

CRAFTING CULTURE: EXPLORING THE ROLE OF INSTITUTIONAL ENTREPRENEURS IN MANIFESTING AN IDEOLOGY

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5.1 Abstract

Adopting a practical theoretical framework together with the notion of institutional entrepreneurs, this study examines how coffee became the cultural expression of an artisanal ideology. Specifically, the paper illustrates how an artisanal ideology is manifested through institutional entrepreneurs' practices. Using data gathered through archival resources, in-depth interviews, and participant observation, the analysis of the findings reveals three different practices - 'sourcing' to making (coffee), 'making' (coffee), and 'presenting' (coffee) - of an artisanal ideology. These artisanal practices explain meanings, competences, and materiality that help form the third wave of coffee. By identifying institutional entrepreneurs' practices who bring an artisanal ideology to the marketing of coffee, this study offers new insights about the capacity of a metamorphic product to change while keeping its iconic status in the marketplace.

Keywords: coffee, third wave, artisanal practices, ideology, institutional entrepreneurs, metamorphic product, marketplace icon

5.2 Introduction

An ideology is a set of beliefs shared by a group of people (Meyer et al. 2009) that always exists in its practice (Althusser 1971). From a marketing perspective, the importance of ideology has gained attention in the last decades. Indeed, consumer researchers have frequently analyzed ideologies, their importance in the marketplace, and how ideologies are absorbed into practical behaviors (McQuarrie and Mick 1992, 1996, 1999, Rinallo and Basuroy 2009, Scott 1990, Sherry and Camargo 1987, Stern 1993). For example, Varman and Belk (2009) analyze the relationship between ideology and anti-consumption practices; Holt (2004) illustrates how brands become icons by embodying myths that resolve ideological tensions present in society; Farmer, Kidwell, and Hardesty (2014) describes how political ideology manifests into consumers' behaviors; Zou and Chan (2019) present how an ideology manifest into consumers' green and ethical behavior; whereas Reich, Beck, and Price (2018) show how an ideology shapes consumer preferences for local food. Marketing scholars have shown how ideologies are absorbed in practical behavior in the marketplace. But what happens when a metamorphic product assumes a new ideology? How this new ideology comes to 'life'? And who bring them forward? To address this theoretical issue, this research asks: *'What are the institutional entrepreneurs' practices that enable coffee to change when absorbing a new ideology?'*

In answering its research question, this research adopts a practice theory lens. Relying on a practical theoretical framework allows the researcher to examine meanings and market practices associated with the product. In particular, the paper employs a version of practice theory that captures the material, meanings, and competences embedded in each practice (Shove and Pantzar 2005, Shove, Pantzar, and Watson 2012). In doing so, this study considers practice as integration of materials, meanings and competences (Shove and Pantzar 2005, Shove, Pantzar, and Watson 2012). This view of practices as different elements of material, meaning, and competences implies that a change in one of the elements leads to a change of the practice itself (Shove, Pantzar, and Watson 2012). This specific view of practice theory allows the researcher to tease out the practices of institutional entrepreneurs in changing coffee and allowing its metamorphosis.

Coupled with practices this research relies on the notion of institutional entrepreneurs. Studying institutional entrepreneurs is important because they are individuals with a particular interest and competence in a market, and who leverage resources to create or to transform existing ones (DiMaggio and Powell 1983, Maguire, Hardy, and Lawrence 2004). This is important as studying institutional entrepreneurs can explain how that they have engaged in absorbing a new ideology into the marketing of coffee. Furthermore, institutional entrepreneurs are first to capture cultural opportunities and use them to create new practices in a market (Handelman and Arnold 1999, Suchman 1995). They integrate change by bringing an ideology to ‘life’ and therefore enabling a metamorphic product to transform its specific meanings.

In the following paragraphs the research introduces the research context and the methodology adopted and further elaborated in each related section of this study. As a context of analysis, this research relies on the third wave of coffee in Melbourne (Australia). The third wave of coffee treats coffee as an artisanal product; one that becomes culturally associated with artisanal ideals (e.g., high-quality, raw ingredients, small-batches, transparency) driven by coffee roasters and independent cafés (Hartmann 2011, Manzo 2010, 2014).

As a methodological approach, the study employs data collected through archival, semi-structured interviews, and participant observation, focusing on teasing out the practices and explaining their ideological underpinnings in the context of the third wave of coffee (Melbourne, Australia). By addressing and answering the research question, this paper contributes theoretically by showing how institutional entrepreneurs’ practices enable a new ideology into a metamorphic product. Specifically, this study finds which are the artisanal practices that enable an artisanal ideology embedded in the context of the third wave of coffee, allowing coffee to morph into an artisanal cultural expression.

5.3 Theoretical Background

Within the marketing scholarship, Consumer Culture Theory (CCT) researchers have contributed to advancing an understanding of products arguing that products are important to consumers for their cultural meanings in addition to their utilitarian and functional value (Belk 1982, McCracken 1986, Holt 2018). For example, Rokka (2016) illustrates how a product (e.g., champagne) assumed diverse cultural meanings through myths in different periods of time. Champagne suggested ‘origination’ (1500), ‘opulence’ (1600), ‘nation’ (1700), and ‘modernity’ (1900).

In the understanding of how products represent cultural meanings, Holt (2004, 2006, 2018) describes how the iconic Jack Daniel’s whisky symbolized different cultural meanings over time (i.e., frontier, gunfighter, and urban professional) by relying on myths that solved ideological tensions present at the societal level. The author describes how Jack Daniel’s whisky assumed different cultural meanings but does not explain product change.

Another study (Pedeliento, Pinchera, and Andreini 2020) shows how an iconic product (e.g., gin) has shifted its cultural identity over the centuries. First gin became a symbol of medical treatment (eleventh century), Englishness (seventeenth century), colonialism (eighteenth century), and the fashionable spirit of current times (Pedeliento, Pinchera, and Andreini 2020). Similarly to Holt’s (2004, 2006, 2018) work, the study on gin elucidates how this product has changed culturally while the product does not considerably change in its physical forms.

When products assume dominant cultural meanings present at the macro level, they become the cultural expression of an ideological manifestation. “Ideology is a set of beliefs about how the social world operates, including ideas about what outcomes are desirable and how they can best be achieved” (Simons and Ingram 1997, 874). Ideologies are important to study as they lay out the vision to which a group of individuals aspire (Holt 2004).

In recent years, marketing scholars have provided useful insights to the understanding of ideologies and their manifestation in a marketplace. However, less is known on how a product (coffee) changes due to its metamorphic capacity to absorb a new ideology.

Studies of ideologies have enabled consumer researchers to understand and illustrate how ideologies manifest in the marketplace (McQuarrie and Mick 1992, 1996, 1999, Rinallo and Basuroy 2009, Scott 1990, Sherry and Camargo 1987, Stern 1993). Indeed, an ideology manifests and materializes into a physical reality, as an ideology is a system of beliefs embedded in practice (Althusser 1971). Ideologies are important to study because they can manifest in a market and provide useful insights on consumption practices. Therefore, it is not surprising that the importance of studying ideologies, and their manifestation in the marketplace, has ignited marketing academic interest. For example, Figueiredo, Larsen, and Bean (2020) introduce the concept of cosmopolitan servicescape, “one that replaces the cosmopolitan ideology by supporting performances of consumer cosmopolitanism” (1).

Other studies illustrate the relevance of an ideology in the marketplace by showing how anti-consumption practices can exist in light of an underpinning ideology (Varman and Belk 2009); how specific brands can secure an iconic status (Holt 2004, 2018); how a political ideology influence consumption (Farmer, Kidwell, and Hardesty 2014); green and ethical behavior (Zou and Chan 2019); or how a consumer preference for local food is manifested in practice (Reich, Beck, and Price 2018).

While marketing scholars have provided useful insights on understanding ideologies and their manifestation in a marketplace, less is known on how a metamorphic product changes when it absorbs a new ideology? What are the practices that manifest a new ideology? And who move these practices forward? To answer the study research question: *‘What are the institutional entrepreneurs’ practices that enable coffee to change when absorbing a new ideology?’*, this paper draws upon practice theory to tease out the practices of the artisanal ideology of the third wave of coffee. Practice theory is a sociological theory that seek to understand the social and cultural world (Schatzki 1996, 2002). Practice theory can be distinguished in two different waves of theorists. The first generation of practice theories includes Bourdieu (1977), De Certeau (1984), Foucault (1979), and Giddens (1979). This first generation is primarily focused on human actors and their humans’ routinized actions, what Bourdieu (1977) refers to as “habitus”.

Practice theory second-generation (Gherardi 2017, Orlikowski 2007, Preda 1999, Reckwitz 2002, Schatzki 1996, 2001, 2002, Warde 2005) extends the first by including no-human entities as a fundamental part of practice. It is from this particular understanding of the second wave of practice theory that practice theory started to enter new fields such as consumption and sustainability (Hui, Schatzki, and Shove 2017).

Following this second wave, this paper adopts a practical-theoretical approach developed by (Shove and Pantzar 2005, Shove, Pantzar, and Watson 2012), where practice is an integration of materials, meaning, and competences (Shove and Pantzar 2005, Shove, Pantzar, and Watson 2012). This view of practices allows for a detailed examination of the practices composed of materiality (e.g., ingredients, equipment, material resources), meanings (e.g., symbols, ideas, aspirations), and competences (e.g., skills, know-how, shared practical understanding) that serve third wave institutional entrepreneurs to manifest the third wave ideology into coffee, and therefore allowing coffee’s metamorphosis.

In doing so, this research relies on the figure of institutional entrepreneurs: actors who are influential within a market (Maguire, Hardy, and Lawrence 2004). Within the third wave of coffee, institutional entrepreneurs include café owners, roasters, and baristas. Studying institutional entrepreneurs is important for several reason. For example, institutional entrepreneurs are among the first actors to identify ideological opportunities and absorb them into practice (Handelman and Arnold 1999, Suchman 1995). Furthermore, because of their ability to influence resources in a market. Indeed, by offering and establishing new products institutional entrepreneurs introduce new practices in a market (Dolbec and Fischer 2015), enabling the metamorphosis of a metamorphic product as coffee.

5.4 Research context

The context paper relies on the third wave of coffee in Melbourne (Australia). Indeed, Melbourne is an ideal context for the analysis of the research because of the presence of a thriving market, mainly composed of independent cafés and local coffee entrepreneurs committed to high-quality criteria and that consider coffee an artisanal product (Tamaki and Batt 2011). Indeed, in the last years, the coffee industry has seen the rising of a consumption movement: the third wave of coffee (Manzo 2010, Samoggia and Riedel 2018). The third wave of coffee refers to coffee connoisseurs who consider coffee an artisanal product (Hartmann 2011, Manzo 2010, Samoggia and Riedel 2018). As a phenomenon, the third wave of coffee is important for consumer research and practitioners for numerous reasons. For example, third wave enthusiasts seek quality and craft embedded in independent small-batch coffee roasters and coffee houses. Third wave connoisseurs are connected to fair and direct-trade growers, small roasters, and professional baristas (Manzo 2010, 2014).

Apart from books written for coffee professionals, there is scant academic research around the phenomenon of the third wave of coffee (Rosenberg, Swilling, and Vermeulen 2018). Within the little prior research on the third wave of coffee, scholars have shown how third waves coffeehouses improve sociability (Manzo 2015), inform taste (Manzo 2014), and how the material quality of a product can improve environmental sustainability (Rosenberg, Swilling, and Vermeulen 2018, Triolo et al. 2019). However, little is known on the coffee artisans' practices enabled the ideology of the third wave of coffee, allowing the product to change into an artisanal cultural expression.

5.5 Methodology

5.5.1 Data Collection

For the scope of this paper, the study employed qualitative data collection methods such as semi-structured in-depth interviews and participant observation, coupled and triangulated with secondary data (e.g., archival). Secondary data allows the researcher to capture changes across time (Saunders, Lewis, and Thornhill 2016), and was extrapolated from both online and offline data sources in order to investigate characteristics and changes of the Australian coffee market, Melbourne in particular. Archival data allowed the researcher to historically examine the research phenomenon (Garza 2008). Archival data has been collected from books, industry reports, magazines, and online sources. Based on this methodological approach, exemplary data sources were books (e.g., Specialty Coffee Melbourne, Count More Beans), magazines (e.g., Coffeet&I, BeanScene), and online sources (e.g., BlackoutCoffee, Broadsheet). This data was collected to identify institutional entrepreneurs, consumption trends, and changes in Melbourne (Australia) coffee market.

Coupled with archival data, this study employed additional qualitative data methods: semi-structured in-depth interviews and participant observation. Participant observation allowed the researcher to identify and tease out meanings, materiality, and competence embedded in the third wave of coffee. The researcher was involved in participant observation of several coffee events occurring in Melbourne, Australia. For example, Melbourne Coffee Week, 'Our Farmers Our Heroes', Coffee Tour in Melbourne, Melbourne International Coffee Expo (MICE), and numerous coffee cuppings workshops, resulting in 75 pages of field notes. All together, these events have provided a deeper understanding of the practices of the third wave of coffee in Melbourne, Australia.

In addition to participant observation, the researcher conducted 20 semi-structured in-depth interviews (Belk, Fischer, and Kozinets 2012). Third wave institutional entrepreneurs (e.g., café owners, baristas, roasters) were purposely selected based on their participation and interest in the Melbournian (Australia) coffee market at some level (see Table 1). Respondents ranged in age from 25-52 and presented different social and cultural backgrounds. Informants included café owners, baristas, and roasters. All the interviews began with general questions about participants' backgrounds, their role in the coffee scene, and what are their perceptions of the Melbournian (Au) coffee market. Then, the conversation focused on gaining a deeper understating of the market practices they engage in. For example: what is their specific role in the coffee industry, what is their precise job and how they do it (e.g., cupping, how they roast coffee, how they prepare coffee, where

and how they roast their coffee, where, why, and how they get their coffee beans), the history of the Melbournian (Au) coffee market, and perceptions of the current coffee market.

N.	Pseudonym	Gender	Age	Role
1	Frank	Male	29	Barista
2	Chris	Male	30	Café owner
3	John	Male	47	Café owner, Book author
4	Cara	Female	26	Barista
5	Philipp	Male	34	Café owner, Roaster
6	Jim	Male	44	Roaster
7	Nick	Male	47	Roaster
8	Jane	Female	45	Barista, Café owner, Coffee Tour Guide
9	Jonathan	Male	29	Barista, Quality Control
10	Mark	Male	32	Roaster, Farmer
11	Matthew	Male	52	Roaster, Cup of Excellence Winner
12	James	Male	46	Roaster, Farmer
13	Kim	Female	35	Roaster, Consumer
14	Ron	Male	42	Roaster, Business Development
15	Alice	Female	31	Café owner, Consumer
16	Russell	Male	33	Café owner, CEO
17	Jennifer	Female	29	Barista
18	Courtney	Female	25	Roaster
19	Lisa	Female	32	Barista
20	Christine	Female	27	Café owner, CEO

Table 1. Informants of the study

5.5.2 Data Analysis

Applying a practice theory framework to the analysis of qualitative data allowed to examine meanings, competences, and material from a coffee artisan perspective. First, the researcher mapped the different elements that compose a practice: meaning, competence, and material (Shove and Pantzar 2005, Shove, Pantzar, and Watson 2012). This mapping process has been obtained by qualitatively analyzing archival data with the scope of revealing (Heidegger 1962). The researcher conducted a qualitative analysis of the data collected (e.g., coffee articles, magazines, industry reports, and online sources) with the aim of identifying third wave institutional entrepreneurs' practices underpinning an artisanal ideology.

Afterward, the research supplemented the archival and participant observation's field notes analysis with books on coffee and recent publications. At this stage, the focus was rigorously on the understanding of market institutional entrepreneurs' roles, practices, processes, and relationships within the third wave of coffee. In the following phase, the study performed open coding on the resulting field-notes by iteratively refining emerging interpretations of the data (Charmaz 2014).

Simultaneously, the researcher conducted interviews. Interviews lasted 30-120 minutes, were audio-recorded, transcribed verbatim, and coded. Interview data analysis (coding) consisted of two phases: initial and focused coding (Charmaz 2014). The initial phase helped the researcher to familiarize and name segments of data – words, lines, segments – with words that reflect actions (Charmaz 2014). The line-by-line type of code served for paper data analytical import. During this phase, the researcher's aim was to segment interview transcriptions data into smaller units, that in turn have been labeled into conceptual properties. Following the initial phase of data analysis, the researcher employed the second phase, which was focused coding. Focused coding involves the use of the most important and/or frequent initial coding in order to classify data utterly and effectively (Charmaz 2014). During the process of coding, the researcher identified clusters of information with the aim of

reflecting participants' experiences, meanings, and practices based on a phenomenological approach, as phenomenology is oriented to practice (van Manen 2007) and allows to capture people's experience (Moustakas 1994). The coding process identified clusters of information that related to the practices of the third wave of coffee.

All the data set was compared to find disjuncture in informants' insights, stopping data collection after reaching theoretical saturation (Glaser and Strauss 1967). By combining archival, observational data, and interviews, three artisanal practices have been identified and are discussed in the section below.

5.6 Findings

The third wave of coffee is a movement composed of coffee connoisseurs who treat coffee as an artisanal product (Hartmann 2011, Manzo 2014, Morris 2018). Artisanal derives from the Italian word, *artigiano*, and the word refers to make something traditionally, often by hands, that is produced in small batches, with high-quality ingredients, and requires the use of specialized skills (Aakko 2016). Artisanal ideals include tradition, transparency, genuine, local, craft, specialized skills, connoisseurship, authentic, unbranded, human scale, small batches production, and high-quality raw ingredients (Aakko 2016, McCracken 2006).

Third wave institutional entrepreneurs (e.g., baristas, café owners, roasters) are in the pursuit of excellence, high-quality products typical of pre-industrial times. Indeed, during the 1800 and 1900s the artisan system of production, characterized by skilled workers there were producing locally in a small scale, was replaced by mass production systems grounded in technological innovations that destroyed the craftsmanship and created what Marx's described as 'alienation' in his book *Economic and philosophic manuscripts of 1844* (1964). Alienation is a process by which commodities are separated from the human labor and they lose their connection with objective value in favor of exchange and monetary values (Marx 1964).

Third wave institutional entrepreneurs are obsessed with delivering and consuming high-quality coffee. Indeed, their participation in the market highlights the taste of coffee quality, authenticity, and craft embedded in small small-batch artisanal coffee roasters and independent coffee houses (Hartmann 2011). Café owners and roasters are strongly committed to source high-quality coffee beans and provide an excellent product to consumers. In doing so, they source coffee with distinctive and unique flavors through different methods of roasting and extractions from special and ideal climates.

Artisanal ideals (e.g., high-quality ingredients, transparent, and connoisseurship) allow third wave institutional entrepreneurs to navigate through the integration of materials, meanings, and competences and reproduce a mode of practice by turning the textual, visual, and sensorial presentation of coffee into the cultural expression of an artisanal ideology. To better understand how this happens, this study employs Shove, Pantzar, and Watson' (2012) notion of practice as integration of materials, meanings, and competences. By using this analytical framework, this research shows how materials, meanings, and competences compose each identified practice.

In the following paragraphs, the study describes how institutional entrepreneurs' practices enabled coffee's metamorphosis by absorbing the artisanal ideology embedded in the context of the third wave of coffee. Specifically, this study discusses how institutional entrepreneurs forged coffee as a cultural expression of an artisanal ideology by engaging with the product (its qualities as a material object, its capacity to acquire and transmit meanings, and its performative role in showing institutional entrepreneurs' competences). In doing so, the research reveals three practices - 'sourcing' to making (coffee), 'making' (coffee), and 'presenting' (coffee) - that allowed coffee to morph into the cultural expression of an artisanal ideology (Fig.1). This trio of institutional entrepreneurs' practices reflected materiality (e.g., ingredients, equipment, material resources),

meanings (e.g., symbols, ideas, aspirations), and competences (e.g., skills, know-how, shared practical understanding) that enabled coffee to change by morphing into the artisanal cultural expression of the third wave.



Figure 1: Institutional entrepreneurs’ practices that absorb an artisanal ideology and allow coffee’s metamorphosis

5.6.1 ‘Sourcing’ to Making (Coffee)

The first practice that emerged from the data refers to ‘sourcing’ to making (coffee). In the context of the third wave, ‘sourcing’ to making (coffee) refers to obtaining raw ingredients such as green coffee beans directly from coffee farmers. To ensure the sourcing of raw coffee beans, third wave of coffee institutional entrepreneurs import coffee beans directly from the farmers. Sourcing through direct sources allows institutional entrepreneurs to guarantee quality and freshness of the coffee they import. By doing so, third wave institutional entrepreneurs sought to develop new meanings associated to the quality of coffee.

The practice of ‘sourcing’ to making (coffee) reveals meanings (e.g., high-quality, excellence, tradition), materiality (e.g., raw ingredients, green beans, Arabica coffee beans,), and competences (e.g., how to establish direct relationship with coffee farmers and show specialized on the types of coffee they want to source) that serve institutional entrepreneurs to enable coffee to morph into the artisanal cultural expression that the product assumes during the third wave. Indeed, coffee changes in line with artisanal ideals (e.g., high-quality, excellent, tradition), when institutional entrepreneurs (e.g., café owners, roasters) started to source different coffee materials such as importing raw ingredients in the pursuit of high-quality meanings, as well as showing new competences they would need to directly import raw ingredients from coffee farmers. In the following paragraphs the study explains each element of this practice.

For example, third wave of coffee institutional entrepreneurs are in the pursuit of the finest ingredients. Indeed, institutional entrepreneurs are in the pursuit of coffee quality excellence. Therefore, they aim to directly source their favorite green beans to ensure the freshness of coffee. For third institutional entrepreneurs, the quality of coffee is at the center of their quest, and they

accordingly source new materiality of coffee that reflect their desires to obtain a different quality in comparison to the previous waves. Institutional entrepreneurs seek a materiality of coffee that differs from the previous two waves. Indeed, to ensure the best quality coffee beans, third wave institutional entrepreneurs predominantly require Arabica coffee. This variety of coffee is sought by the third wave institutional entrepreneurs due to its unique characteristics and flavors (Tamaki and Batt 2011). For third wave institutional entrepreneurs the materiality of coffee is central as it allows to attach different meanings to coffee based on a new cultural understanding of what is considered as ‘quality’ and excellent coffee. For example, one way to ensure coffee beans quality is through sourcing green coffee beans directly from coffee farmers. This particular practical understanding is consistent with what is considered artisanal (i.e., high quality, raw ingredients), as reflected in John’s (café owner) quote:

“When we started there wasn’t much green coffee coming to the market. We wanted the freshest coffee, we wanted to get that. Thus, we buy from the origin and then we bring it through”.

(John, Interview)

This quote shows how institutional entrepreneurs of the third wave are highly concerned with the quality embedded in the materiality of coffee (i.e., coffee beans) and reflect how the materiality of coffee performs the ‘quality’ in the context of the third wave of coffee.

Institutional entrepreneurs of the third wave of coffee display their competences and specific skills in recognizing the different coffee beans, production methods, and the ‘know-how’ to establish direct relationship to source directly from the farmers. Direct trade refers to the institutional entrepreneurs’ competences of buying green coffee beans directly from coffee farmers instead of importing coffee from middleman along the supply chain. Direct trade displays institutional entrepreneurs’ know-how in importing green coffee beans in small batches to ensure originality, authenticity, and provenance and it is more environmentally sustainable since it shortens the entire coffee supply chain with the removal of intermediaries (Rosenberg, Swilling, and Vermeulen 2018). Furthermore, direct trade is important as it allows traceability and transparency (Carlson and Carlson 2014) as well as enabling institutional entrepreneurs to help execute the practice, and thus, use the material (e.g., coffee beans) to perform its meanings (e.g., quality).

The practice ‘sourcing’ to making (coffee) shows institutional entrepreneurs as passionate practitioners with a specialized knowledge about the coffee they want to import. They are passionate market actors with a strong focus on sourcing high quality materiality, as Jane (café owner, barista) notes:

“We had a passion about hospitality, about coffee, and we generally felt to bring out a very good product...We just found that there was a genuine desire from our end to offer a great product that we felt at the moment [second and first wave] obviously wasn't that good.

(Jane, Interview).

Jane’s quote indicates institutional entrepreneurs’ fervor to source quality coffee products as well as institutional entrepreneurs’ understanding that the coffee sourced during the first two waves was not as good as the coffee beans sourced by institutional entrepreneurs of the third wave of coffee.

Furthermore, institutional entrepreneurs exhibit a high competence in the diverse processes and effects of coffee production. For example, competent practitioners not only know the coffee production processes of coffee and how to obtain fresh beans (i.e., importing green beans directly from the farmers), but they display specific competences about coffee species (e.g., Arabica), and the effects that different climates, soils, and altitude exert on coffee and where it grows. Institutional entrepreneurs that bring this practice to the market share a practical understanding of coffee processing methods (e.g., washed: drying in parchment, and natural: drying in cheery), and how these methods affect flavors and taste in a cup.

The institutional entrepreneurs’ practice of ‘sourcing’ to making (coffee) allows the product to morph into the cultural expression of an artisanal ideology. Indeed, institutional entrepreneurs’

know-how to source new materiality (green beans) directly from the farmers allows the establishment of a direct channel between coffee producers and institutional entrepreneurs that ensure the offering of fresh material resources, allowing the product to keep its unique properties. This practice provides originality to the product, which enables coffee quality to be performed through its unique characteristics.

Therefore, institutional entrepreneurs allow coffee to morph into a new cultural expression, where coffee is considered and valued as an artisanal product. Indeed, the institutional entrepreneurs' practice of 'sourcing' to making (coffee) enables the product to become the cultural expression of an artisanal ideology. This practice evokes high-quality, excellence, tradition, raw ingredients, small-batches production, provenance, and traceability: all cultural elements of an artisanal ideology (Aakko 2016, McCracken 2006).

5.6.2 'Making' (Coffee)

A second practice that emerged from the data is 'making' (coffee). In the context of the third wave, 'making' (coffee) refers to creating and preparing high-quality and crafted coffees. Indeed, after that third wave institutional entrepreneurs have sourced their favorite high-quality coffee beans, they engage in crafting and creating excellent coffee for consumption. To accomplish their scope, institutional entrepreneurs of the third wave roast coffee locally close or in the consumption sites. This is important because roasting coffee locally allows to experiment and create unique coffee roasting profiles, as well as maintaining the freshness of the product before brewing it with professional coffee machines.

'Making' (coffee) refers to the preparation of coffee in its meanings (e.g., local, high-quality, craft), materiality (e.g., Arabica coffee beans, roasting equipment, professional coffee machine), and competence (e.g., showing how to roast high-quality coffee beans and brew a crafted coffee). The practice of 'making' (coffee) enables the product to morph into the cultural expression of an artisanal ideology due to third wave institutional entrepreneurs' role in infusing coffee with artisanal ideals. For example, third wave institutional entrepreneurs sought different ways to prepare coffee in comparison to what the market offered at that time, which was mainly an espresso-based culture. As Matthew (roaster) affirmed:

"Now, there was the good old Italian scene, which was great. But there was nothing new in the way we were looking for".

(Matthew, Interview)

This illustrative quote shows the respondent's understanding of a desire to create a different product through improvement. A product that was not present in the market offering in the previous waves of coffee. As another respondent Chris (café owner) notes:

"The focus stays on the creation through improving the product. That's where we felt the opportunity... then we would continue to improve that product... So, we utilize continuous improvement is the main thing that we focus on. And we're not serious about it, it's just that way, every time we do something better every time, we look at something better. So, if you never satisfied with the least satisfied, then you keep trying to improve it. And that's what we look at. We are trying to improve things through the way we do things. And so as long as we continue to try to do that, and don't lose that passion, we're fine".

(Chris, Interview)

Similar to an artisan that creates a masterpiece, the above illustrative quote describes third wave institutional entrepreneurs' commitment to craft a unique product through its continuous improvement. By reflecting artisanal ideals (e.g., local, specialized skills, craft), the practice of 'making' (coffee) is explanatory as it details institutional entrepreneurs' specialized skills in creating an excellent product that is locally produced. For example, in this practice, institutional entrepreneurs craft coffee through local roasting.

Local Roasting. Local roasting is the process of roasting small batches of coffee directly in the locus of consumption. Indeed, it is important to recall that during the first two waves, roasting of coffee occurred at the production site; whereas third wave institutional entrepreneurs began to roast locally (i.e., in cafés or warehouses) to preserve coffee freshness and flavor. Institutional entrepreneurs' pioneers of the third wave established local roasting as Ron (roaster) states:

“And then we started roasting within six months, we knew there's an opportunity in roasting... And so, we thought, why don't we do it. So, we started leasing someone else's first roasting about 50 kilos a week, which isn't much, you know, it's actually more effort than it's worth. But we're learning more about roasting, we set up errands and processes and profiles...When we started, we were really much lighter, you know, fruity coffee, much more delicate flavors, and it doesn't suit everyone...The challenge then was that everyone was used to Italian coffee... So, we sort of found that was the challenge we had... there's still an older sort of profile that people were more used to”.

(Ron, Interview)

This quote is another example that indicates institutional entrepreneurs' practical understanding that values products that locally and in small batches produced. As Aakko (2016) describes in her work on artisanal fashion, artisans are those individuals who desire small scale and local production, often involving craftsmanship methods. Coffee local roasting is a perfect fit for third wave artisans. Indeed, local roasting allows institutional entrepreneurs to locally produce small batches of coffee while experimenting new light profile coffees with unique and enhanced flavors. Local roasting is an illustration of ‘making’ (coffee) that employs the materiality of coffee (coffee beans, roasting machine) with institutional entrepreneurs' artisan skills. Through local roasting, institutional entrepreneurs show their competences in the complex process of roasting coffee. Indeed, roasting involves specialized skills that serve to the preparation of coffee (Fig.4). For example, institutional entrepreneurs know exactly how to use the right heat to transform the characteristics (e.g., acidity, sugar) contained in each seed into different aromas (e.g., fruit, chocolate). To extract the perfect flavor from coffee beans, institutional entrepreneurs follow a precise receipt. First, they place the beans in the roasters in small batches. The roasting machine usually has a temperature above 400F (200°). To ensure consistency institutional entrepreneurs control beans shapes and sizes. Following a traditional method (in contraposition with the more conventional oven baked roaster), third wave institutional entrepreneurs typically use direct flame in order to harden beans casing without any burnt flavors. Keeping the original flavor of the coffee beans is important for third wave connoisseurs, as it provides distinctive flavor notes elements (tasting notes) when consuming the final product. Local roasting is important because it contributes to infuse coffee with artisanal ideals, creating the product as a unique delightful artifact.



Figure 2: Local roasting of a third wave of coffee

Other important examples of third wave craftsmen' are coffee machines and latte art. Indeed, institutional entrepreneurs engage with the materiality of coffee in various ways. For example, baristas prepare coffee by engaging with professional coffee machines and through latte art. These processes reflect institutional entrepreneurs' professional skills and a sense of aesthetic that coffee symbolizes.

Coffee machine is a central element as it allows a greater understanding of what the subculture of the third wave is about (Manzo 2014), showing institutional entrepreneurs' seriousness, specialized skills, a new sense of beauty in the context of the third wave of coffee. For example, a common coffee machine (e.g., Marzocco) used in the third wave of coffee can cost more than 20,000.00 AUD. Coffee machines becomes a visible material indicator of the importance to crafted coffee preparation (Fig. 3). Coffee machines are like an actor in a theater, where consumers can see the show and the performance of their favorite drink preparation. Coffee machines require professional skills and knowledge (e.g., knowing the right water and brew pressure, the correct temperature, etc.). When baristas prepare coffee, they are like masters who create their masterwork: coffee.



Figure 3: Coffee machine of a third wave of coffee

In addition to coffee machine expertise, institutional entrepreneurs aestheticize the product: a method of preparing coffee known as latte art. Latte art refers to institutional entrepreneurs, and particularly baristas' skills, who use their art vision for creating images on coffee. These designs are created by pouring steam milk on the surface of the coffee (Fig. 4). Through the use of professional coffee machines and latter art, institutional entrepreneurs change the form of coffee and transform its meanings, allowing the product to morph into an artisanal cultural expression.



Figure 4: Latte art of a third wave of coffee

This process is captured in the following excerpt from the researcher field notes:

Baristas prepare a shot of espresso and they steam the milk at the same time. When the milk creates micro foam, Baristas start to create latte art. They do from a greater distance up so that the milk can go underneath the espresso. Then when they get closer, the foam rises to the top and this is the exact time when they start creating the image or pattern they desire. Coffee is artefact in an atelier, and the barista the artisan.

(Field notes, Melbourne).

It is important to note that latte art is not necessarily a representation of the quality of coffee, but it shows baristas' expertise. It is a mark of a professional, similar to an artist who sign its piece of work. Latte art is important as it allows institutional entrepreneurs to exert their professional skills through the making of coffee. It also infuses coffee with artisanal meanings: a product that is unique, aesthetic, and artistic (Aakko, 2016).

The practice of 'making' (coffee) reflects an artisanal ideology. Indeed, it is in this light that institutional entrepreneurs (e.g., roasters, café owners, baristas) forge coffee as the cultural expression of artisan ideals (e.g., high-quality, excellence, tradition). To accomplish this scope, they display their professional competences in crafting the 'perfect' artisanal coffee cup. Therefore, 'making' (coffee) contributes to the metamorphosis of coffee, transforming its meanings and physical form. This institutional entrepreneurs' practice manifests an artisanal ideology into the cultural expression that coffee assumes during the third wave.

5.6.3 'Presenting' (Coffee)

The third practice that emerged from the data set is 'presenting' coffee. In the context of the third wave, 'presenting' (coffee) refers to display and communicate specific information about the coffee that has been crafted. For example, 'presenting' coffee refers to how information is gathered on coffee menus and cards; how the layout of a third wave café is presented, and coffee connoisseurs' activities such as cupping. By doing so, institutional entrepreneurs of the third wave of coffee infused new cultural meanings into coffee.

The practice of 'presenting' (coffee) reveals meanings (e.g., transparency, high-quality, connoisseurship), materiality (e.g., coffee menus, tasting cards, café layout), and competences (e.g., how to present the product to create a coffee audience of connoisseurs), which all contribute to create coffee as an artisanal cultural expression that the product assumes in the third wave. 'Presenting' (coffee) transparently shows (e.g., café layout), educate (e.g., coffee menus, tasting cards, cupping) and emotionally engage (e.g., cupping) with consumers about the unique and exceptional coffee they drink. This institutional entrepreneurs' practice absorbs an artisan ideology into coffee, allowing the product to morph into an artisanal cultural expression.

'Presenting' (coffee) is continuously reinforced through the artisanal narrative. For example, Philipp (café owner and roaster), recognizes the quest to present coffee through transparency:

"But the great thing is that the way that we operate is transparent. So, the difference between what Starbucks and the original guys [Italians] were doing and what we're doing is that we are transparent, so you can see everything.... So, it's really important, in the venue that we're sitting at the moment, you can see the coffee roaster, you can see the kitchen, you can see the bar, you can see everything on show. At Starbucks coffee was sold and all done behind the scene. Here people can see straight away because we're talking about where the coffee comes from, we show them how we roast it, how we brew it, how we serve it. It's all right in front of them, where Starbucks is like you order a drink up from the menu, and you get it."

(Philipp, Interview)

This illustrative quote shows institutional entrepreneurs' understanding and competences in communicating transparency. For third wave institutional entrepreneurs, product attributes are central. The name of coffee indicates each specific coffee, providing a sense of uniqueness and

exclusivity to each coffee cup. The coffee origin denotes coffee provenance, informing consumers of the place of origin of the beans; whereas cupping notes are sensory indicators that describe the attributes of the aroma of each coffee. For the third wave of coffee institutional entrepreneurs, varietal and altitude are other two significant elements present on tasting cards and coffee menu; the former refers to the natural or hybrid mutations of the two most common coffee species: Robusta and Arabica; while the latter indicates the altitude of where coffee is produced. Coffee altitude is important as higher altitude signifies more acidity and richer flavor. This is important for third wave institutional entrepreneurs as it explains the unique flavor of each coffee. Institutional entrepreneurs are concerned with coffee facts. Fact includes notions about coffee's farm and farmer, and history and geography of a coffee place of origin. All these different coffee elements aim to present coffee transparently. As result of such transparency, the practice of 'presenting' coffee provides cultural meanings associations of authenticity and genuineness to coffee (typical of an artisanal ideology), allowing institutional entrepreneurs to be considered coffee connoisseurs with specialized skills. In the next paragraphs, the research will show some examples of how institutional entrepreneurs manifest an artisanal ideology in practice, enabling coffee's metamorphosis.

Tasting Cards. Institutional entrepreneurs contribute to the creation of coffee as an artisanal product. For example, their use of material resources aims to transparently present the attributes of a product. Institutional entrepreneurs show coffee attributes on paper such as tasting cards. Tasting cards (Fig.5) is ensemble of things that presents coffee on paper. Through tasting cards, institutional entrepreneurs describe coffee properties, which enrich consumers with coffee specialized knowledge about coffee they drink. Tasting cards typically includes the name of coffees (e.g., Santos Cafe), its origin (e.g., Panama), cupping notes (e.g., full body), varietal (e.g., Red Catimol), altitude (e.g., 1500 MSL), and coffee fact (e.g., farm). Similar to the wine industry, these products attributes symbolically impart coffee as a specialty product, valued for its unique characteristics.



Figure 5: Coffee tasting card of a third wave of coffee

Tasting card elements are important as they impart to coffee artisanal cultural meanings co-created by institutional entrepreneurs. Indeed, an interviewee (Philipp, café owner and roaster) notes a similar view. His use of tasting cards is not just for educational information about coffee attributes but also to show coffee in its most transparent way. He perceives coffee as a genuine product that comes from far, and he wants to visibly show that on paper:

“So, you know, tasting cards that come out with your coffee now. We were the first or one of the first to do that. We had all this information. Coffee is, you know, it is an engaging fashion industry, and the product has come such a long way from a genuine place that you want to deliver that in a genuine way and putting it on paper is nice.”

(Philipp, Interview)

Philipp explains how they were among the first in Melbourne to deliver coffee cards with coffee, and how it is important for them to showcase the attributes of coffee straightforwardly and honestly to educate consumers through information. He continues:

“[The] Foodie did not understand what good coffee was, it was really just the Italian espresso coffee culture that had been there...We were trying, you know, to promote this sort of more contemporary way of drinking coffee, through information, through delivering information”.

(Philipp, Interview)

The importance of ‘presenting’ (coffee) through tasting cards is threefold. First, it demonstrates the institutional entrepreneurs’ coffee competences and showcases the coffee’s unique characteristics; second, it educates consumers about the coffee they order and drink. Indeed, institutional entrepreneurs deliver informative material with coffee to explain and describe the unique attributes of the product. Last, ‘presenting’ coffee contributes to associate coffee with artisanal meanings.

Coffee Menu. Similar to tasting cards, the coffee menu (Fig.6) is also a way of presenting coffee on paper. As an example of a coffee menu, MTC Australia Coffee indicates its name and where it comes from.

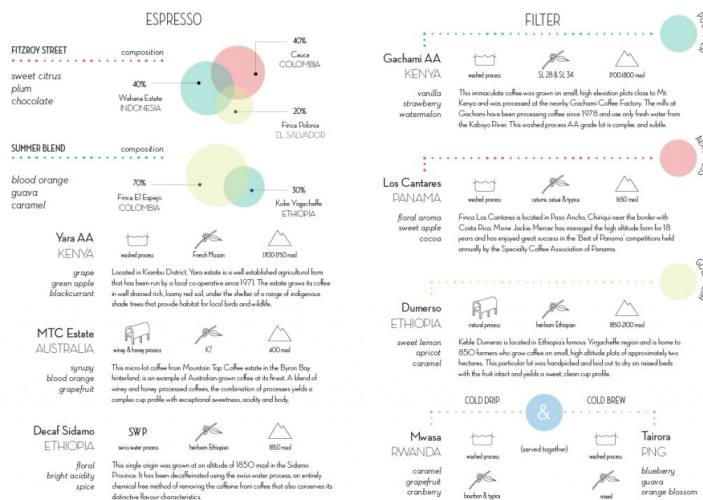


Figure 6: Coffee menu of a third wave of coffee

On the coffee menu, as the name suggests, several coffees varieties are presented to consumers. A coffee menu usually includes the name of coffee, its origin, cupping notes, processing method, varietal, altitude, and coffee history/geography. These elements describe the place of origin of coffee, their farms, and they communicate coffee terroir: the taste of a place, its history, human community, and geography (Paxson 2010). Terroir is important as it can ‘humanize’ coffee. The ‘personalization’ of coffee in the third wave is in clear contraposition with the standardization and commodification of coffee typical of the first two waves (Morris 2018).

The example of the coffee menu is informative and educational material sources that identify the uniqueness of coffee characteristics in the context of the third wave of coffee. Coffee menus create cultural associations with material elements of coffee (e.g., beans are romanticized), permits institutional entrepreneurs to show their specialized knowledge (e.g., connoisseurs), as well as allowing consumers to acquire specific competences present in each coffee cup. Coffee menus differ from coffee tasting cards because they present several coffee varieties rather than only one, but they are similar as they diffuse new distinctive and powerful cultural meanings to coffee, contributing to its metamorphosis from mass commercialized and ‘anonymous’ coffee (first two waves) to a unique artisanal product.

Café Layout. Another important evidence of the practice ‘presenting’ (coffee) is the café layout. In a third wave café, the layout is created to make everything visible: you can see the product (coffee) thoroughly, the coffee beans, how it roasted and the institutional entrepreneurs’ artisanal skills at work. For example, to enhance an artisan feeling, third wave cafés aim to unify the tradition of handcrafting with transparency. In cafés, consumers can clearly see how coffee is prepared and served (Fig.7), helping third wave connoisseurs to understand the level of transparency that infuses genuineness to the product.



Figure 7: Café layout of a third wave café

Third wave cafés present coffee at the center of the consumer experience. The product is the masterwork of third wave coffee masters (i.e., institutional entrepreneurs). Institutional entrepreneurs present the materiality of coffee in numerous ways. For example, consumers can see everything: from raw material to the final product. Coffee beans are displayed and contained in jute bags (60kg) visible on shelves to create a sense of natural feeling and traditions, typical of an artisan realm. A craftsman connotes and values objects that are traditional and transparently presented (Aakko 2016). Indeed, from an artisanal perspective, institutional entrepreneurs show the roasting process: where green coffee beans are roasted and get part of their unique flavor from. Indeed, seeing the process is important as roasting provides coffee with unique flavor characteristics that are available to consumers’ senses. Coffee is transparently presented thoroughly: while ordering, waiting, and consuming their coffee, consumers can clearly see how coffee is produced, brewed, and served.

In another example of a third wave café layout (Fig.8), institutional entrepreneurs showcase different types of coffee beans. Consumers are involved through different senses: they can see, touch and smell the coffee beans they desire to order.



Figure 8: Café layout of another third wave café

Coffee beans are contained in different buckets or jars, each one representing one specific type of coffee and its characteristics. This is important as institutional entrepreneurs educate consumers to the artisanal product they consume. Therefore, café layouts allow institutional entrepreneurs to transparently showcase their specialized competences by connecting materiality to the actualization of artisan meanings (e.g., transparent, unique). By presenting and performing coffee as an artisanal cultural artifact, institutional entrepreneurs offer material resources (e.g., café layout) that allow coffee to morph into the cultural expression of the artisanal ideology.

Cupping. The research has thus far shown how institutional entrepreneurs provide material resources for experiencing artisanal meanings. Yet one thing that needs to be elaborated further is how institutional entrepreneurs (e.g., consumers, baristas) actively use these material resources and meanings to construct specialized skills. From a craftsman perspective, artisanal is an ideology that is valorized by the use of raw ingredients; high-quality products produced in limited quantity, often by hands and locally produced, and specialized skills, typical of people considered as connoisseurs (Aakko 2016, McCracken 2006). This is perhaps best represented by the example of cupping in which third wave institutional entrepreneurs engage in. Cupping refers to observing and comparing the tastes and aromas of brewed coffee (Rosenberg, Swilling, and Vermeulen 2018). Coffees are scored for their properties (e.g., sweetness, acidity), and it allows to determine the materiality of coffee and its quality score by following the Specialty Coffee Association of America (SCAA) Cupping Protocol (Carvalho, Paiva, and Vieira 2016). The SCAA standards describe specialty coffee scoring above 80 (out of 100) on their cupping protocol. “Cup score is the final determinant of fruit quality and provides rich data regarding the influence of processing on material quality attributes” (Rosenberg, Swilling, and Vermeulen 2018, 203). The example of cupping shows the active engagement that allows institutional entrepreneurs to acquire and display their specialized skills as captured in the following excerpt from the researcher field notes:

Consumers, roasters, café owners, and baristas gather to evaluate different flavor and consistency of coffee beans. They have different grounded beans varietal and different empty coffee cups in front of each of them. They start by smelling the aroma of different grounded beans. Then, they pour grounded beans and hot water into the cup for about four minutes. After that, they smell the coffee again to see if the coffee aroma has changed. As the next step, they push the grounds to the bottom, which means three sweeping most downward motions with their spoons to bring out the coffee aroma. After this, they clean the spoon with water to eliminate possible contamination. Successively, they taste each cup with the same spoon by slurping coffee (similar to wine tasting). This allows the coffee taste to be spread across their entire palate and get all the different flavors. Lastly, they split the coffee and drink water to clean their palate for the next coffee taste.
(Field notes, Melbourne)

Cupping is another example of how coffee morphed into an artisanal cultural expression. Indeed, cupping is an important illustration of ‘presenting’ (coffee) because it allows third wave coffee

institutional entrepreneurs to directly experience the artisanal meanings that coffee symbolizes. Cupping is a sensorial experience, a ritualized action that works as an establishment of an “expressive, symbolic activity constructed of multiple behaviors that occur in a fixed, episodic sequence, and that tend to be repeated over time” (Rook 1985, 252).

Third wave coffee institutional entrepreneurs are labeled coffee connoisseurs due to their specialized knowledge of coffee. This level of connoisseurship is provided by the use of material resources and meanings embedded in third wave of coffee. For example, third wave institutional entrepreneurs know the differences of coffee species and places of origin of their favorite coffee beans. They express a rich understanding of coffee varieties, different roasting processes, and how they affect coffee aroma. When cupping, coffee connoisseurs’ competences are inspired by fine wine, or a single-malt whiskey, with exotic and suggestive descriptors such as body, acidity, balance, uniformity, single-origin, and words deriving from the coffee flavor wheel (e.g., musty, earthy, pipe tobacco). Thus, third wave members express their competences through acquired specific knowledge and the use of a specialized language for describing coffee.

The practice of ‘presenting’ (coffee) contributes to infuse coffee with artisanal meanings. Institutional entrepreneurs contribute to the creation of coffee as a cultural expression of an artisanal ideology. Coffee menu/tasting cards, café layout, and cupping are third waves examples of how institutional entrepreneurs have affected the cultural understanding of coffee. Indeed, transparent presenting showcases exceptionality, high-quality, and the uniqueness of coffee. In doing so, it also creates a greater perception of authenticity as quoted by Jennifer (barista):

“Because we can show that transparency, there’s a level of authenticity”
(Jennifer, Interview)

The practice of ‘presenting’ (coffee) reflects an artisanal ideology. Indeed, it is in this light that institutional entrepreneurs (e.g., roasters, café owners, baristas) present coffee as the cultural expression of artisan ideals (e.g., transparency, high-quality, connoisseurship). To accomplish this scope, institutional entrepreneurs showcase coffee throughout its presentation. They display the product at the center of the experience by showing competences typical of connoisseurs. Therefore, ‘presenting’ (coffee) contributes to the metamorphosis of the product. It transforms its meanings and materiality by reflecting an artisanal ideology, as well as helping coffee to morph into an artisanal cultural expression in the context of the third wave of coffee.

5.7 Discussion

In this study, the purpose of the research was to better understand how institutional entrepreneurs engaged in practices that allowed coffee to morph into an artisanal cultural expression. To achieve its scope, the Australian third wave of coffee worked as the research context of analysis due to the presence of a flourishing market, characterized by independent cafés with high-quality standards, and that treat coffee as an artisanal product (Tamaki and Batt 2011).

From the research analysis three practices have emerged: 1) ‘sourcing’ (coffee), 2) ‘making’ (coffee), and 3) ‘presenting’ (coffee). In absorbing the third wave ideology, these three practices enabled institutional entrepreneurs to change the product both culturally and materially, allowing the metamorphosis of coffee. For example, the first practice of ‘sourcing’ (coffee) showed the work of institutional entrepreneurs’ in sourcing raw ingredients in small batches directly from the coffee farmers. This practice infused different cultural meanings (traditions, excellence and high-quality) into coffee. The second practice, ‘making’ (coffee), revealed the institutional entrepreneurs’ role to create a locally crafted and high-quality product due to the use of Arabica coffee, roasting equipment and professional coffee machines. This practice created new artisanal meanings associations with coffee (local, craft, high-quality). The third practice that emerged from the data set, ‘presenting’ (coffee), showcased institutional entrepreneurs’ efforts in showing the uniqueness of coffee through its presentation. For example, through coffee menus, cards and cafés layout coffee became associated with cultural ideals of transparency, high-quality, and connoisseurship.

Altogether, these three artisanal practices enabled coffee to morph from the ‘cosmopolitan’ product of the second wave to an artisanal artifact for the third wave connoisseurs. Similarly to the craft consumers who bring specialized skills, knowledge, and passion (Campbell 2005), the third wave institutional entrepreneurs can be considered contemporary artisans that aid coffee’s metamorphosis. As such, coffee’s metamorphosis occurred due to the role of institutional entrepreneurs, market actors that are among the first to realize cultural opportunities (Handelman and Arnold 1999, Suchman 1995), and who transformed coffee into the cultural expression of an artisanal ideology in the context of the third wave of coffee. Through institutional entrepreneurs’ practices, the metamorphosis of coffee allowed to product to transform both culturally and materially. This coffee’s transformation is important as it helps to better understand how coffee has maintained its iconic status from the second to the third wave.

5.8 Conclusion

In this study, the research contributes to the understanding of what are the institutional entrepreneurs’ artisanal practices that allowed the metamorphosis of coffee in the context of the third wave of coffee. Findings demonstrated how the third wave of coffee institutional entrepreneurs absorbed the artisanal ideology through three practices, which enabled coffee’s metamorphosis in the third wave. These three artisanal practices are: ‘sourcing’ to making (coffee), ‘making’ (coffee), and ‘presenting’ (coffee). Each practice contributes to the understanding of how coffee morphed into the cultural expression of an artisanal ideology. First, ‘sourcing’ to making (coffee) helps to understand artisanal ideals by illustrating tradition, high-quality, excellence as well as allowing to capture coffee origins and provenance. This practice can further aid past research on the correlation between product quality and environmental sustainability (Triolo et al., 2019), showing how the pursuit of an artisanal ideology can aid sustainability. Second, ‘making’ (coffee) helps represent an artisanal ideology by emphasizing institutional entrepreneurs’ role in crafting coffee as an artisanal product (e.g., local, high-quality, craft). Third, ‘presenting’ (coffee) helps coffee to become the cultural expression of the third wave ideology, showcasing coffee as transparent, of high-quality, and a product for connoisseurs). This particular practice contributed to the education of third wave members by providing specialized information about the coffee they consume.

Together, these findings shed light on how the metamorphosis of coffee occurred by becoming the cultural expression of the artisanal ideology embedded in the third wave of coffee. This process was facilitated by the role of institutional entrepreneurs through a practical lens. A practice theory perspective elucidated third wave institutional entrepreneurs’ work by illustrating the competence, materiality, and meaning that compose each practice (Shove and Pantzar 2005, Shove, Pantzar, and Watson 2012).

By showing how institutional entrepreneurs’ practices enabled an artisanal ideology in the context of the third wave of coffee, this research extends knowledge to consumer researchers’ studies of ideologies and their manifestation in the marketplace (Figueiredo, Larsen, and Bean 2020; McQuarrie and Mick 1992; 1996; 1999; Rinallo and Basuroy 2009; Scott 1990; Sherry and Camargo 1987; Stern 1993).

Similar to craft consumers (Campbell 2005), third wave institutional entrepreneurs sought distinctive meanings in line with their desires. The combination of market material resources, coffee connoisseurs’ skills, and the meanings infused into the product (coffee) are important steps that can help future research to explain the relation between practices, product change and market evolution, as well as illuminating why certain groups of consumers seek distinctive meaning in a specific time in history.

This study suggests future research to take these suggestions to heart and expand extant research to analyze other artisan consumption movements (e.g., beer, fashion, etc.) to understand how/why market actors’ passion and the pursuit for high-quality products is occurring, how practices (e.g., artisanal) can explain market evolution and inform research on sustainability, driven by motives of origin, traditions, and back to the land spirit.

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