominent in the
474 narrative associated with artisan food production. The case studies also explore flavour and
475 taste as essential elements of artisan food, and the building of food networks and community
476 involvement with that network. This is interesting with the emphasis on tradition and heritage.

477 Considering the craft aspects of artisan food and the making of food with specific organoleptic
478 qualities or with creative passion, artisan food can be said to be both innovative and traditional
479 at the same time. The innovation can be in recipe design, processing techniques or business
480 model. The traditional aspect is in the storytelling associated with the food and the embedded
481 authenticity associated with the product, place, people, processes, personality and passion.
482 The passion can be intrinsic in the food and can address multiple features of the product.

483 In order to be 'artisan', the local production and attachment to people and time, often
484 summarised as heritage, needs to be visible and addressed in the narrative around the artisan
485 food. This narrative can be delivered on the packaging, in associated leaflets, or on the
486 company website and social media. This narrative adds to the physical eating experience with
487 a cognitive experience associated with the food's source and producers. What it is to be
488 'artisan' can be objectively defined in part, but other aspects are subjectively linked to the
489 creative and often gourmet aspects of the food. Returning to the chapter's question, '*Can
490 artisan food be innovative and traditional at the same time?*', we can conclude that this is not

491 only possible, but necessary as emerging ideas and consumer requirements frame and
492 reframe what it is to be an artisan food, or producer.

493

494 **6 References**

495 Ashkenazy, A., Calvão Chebach, T., Knickel, K., Peter, S., Horowitz, B., & Offenbach, R.
496 (2018). Operationalising resilience in farms and rural regions – Findings from fourteen case
497 studies. *Journal of Rural Studies*, 59, 211–221. <https://doi.org/10.1016/j.jrurstud.2017.07.008>

498 Ashkenazy, A., Calvão Chebach, T., Knickel, K., Peter, S., Horowitz, B., & Offenbach, R.
499 (2018). Operationalising resilience in farms and rural regions – Findings from fourteen
500 case studies. *Journal of Rural Studies*, 59, 211–221.
501 <https://doi.org/10.1016/j.jrurstud.2017.07.008>

502 Azavedo, M. and Walsh, J. C. (2019). A comparative study of artisanal food producers'
503 motivations in Western Australia and Thailand. *Acta Universitatis Danubius* 15 (3), 76-
504 89.

505 Black Mountains Smokery (2021). Available at: <https://www.smoked-foods.co.uk/> Accessed
506 on 01/06/2021

507 Blundel, R. (2002). Network evolution and the growth of artisanal firms: A tale of two regional
508 cheese makers. *Entrepreneurship and Regional Development*, 14(1), 1–30.
509 <https://doi.org/10.1080/08985620110094647>

510 Bowen, S., & De Master, K. (2014). Wisconsin's "Happy Cows"? Articulating heritage and
511 territory as new dimensions of locality. *Agriculture and Human Values*, 31(4), 549–562.
512 <https://doi.org/10.1007/s10460-014-9489-3>

513 Collinson, P. (2018). Consuming Traditions: Artisan Food and Food Tourism in Western
514 Ireland. In A. F. X. Medina & J. Tresserras (Eds.), *Food, Gastronomy and Tourism*
515 *Social and Cultural Perspectives* (pp. 31–48). Universidad de Guadalajara.

516 Cotswold Kid Meat (2021). Available at: <https://cotswoldkidmeat.com/> Accessed on
517 01/06/2021

518 De Clerq, D. and Voronov, M. (2009). Toward a practice perspective of entrepreneurship.
519 Entrepreneurial legitimacy as habitus. *International Small Business Journal* 27(4), 395-
520 419.

521 Danby, G. (2015, May 28). 'Artisan' and 'natural' defined – but is Ireland taking a step in the
522 right direction? | *Artisan Food Law Blog*. Artisan Food Law.
523 [http://www.artisanfoodlaw.co.uk/blog/brand-protection/'artisan'-and-'natural'-defined---](http://www.artisanfoodlaw.co.uk/blog/brand-protection/'artisan'-and-'natural'-defined---but-is-ireland-taking-step-in-right)
524 [but-is-ireland-taking-step-in-right](http://www.artisanfoodlaw.co.uk/blog/brand-protection/'artisan'-and-'natural'-defined---but-is-ireland-taking-step-in-right)

525 Dann, G. M. S., & Jacobsen, J. K. S. (2009). The tourist as a metaphor of the social world. In
526 G. M. S. Dann (Ed.), *Leading to tourist by the nost* (pp. 209–235). CABI.
527 <https://doi.org/10.1079/9780851996066.0209>

528 Darnhofer, I., & Strauss, A. (2015). *Rethink: Rethinking the links between farm*
529 *modernization, rural development and resilience in a world of increasing demands and*
530 *finite resources: Organic farming and resilience case study report*.
531 <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.705.7470&rep=rep1&type=pdf>
532 f

533 Desmarais, A. (2003). The Via Campesina: Peasant Women at the Frontiers of Food

- 534 Sovereignty. *Canadian Woman Studies*, 23(1).
535 <https://cws.journals.yorku.ca/index.php/cws/article/view/6372>
- 536 Dunn, M. and Wright, A., (2017). Irish local and artisan foods: multiples make space! *Cogent*
537 *Business and Management* 4, 1-16. <https://doi.org/10.1080/23311975.2017.1324242>
- 538 Escurriol Martinez, V., Binimelis, R., & Rivera-ferre, M. G. (2014). *THE SITUATION OF*
539 *RURAL WOMEN IN SPAIN: THE CASE OF SMALL-SCALE ARTISAN FOOD*
540 *PRODUCERS* *Historia editorial Abstract Introduction. Global inequity of women in*
541 *agriculture*. <https://doi.org/10.5565/rev/athenead/v14n3.1186>
- 542 Felzensztein, C., Gimmon, E., & Carter, S. (2010). Geographical co-location, social networks
543 and inter-firm marketing co-operation: The case of the salmon industry. *Long Range*
544 *Planning*, 43(5–6), 675–690. <https://doi.org/10.1016/j.lrp.2010.02.006>
- 545 Fonte, M. (2010). Introduction: Food Relocalisation and Knowledge Dynamics for
546 Sustainability in Rural Areas. In M. Fonte & A. Papadopoulos (Eds.), *Naming Food*
547 *After Places: Food Relocalisation and Knowledge Dynamics in Rural Development* (pp.
548 1–38). Routledge. <https://www.book2look.com/embed/9781317090762>
- 549 FSAI. (2015). *Guidance Note No. 29: The Use of Food Marketing Terms* (p. 3). Food Safety
550 Authority of Ireland. file:///C:/Users/sophi/Downloads/GN 29 FINAL ACCESSIBLEa.pdf
- 551 Goodall, C. (2011). “Peak Stuff” Did the UK reach a maximum use of material resources in
552 the early part of the last decade? 1.
553 [http://static.squarespace.com/static/545e40d0e4b054a6f8622bc9/t/54720c6ae4b06f32](http://static.squarespace.com/static/545e40d0e4b054a6f8622bc9/t/54720c6ae4b06f326a8502f9/1416760426697/Peak_Stuff_17.10.11.pdf)
554 [6a8502f9/1416760426697/Peak_Stuff_17.10.11.pdf](http://static.squarespace.com/static/545e40d0e4b054a6f8622bc9/t/54720c6ae4b06f326a8502f9/1416760426697/Peak_Stuff_17.10.11.pdf)
- 555 Gralton, A., & Vanclay, F. (2009). Artisanality and culture in innovative regional agri-food
556 development: Lessons from the Tasmanian artisanal food industry. *International*
557 *Journal of Foresight and Innovation Policy*, 5(1–3), 193–204.
558 <https://doi.org/10.1504/IJFIP.2009.022106>
- 559 Grimes, K., & Milgram, L. (2000). *Artisans and Cooperatives: Developing Alternative Trade*
560 *for the Global Economy* (K. Grimes & L. Milgram (eds.)). The University of Arizona
561 Press. <https://uapress.arizona.edu/book/artisans-and-cooperatives>
- 562 Hall, M., & Gössling, S. (2016). *Food Tourism and Regional Development: Networks,*
563 *products and trajectories* (M. Hall & S. Gössling (eds.); 1st ed.). Routledge.
564 [https://www.routledge.com/Food-Tourism-and-Regional-Development-Networks-](https://www.routledge.com/Food-Tourism-and-Regional-Development-Networks-products-and-trajectories/Hall-Gossling/p/book/9781138592414)
565 [products-and-trajectories/Hall-Gossling/p/book/9781138592414](https://www.routledge.com/Food-Tourism-and-Regional-Development-Networks-products-and-trajectories/Hall-Gossling/p/book/9781138592414)
- 566 Leroy, F., Geyzen, A., Janssens, M., De Vuyst, L., & Scholliers, P. (2013). Meat fermentation
567 at the crossroads of innovation and tradition: a historical outlook. *Trends in food*
568 *science & technology*, 31(2), 130-137.
- 569 Lockie, S. (2009). Responsibility and agency within alternative food networks: Assembling
570 the “citizen consumer.” *Agriculture and Human Values*, 26(3), 193–201.
571 <https://doi.org/10.1007/s10460-008-9155-8>
- 572 Lotti, A. (2010). The commoditization of products and taste: Slow food and the conservation
573 of agrobiodiversity. *Agriculture and Human Values*, 27(1), 71–83.
574 <https://doi.org/10.1007/s10460-009-9213-x>
- 575 Maidment, J., & Macfarlane, S. (2011). Crafting communities: Promoting inclusion,
576 empowerment, and learning between older women. *Australian Social Work*, 64(3), 283–
577 298. <https://doi.org/10.1080/0312407X.2010.520087>
- 578 Martindale, L., Maticena, R., & Beacham, J. (2018). Varieties of alterity: Alternative food
579 networks in the UK, Italy and China. In *Sociologia Urbana e Rurale* (Issue 115, pp. 27–

- 580 41). Franco Angeli Edizioni. <https://doi.org/10.3280/SUR2018-SU115003>
- 581 Metaxas, T., & Karagiannis, D. (2016). Culinary tourism in Greece: Can the past define the
582 future? Dimensions of innovation, entrepreneurship and regional development. *Journal*
583 *of Developmental Entrepreneurship*, 21(03), 1650018.
- 584 McKitterick, L., Quinn, B., McAdam, R., & Dunn, A. (2016). Innovation networks and the
585 institutional actor-producer relationship in rural areas: The context of artisan food
586 production. *Journal of Rural Studies*, 48, 41–52.
587 <https://doi.org/10.1016/j.jrurstud.2016.09.005>
- 588 Murray, F. (1987). Flexible specialisation in the 'Third Italy.' *Capital & Class*, 11(3), 84–95.
589 <https://doi.org/10.1177/030981688703300106>
- 590 Oledinma, A., & Roper, S. (2021). Tradition (re-)defined: Farm v factory trade-offs in the
591 definition of geographical indications, the case of Three Counties Cider. *Journal of*
592 *Rural Studies*, 84, 12–21. <https://doi.org/10.1016/j.jrurstud.2021.03.005>
- 593 O'Neill, K. J. (2014). Situating the “alternative” within the “conventional” - local food
594 experiences from the East Riding of Yorkshire, UK. *Journal of Rural Studies*, 35, 112–
595 122. <https://doi.org/10.1016/j.jrurstud.2014.04.008>
- 596 Quinn, B., & Seaman, C. (2019). Artisan food production, small family business and the
597 Scottish food paradox. In *Nutrition and Food Science* (Vol. 49, Issue 3, pp. 455–463).
598 Emerald Group Publishing Ltd. <https://doi.org/10.1108/NFS-04-2018-0104>
- 599 Parrott, N., Wilson, N., & Murdoch, J. (2002). Spatializing Quality: Regional Protection and
600 the Alternative Geography of Food. *European Urban and Regional Studies*, 9(3), 241–
601 261. <https://doi.org/10.1177/096977640200900304>
- 602 Ramadani, V., Hisrich, R. D., Dana, L.-P., Palalic, R., & Panthi, L. (2019). Beekeeping as a
603 family artisan entrepreneurship business. *International Journal of Entrepreneurial*
604 *Behavior & Research*, 25(4), 717-730. doi:10.1108/ijebr-07-2017-0245
- 605 Ruiz-Cano, D., Pérez-Llamas, F., López-Jiménez, J. Á., González-Silvera, D., Frutos, M. J.,
606 & Zamora, S. (2013). Caracterización y valor nutritivo de un alimento artesanal: El
607 pastel de carne de Murcia. *Nutricion Hospitalaria*, 28(4), 1300–1305.
608 <https://doi.org/10.3305/nh.2013.28.4.6520>
- 609 Smith, S. L. J., & Xiao, H. (2008). Culinary Tourism Supply Chains: A Preliminary
610 Examination. *Journal of Travel Research*, 46, 289–299.
611 <https://doi.org/10.1177/0047287506303981>
- 612 Storper, M., & Salais, R. (1997). *Worlds of Production: The Action Frameworks of the*
613 *Economy* (M. Storper & R. Salais (eds.); Illustrated, revised). Harvard University Press.
614 https://books.google.co.uk/books?id=tFLBbGgE8TsC&lr=&source=gbs_navlinks_s
- 615 Teagasc. (2017). *Artisan food industry in Ireland - Teagasc | Agriculture and Food*
616 *Development Authority*. Teagasc: Artisan Food Industry in Ireland.
617 [https://www.teagasc.ie/rural-economy/rural-development/artisan-food/artisan-food-](https://www.teagasc.ie/rural-economy/rural-development/artisan-food/artisan-food-industry-in-ireland/)
618 [industry-in-ireland/](https://www.teagasc.ie/rural-economy/rural-development/artisan-food/artisan-food-industry-in-ireland/)
- 619 Testa, R., Galati, A., Schifiani, G., Di Trapani, A. M., & Migliore, G. (2019). Culinary Tourism
620 Experiences in Agri-Tourism Destination and Sustainable Consumption- Understanding
621 Italian Tourists' Motivations. *Sustainability*, 11(4588).
622 <file:///C:/Users/sophi/Downloads/sustainability-11-04588-v2.pdf>
- 623 Thompson, C. J., & Kumar, A. (2018). Beyond consumer responsabilization: Slow Food's
624 actually existing neoliberalism. *Journal of Consumer Culture*.
625 <https://doi.org/10.1177/1469540518818632>

- 626 The School of Artisan Food. (2021). *What is Artisan Food | The School of Artisan Food - The*
627 *School Of Artisan Foods*. What Is Artisan Food?
628 <https://www.schoolofartisanfood.org/page/what-is-artisan-food>
- 629 Wild Irish Harvest (2021). Available at: <https://wildirishseaweeds.com/> (Accessed
630 01.06.2021)
- 631 Wyshak, S. (2014). *Good Food, Great Business: How to Take Your Artisan Food Idea from*
632 *Concept ...* - Susie Wyshak - Google Books. Chronicle Books.
633 [https://books.google.co.uk/books?id=d-](https://books.google.co.uk/books?id=d-kAp7tw0IYC&dq=artisan+food&lr=&source=gbs_navlinks_s)
634 [kAp7tw0IYC&dq=artisan+food&lr=&source=gbs_navlinks_s](https://books.google.co.uk/books?id=d-kAp7tw0IYC&dq=artisan+food&lr=&source=gbs_navlinks_s)
- 635
- 636