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Cultural Entrepreneurship, Networking and Affective Practices in Food Market

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Summary

Despite the importance of networks in entrepreneurship, past studies have often neglected their affective dimension, especially in the context of cultural entrepreneurship and creative economy. Drawing a practice theory perspective and using an ethnographic method including participant observation, ethnographic interviews, documents, visual and audiovisual records, we show how affective practices support network dynamics in the context of food markets. Our findings contribute to (a) advancing research on cultural entrepreneurship by expanding the importance of affectivity in network dynamics; (b) research on entrepreneurship and networks by demonstrating the role of affectivity in forming ties between actors; and (c) the literature on the emerging topic of entrepreneurship-as-practice, by examining affective practices and proposing ways to operationalize empirical research with a focus on affectivity.

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Introduction

The consolidation of entrepreneurship as a field of research has motivated new studies on entrepreneurship in specific sectors, such as in the cultural, creative and artistic industries (Hausmann and Heinze, 2016). The link between entrepreneurship and the creative and cultural industries (Loy and Aageson, 2018) helps to structure and enable the materialization of symbolic goods, which, besides being appreciated for their symbology also rely on economic viability (Toghraee and Monjezi, 2017). Cultural entrepreneurship emphasizes the symbolic, aesthetic and identity values of goods and services (Elias et al., 2018; Khaire, 2019) without neglecting the importance of economic aspects and consumption in a cultural economy (Benhamou, 2007; Wilson and Stokes, 2005). A cultural entrepreneur can be an innovative individual or organization who creates a market for a new category of cultural goods and services, generating cultural impact through entrepreneurial and organizational activities (Khaire, 2017).

Prior research has shown that cultural entrepreneurs face different challenges to sustain their ventures, including the need to innovate by pursuing the balance between novelty and familiarity (Islam et al., 2016), thus creating cultural and artistic goods through processes of meaning-making and value construction (Khaire, 2019). Such challenges portray the need of cultural entrepreneurs in building relationships with external partners and the know-how required to operate within a social network (Konrad, 2013). These networks, formed by the ties and contacts of these entrepreneurs, can be vital to ensure a certain degree of insertion and interaction with the environment, granting access to knowledge and resources, besides helping in the evaluation and search for opportunities (d'Ovidio, 2015; Chen and Tseng, 2021). Although several studies have addressed the discussion about networks in the creative, cultural and artistic industries (Buchholz, 2019; Ceci et al., 2020; Fahmi, 2019), existing research has mainly focused on highlighting the role of networks in accessing resources (Wilson and Stokes, 2004), identifying entrepreneurial opportunities and stimulating creativity (Chen and Tseng, 2021), in addition to contributing to the growth and the sustainability of the cultural enterprise (Sardana, 2018).

However, despite the relevance of networks for the cultural entrepreneur, important aspects, such as the affective dimension of networks, have been neglected by research, both in the field of entrepreneurship and in studies on cultural entrepreneurship (Oliveira and Davel, 2022). While there are some studies dedicated to affective networks in the organizational context (Casciaro, 2014, 2019; Casciaro and Lobo, 2015; Totterdell et al., 2004), there are still no studies focusing on the affective dimension of networks in entrepreneurship (Oliveira and Davel, 2022). There are at least two important purposes for deepening the existing knowledge about affectivity in entrepreneurial networks. Firstly, the importance of affects for the entrepreneurial process (Baron, 2008; Javadian et al., 2022). Due to the highly emotional and affective context of entrepreneurship (Cardon et al., 2012), key aspects, such as the recognition of opportunities, the acquisition of resources, decision-making and the development of work relationships can be influenced by affects (Baron, 2008). Secondly, as in social interactions, networks are permeated by affectivity and emotions (Casciaro, 2014; Lopez-Kidwell et al., 2018). Thus, affectivity may be responsible for forming ties between the actors that constitute the affective network (Casciaro, 2019; Totterdell et al., 2004), shaping relationships of friendship, trust and closeness between network members (Casciaro, 2019). These can then be used by entrepreneurs to create and develop their enterprise, access resources and explore business opportunities.

The purpose of this article is to examine how affective practices support cultural entrepreneurship networks in the context of food markets. We understand affective practices as a “human activity where emotion is a specific and principal focus of the practice” (Wetherell et

al., 2018: 5). The concept of affective practice is more desirable than an affective event or encounter, as it is built on continuity. In addition, it is evidence of the emotional as it presents itself in social life, with its changes and flexibility, instead of focusing on causality and well-defined categories of emotions (Wetherell, 2012). With the aim to develop a pragmatic perspective that supports and guide new research, Wetherell (2012) organized the affective practice into six different activities: bodying affect, negotiating affect, situating affect, personalising affect, solidifying affect and circulating affect.

We undertake an ethnographic study through participant observation, ethnographic interviews, documents, visual and audiovisual records. To examine affective practices, we consider that food markets, i.e. the physical marketplace for buying and selling goods (e.g. groceries, spices, handicraft, services), represent a promising context for broadening discussions on cultural entrepreneurship and the creative economy. Nonetheless, little attention has been received from academic research in this regard.

This article contributes to establishing affective practice as an alternative for theoretical and practical renewal in studies on affective networks of cultural entrepreneurship, proposing ways to operationalize empirical research with a focus on affectivity. By inaugurating research on affective networks for cultural entrepreneurship, we further develop knowledge in the fields of research on cultural entrepreneurship, entrepreneurship and networks, and entrepreneurship and affect.

1. Networking in cultural entrepreneurship

Understanding the relationship between entrepreneurship and culture has become essential given the importance of culture for the development of contemporary societies and economies, (Jones et al., 2015; Khaire, 2017). Cultural entrepreneurship is concerned with understanding the singularities of entrepreneurship in culture, arts and the creative industries (Bürger and Volkmann, 2020; Hausmann and Heinze, 2016). Cultural entrepreneurs promote cultural changes and innovations through the search for opportunities, taking risks and facing uncertainties in order to establish and manage cultural organizations (Toghraee and Monjezi, 2017).

Similar to entrepreneurs in traditional sectors, cultural and artistic entrepreneurs also need to connect their values, passions and commitments with their creative practice, arousing interest from consumers in their products or services (Andrews, 2020). These entrepreneurs use narrative and discursive practices to convince stakeholders to adopt new goods and practices, creating cultural change and economic value (Lounsbury and Glynn, 2001).

The following singularities are among those that help to better understand the distinctions between concepts and patterns of cultural entrepreneurship and classic entrepreneurship (Marins and Davel, 2020): (a) the subjective value of entrepreneurial work, as cultural goods or services have a subjective value linked to their meaning (Elias et al., 2018). This value is connected to the experiences that are translated into the cultural work, and into the perceptions of consumers about the good or service (Toghraee and Monjezi, 2017); (b) subjective consumption, since the consumption of cultural and artistic goods or services is influenced by the interpretation of lived experiences (Davel and Cora, 2016); (c) the subjective innovation of a cultural good or service, as innovations arising from entrepreneurship in a creative economy context represent forms of contemporary innovations, which emphasize the human capital of creativity, new interpretations and meanings, as well as the creative skills that allow people to adapt to an ever-changing social and economic environment (Cunningham and Potts, 2015). Cultural innovation represents a manifestation of new ideas that do not align with existing conventions and value criteria (Khaire, 2017).

Due to the singularities of cultural entrepreneurship, entrepreneurs who work in this context face different challenges to sustain their ventures, namely to innovate pursuing a balance between novelty and familiarity (Islam et al., 2016), creating cultural and artistic goods through processes of meaning-making and value construction (Khaire, 2019). These challenges require cultural entrepreneurs to build a set of relationships with external partners and develop know-how to operate in a social network (Konrad, 2013; Naudin, 2017). For cultural entrepreneurs, the desire for cooperation with other actors favors the formation of networks, which can be characterized by relationships of friendship, support and collaboration (Coulson, 2012), besides serving as environments that provide the combination of talents, co-creation and mutual inspiration (de Klerk, 2015) between the actors.

The importance of networks for the creative, cultural and artistic industries lies on their provision of resources, advice, information, knowledge transfer and support in building reputation (d'Ovidio, 2015; Wu, 2017). They also favor the exchange between individuals and organizations (Buchholz, 2019; Schoales, 2022), developing projects and businesses (Daskalaki, 2010; Johnsen, 2011). In addition, they also improve the economic performance of industries (Fahmi, 2019), facilitating innovation (Ceci et al., 2020; Jiao et al., 2019) and creativity (Giuffrè, 2015). Prior research argues that networks contribute to greater access to resources necessary for business maintenance (Wilson and Stokes, 2004), promoting the identification of entrepreneurial opportunities and stimulating creativity (Chen and Tseng, 2021), as well as influencing the growth and sustainability of the cultural enterprise (Sardana, 2018). They also contribute to success (Konrad, 2013) and to the formation of entrepreneurial identity (Werthes et al., 2018).

However, despite the relevance of networks for cultural entrepreneurship, some important aspects have still been neglected by academic research in the field of entrepreneurship and cultural entrepreneurship, namely the affective dimension of networks (Oliveira and Davel, 2022). Affectivity and networks can also be relevant to key aspects of entrepreneurship, such as for recognizing opportunities and acquiring resources (Baron, 2008), besides contributing to success in business creation and development process (Nikolaev et al., 2020), assisting the emergence of creativity and innovation in organizations (Baron and Tang, 2011; Perry-Smith and Coff, 2011) and favoring work relations (Breugst et al., 2012).

Due to the singularities that involve cultural entrepreneurship, such as the subjective value connected to the meaning of cultural goods and services (Elias et al., 2018; Khaire, 2017), such affective perspective enables to understand how affectivity permeates the process of creating and selling goods and services. In addition, it leads to developments in the understanding of the role of affectivity in the creation of narratives and discourses, about cultural goods and services produced by entrepreneurs (Lounsbury and Glynn, 2001) and employees with the aim of creating, maintaining and modifying ties and contacts with members of their networks.

2. Networks from affective practice

As in social interactions between people, networks are permeated by affects and emotions (Lopez-Kidwell et al., 2018). The relevance of such aspects for networks has still been little explored within network theories (Oliveira and Davel, 2022). Although some studies have discussed affectivity and emotions in network interactions (Agostini et al., 2019; Zagenczyk et al., 2020), few propose to investigate affectivity using network theory, among them: Lawler's theory of affectivity (2001), Casciaro's theory of relational affect (2014) and Lopez-Kidwell, Niven and Labianca's affective model of relationships (2018).

Lawler's theory of affect (2001) argues that the exchange of valuable resources drives social interactions between individuals, groups or networks, which can generate stronger or

weaker ties. The context of networks arises when three or more actors have the opportunity to exchange behaviors, goods or valuable results. Affects, when positive, can encourage interactions and strengthen relationships. When negative, they can weaken relationships (Lawler, 2001). Casciaro's theory of relational affect (2014) investigates how relationships and social interactions with other people at work can be influenced by affectivity. Relational affect comprises how an individual feels when interacting with another person and may favor the formation of relationships that will contribute to achieving goals and performance for carrying out tasks (Casciaro, 2014). Lopez-Kidwell, Niven and Labianca (2018) argue that research on organizational social networks neglect the role of affectivity. Therefore, the authors propose the affective model of relationships, which arises through the integration of theories on organizational social networks and workplace affectivity. According to the model, the affective content of connections between people can explain how relationships evolve in the workplace, and how these relationships can promote motivation, performance and innovation among actors in networks (Lopez-Kidwell et al., 2018).

Despite advancing discussions on the importance of affects in networks, we believe that these proposals do not solve the theoretical and practical challenges of understanding affectivity as a multiple and complex phenomenon (Wetherell, 2012). Such dimensions often focus on affect as an indication of pleasant or unpleasant feelings (Lawler, 2001), a set of moods and emotions (Casciaro, 2014), or specifically focus on affects experienced within work relationships over time (Lopez-Kidwell et al., 2018). Thus, we consulted and analyzed different studies in the fields of social sciences, with the aim of identifying perspectives that could provide alternatives for theoretical and practical renewal, improving the understanding of affectivity. In this sense, the perspective of affective practice stands out for considering affectivity as a flexible process under construction, the result of social interactions (Wetherell, 2012).

The perspective from practice theory offers a precise and effective support for studies on affectivity (Wetherell, 2012). The concept of affective practice is more desirable than an affective event or encounter, as it is built on continuity. In addition, it is evidence of the emotional as it presents itself in social life, with its changes and flexibility, instead of focusing on causality and well-defined categories of emotions (Wetherell, 2012). As "every social practice involves some kind of affect", what will distinguish a social practice from an affective practice "is that this is human activity where emotion is a specific and principal focus of the practice" (Wetherell et al., 2018: 5), making affective practice is the most coherent unit of analysis of affectivity (Wetherell, 2012).

According to Wetherell (2012), affective practice is organized into six different activities, which aim to develop a pragmatic perspective that supports new research: *Bodying affect*, which is concerned with understanding how the body registers affects, analyzing emotions as affective experiences, which travel through the brain and body, and that affective events depend on and are constituted by the cultural and social context; *Negotiating affect*, which analyzes the creation of affectivity and the relationship between affectivity and discourse, emphasizing that affective activity is composed of body and discourse, and these are complementary; *Situating affect*, which examines how affects are shaped in social activities and its patterning in affective episodes, as well as how this is part of everyday social interactions, encompassing objects, spaces and environment; *Personalising affect*, which is the result of people's usual interactions, narratives and body routines, which also concerns the development of people's affective repertoires, defined as diverse and personalized affective forms; *Solidifying affect*, which is concerned with understanding how affective practices are sedimented in social formations; *Circulating affect* is concerned with issues such as: where affect is located, the permeability of bodies and minds, and analysis of affect as a social action, considering that affect is immersed in the practice and context in which it circulates (Wetherell, 2012).

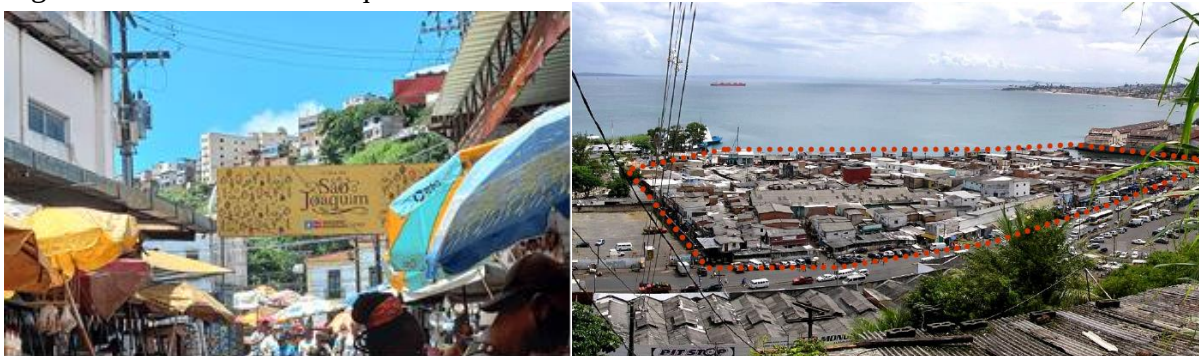
3. Methods

Fairs and food markets have been present for millennia, dating back to ancient Greece and the Roman Empire. They are centers of exchange and circulation of goods permeated by economic exchanges (Coles, 2021; Sheffer and Sheraton, 1997). However, related to their economic function, food markets and fairs are also spaces of sociability, recognized for the exchange of human experiences, which can stimulate deep meanings and induce the formation of ties between people and the place (Coles, 2021). These interactions, between people and the site, favor the formation of lasting relationships of friendship and closeness, which go beyond merely economic and financial exchanges.

In addition to selling utilitarian products, such as groceries, food markets also provide cultural and artistic goods and services that have a high subjective value related to their utilitarian value, such as in the case of handicrafts and local cuisine. Associated to their utilitarian value, these goods and services have a high subjective and symbolic value, which is linked to the experiences and perceptions of consumers about them (Khaire, 2017; Toghraee and Monjezi, 2017), allowing to see food markets as environments that foster innovation and creativity. Despite their potential, food markets have been neglected within the perspective of cultural entrepreneurship and the creative economy, which has ignored the symbolic, cultural and identity burden of these environments, turning them into promising a field that can be explored by new research.

To understand how affective practices sustain cultural entrepreneurship networks, the food market of Feira de São Joaquim was selected for the present research (FSJoaquim, Figure 1). Located in the city of Salvador/Bahia-Brazil, the food market received its name because of its location in the cove under the same name. The market is one of the largest and most important food markets in Bahia, being responsible for supplying a large part of the local and regional market (Paim, 2005). Due to its importance, FSJoaquim has been in the process of recognition by the Brazilian National Historical and Artistic Heritage Institute - IPHAN since 2005, set to become an intangible cultural heritage of Brazil (IPHAN, 2022). In order to preserve and develop the sustainability of the market, an agreement was formed between the Secretary of Culture of the State of Bahia (Secult) and the Federal Government, through the Ministry of Culture, to prepare the Requalification Project of the São Joaquim food market. The project sought to contemplate the sociocultural, management and physical dimensions of the market, including the participation of different instances of public power - Union, State and Municipality, and vendors (Alban, 2011; Lima and Paim, 2017). By 2021, only the first stage of the requalification constructions had been carried out (PORTAL A TARDE, 2021).

Figure 1 – Feira de São Joaquim



Source: (1) Feira de São Joaquim's entrance - Authors (2022). (2) Feira de São Joaquim's panoramic view - CONDER (2018).

The research approach used was an ethnography (Johnstone, 2007), consisting of three phases: (a) approximation, (b) selection, (c) densification. In phase 1: approximation; the activities engaged were: (a) understanding FSJoaquim as a field of cultural entrepreneurship and creative economy and its history, (b) immersion in the daily life of the food market, focusing on its identity, symbols and culture, (c) identification of enterprises and cultural entrepreneurs. In phase 2: selection; the activities comprised: (a) selection of the most significant cultural enterprises and their respective entrepreneurs, (b) initial mapping of the affective networks of the market's cultural entrepreneurs. In phase 3: densification; the activities engaged were: (a) description of the cultural entrepreneurs' affective networks; (b) characterization of the affective dimension of the entrepreneurs' networks and detailing of the activities of affective practice in the context of the selected entrepreneurs' networks in phase 2. As ethnography is part of the leading author's doctoral thesis, she uses the first person to describe and analyze the research findings.

The methodological techniques used to interact with the empirical material include the following: participant observation, ethnographic interviews, documents and visual and audiovisual records. Participant observation (Emerson et al., 2011a) was carried out by the leading author at the food market, in person and in a participatory manner, with the aim of verifying affective interactions between entrepreneurs and network actors. The observation allowed the analysis of the physical environment of the market and the enterprise, focusing on the layout of the stores, the architecture, the goods and services offered, the interactions between people, routine activities, with a special focus on gestures, behaviors, attitudes and expressions of people. In addition, observation allowed to understand and describe impressions, sensations, emotions and affects between entrepreneurs and network actors experienced by the researcher during her interactions at the market. The observational act was accompanied by notes and field diaries (Emerson et al., 2011b) produced by the leading author.

Ethnographic interviews (Spradley, 2016) were carried out with key informants, cultural entrepreneurs and actors in the entrepreneurial network of the enterprises studied. Key informants consist of individuals who attend and know the market, or who have carried out academic research about it. The purpose of the interviews was to collect information about the food market's history, cultural enterprises and innovative activities developed in these environments, and the possibility of indicating other informants. We also used ethnographic interviews to collect detailed data from cultural entrepreneurs and their networks. A total of 5 key informants, 3 cultural entrepreneurs and 5 actors from the entrepreneurial network were interviewed. To identify the entrepreneurs interviewed, we used capital letters of the alphabet: A, B, C, etc.

Documents were used to collect information about the market and were divided into three categories: contextual, descriptive and affective. Contextual documents helped to collect data about the history and information about FSJoaquim, descriptive documents were used to identify and characterize the enterprises and innovative activities developed in these sites, while affective documents helped to detail the affective dimension of the market and the relationships between people and the site. Visual and audiovisual records were made by the leading author during the visits and participant observation, and served as additional resources to the field notes, with the purpose of recording the market space (architecture, stores, location), people (consumers, vendors) and their interactions (between people, between people and space), artifacts (products and services), entrepreneurial practices (routine buying and selling activities).

The analysis of the collected material followed the three phases of the research. In the approximation phase, the focus was on preliminary aspects, such as the recognition of FSJoaquim as a field of cultural entrepreneurship and the creative economy, highlighting identity, symbolic and cultural aspects of this site, in addition to the history of the market and

cultural entrepreneurs. The selection phase emphasized cultural innovation and the cultural entrepreneur's affective network. Finally, the densification phase focused on affective practice activities in the cultural entrepreneur networks, in addition to the researcher's affective aspects.

Considering the difficulty in investigating and representing affectivity in texts through conventional methods (Keevers and Sykes, 2016), we searched for studies that used affective practice as a unit of analysis in different contexts (Nikunen et al., 2021; Wetherell et al., 2020). However, these failed to present coding systems that would enable the operationalization of empirical research, or that fully addressed the six activities that compose the affective practice. In this regard, based on some authors, we developed a scheme to identify and analyze the affective practice and its respective activities.

Besides the dimensions of analysis presented by Wetherell (2012) in the description of affective practice activities to describe the entrepreneur's emotions, dispositions and affective repertoires, we used the circumplex model of affectivity (Barrett and Russell, 1998; Barsade and Gibson, 2007). To identify the type of relationship (friendship, closeness, trust, antagonism, etc.) and attitudes (like, dislike or ambivalent) manifested by the entrepreneur in interactions with network members, we used the theory of relational affect (Casciaro, 2014, 2019).

4. Affect, Networking and Cultural Entrepreneurship in Food Markets

4.1 Value and sense innovation from affective practice

In FSJoaquim food market, an important innovation was implemented in a typical dish from Bahian cuisine. The innovation consisted of changing the values and senses of a traditional element of local cuisine: acarajé. Acarajé is a delicacy from African origin brought to Brazil by slaves during the colonization period, its batter is made with black-eyed peas, onion and salt, and deep-fried in dendê oil.

Due to the cultural, patrimonial and historical importance of acarajé, as a symbol food that translates an ethnic, regional and religious identity, and that integrates Brazilian culture, the National Historical and Artistic Heritage Institute - IPHAN, a Brazilian government agency responsible for preservation and dissemination of the country's tangible and intangible heritage, recognized acarajé and the craft of Baianas de Acarajé (Figure 2), a profession associated to the commercialization of this food, as an intangible cultural asset of Brazil (IPHAN, 2007).

Figure 2 – Acarajé and the craft of Baianas de acarajé



Sources: Instagram – Abam Nacional: (1) Acarajé. (2) Acarajé frying (3) Baiana of acarajé (open access).

The identification of acarajé as a cultural asset allows the innovation process implemented in its preparation to be conceived as a cultural innovation. In cultural entrepreneurship, innovation represents the manifestation of new ideas that do not align with existing conventions

and value criteria (Khaire, 2017), emphasizing new interpretations and meanings, which allow people to adapt to changes, through the creation, experimentation and incorporation of new ideas, habits and identities (Cunningham and Potts, 2015).

In the case of FSJoaquim, this change of senses and values can be observed in the context of commercializing ready-made acarajé batter. This innovation brings new interpretations and meanings to the preparation of this traditional food from Bahian cuisine. Before this change, the batter was prepared individually. The person who prepared acarajé bought the black-eyed peas, soaked them, then washed them, removed the skins, drained the water and then milled the beans to make the batter (documents and interview). With the beginning of the commercialization of the ready-made acarajé batter at FSJoaquim, the process of preparing the batter became mechanic. Two entrepreneurs were responsible for manufacturing machines and helped mechanize the preparation of the batter. One of the food market's entrepreneurs developed a machine that helps in the process of washing the beans, making the process simpler and faster. In turn, another entrepreneur had the idea of an electric mill, which would replace the mechanical mill, facilitating the process of grinding the beans and preparing the batter, which started to be sold at the market (interview) (Figure 3).

Figure 3 – Bean washing machine and electric mill for preparing ready-made batter



Source: Authors (2022).

This mechanization of the preparation of the acarajé batter involves traditional values and senses related to its preparation. Acarajé, when made by a Baiana de Acarajé, links symbolic, cultural and religious aspects to its preparation (IPHAN, 2007). Thus, there was some resistance to deploy such mechanization process. One of the entrepreneurs interviewed stated that “the beginning of an innovation is always difficult” (interview). Customers, and especially some Baianas de Acarajé, were resistant to changes in the batter preparation process. In addition, some merchants at the market, who already worked selling the ingredients for preparing acarajé, also doubted that the innovation would work.

As innovation in the context of cultural entrepreneurship and the creative economy is based on the construction of new senses and values. This type of innovation is linked to the ability of entrepreneurial networks to mobilize affects. Since the entrepreneur operates in highly dynamic environments, affects can positively influence creativity and, consequently, enterprises' level of innovation. At FSJoaquim, the affective networks of entrepreneurship enabled innovation.

The development of entrepreneurs' networks at the market took place by building affective bonds between the actors. These bonds foster relationships of friendship and trust, allowing entrepreneurs and members of their network to exchange knowledge and resources that facilitate the development of innovation, contributing to the change of traditional and established values and senses. Therefore, entrepreneurs used affective practices to explore a new business opportunity, represented by the sale of ready-made acarajé batter.

Entrepreneur A (EntA) owns a business that sells food products from Bahia, including ready-made acarajé batter, and also offers a delivery service. The history of the business is directly linked to the entrepreneur's history. His father, also a merchant, started his business at Feira de Água de Meninos, which preceded Feira de São Joaquim and was extinguished by a fire, selling grains and cereals such as corn, beans and rice. The entrepreneur and his brothers began to go to the food market and accompany their father in the business since their childhood, helping to organize the goods and sell the products. Over time, the sale of cereals was replaced by the sale of food products from Bahia, namely dendê oil, black-eyed peas and dried shrimp. Currently, besides EntA, one of his brothers also runs a business in the same business sector, while the other works with the delivery of goods.

Of the 18 years in business, the entrepreneur has been selling ready-made acarajé batter for 13 years. The machine that supports the bean washing process was ordered directly from the entrepreneur responsible for its development. EntA was one of the first at the market to mechanize the bean washing process. The electric mill used to prepare the ready-made batter was ordered from another machine manufacturer. According to the entrepreneur, ready-made batter represents 60% of acarajé sales (interview).

This connection between EntA's history with the creation and development of his business can serve as a representation of the relevance of solidifying affect. The entrepreneur's story suggests an affective bond with the market, as, since he and his brothers were children, they began to help their father. There is also an economic relationship, since the family's livelihood derived from and continues to derive from the market. These elements demonstrate the impact that the entrepreneur's identity and socioeconomic context can have on the creation and development of the enterprise.

EntA's affective network consists of different actors: family members, competitors, customers and suppliers. Among the family ties in the entrepreneur's network are: his son, who also works in the business and performs different activities, ranging from customer service to receiving goods; his father, who helps with customer service and the financial part of the business, assisting in receiving and organizing payments; his brothers, one of them is also a merchant and has a business in the same business sector as the entrepreneur, selling products from Bahian cuisine and also ready-made acarajé batter, the other brother works with delivery service of goods and maintains a commercial partnership with the entrepreneur; his son-in-law, that started his business with the entrepreneur's help, selling Bahian gastronomy products and ready-made acarajé batter at the market; his niece, owner of a franchise that has the same name as the entrepreneur's enterprise, at the same business sector, and it is located at the market; his sisters, who work in the food sector, selling products from Bahian cuisine, including acarajé; his daughter, who in addition to managing an enterprise in the field of veterinary medicine and pet shop, also works in the food sector, selling products from Bahian cuisine, among them, acarajé.

Through observation, it was possible to verify that the interactions between the EntA and his family members in the affective network are characterized by bodying and situating affect. Affect is embodied into the network through dispositions and emotions expressed during interactions. I observed that the interactions between the entrepreneur and his family are characterized by a positive disposition, in which handling and communication occur in a pleasant and cheerful manner (field notes). About the emotions shown by the entrepreneur in interactions with family members, it was possible to observe happiness, joy, love, affectivity. Among the observed episodes are the entrepreneur's interactions with his father, always in a pleasant, loving and happy manner; with his son, always treated in a loving manner, even in demanding moments; with his niece, who was welcomed with joy and embraced by the entrepreneur when she arrived at the store; with his son-in-law and one of his brothers, who were welcomed with joy and treated with enthusiasm (field notes). These demonstrations of

affect in the relationship with family members help to narrow and strengthen the affective ties between these actors and demonstrates how affect is felt in the network. Situating affect is manifested in the network by the relationships of trust and proximity between the entrepreneur and his family, and also by enjoyment attitudes manifested in these relationships. Regarding his relationship with his son, EntA states that he is “his right-hand man” (interview). This expression is commonly used to express the high level of trust in someone, being used by EntA to describe his relationship with his son. This demonstrates a relationship of intense trust between the actors. According to the entrepreneur’s niece, their relationship is great, both at a personal and professional level (interview). This statement serves as a demonstration of the relationship of closeness and trust between these actors.

As FSJoaquim is known for being a reference in the sale of goods and ingredients of gastronomy from the State of Bahia, being responsible for supplying the state of Bahia and exporting products to other states of Brazil and countries, the market has several businesses focused on the segment of Bahian gastronomy, and which are competitors of EntA. at Rua do Camarão – Shrimp Street, the location of EntA’s business at the market, we can find several businesses focused on the same business sector - Bahian gastronomy. In addition to the enterprises at Shrimp Street, other competing stores throughout the market operate in the same business sector. Competitors within EntA’s network, especially the merchants located on the same street, maintain a good relationship, in which people have known each other for a long time, being characterized by mutual help. The entrepreneur stated that he always seeks to help whenever possible, and when he needs it, he asks his colleagues for help. An example of common interaction that was observed in the network was the sale or loan of goods between vendors. If a product was missing from neighboring stores, such as dendê oil or banana tree leaf (field notes), an employee from the neighboring store would seek out the entrepreneur to purchase the goods, which would be sold at a lower price to help his colleague.

We verified that the affective interactions between the entrepreneur and the competitors in his network are characterized by a situating and personalising affect. Situating affect is expressed in the network by relationships of trust and proximity between the entrepreneur and his competitors, manifested by the entrepreneur’s express desire to help other vendors, through goods and access to resources. This was also an indication that the entrepreneur has a fond sentiment towards these actors and expresses a desire to help them, which positively contributes to the maintenance of other businesses, and consequently, of the food market. Personalising affect in the entrepreneur’s interactions with competitors is demonstrated by his affective repertoire, which prioritizes positive affect, manifested by the excitement, happiness and enthusiasm with which the entrepreneur interacts with his competitors in different daily situations at the market.

Another important actor in EntA’s affective network is the customer. The movement of people at the market is intense throughout the week, especially in the morning. EntA’s enterprise also has a greater flow of customers in the morning, many of whom are regulars, already known by name and welcomed in a friendly manner, addressed as “my dear” or “my darling”. With some of his clients, the entrepreneur maintains a closer relationship, knowing their families and asking how they are (field notes). Some of the entrepreneur’s family members are also his clients, such as his daughter and sisters, who work in the food business, selling products from Bahian cuisine.

To convince customers to purchase, the entrepreneur offers a discount, emphasizing the quality and origin of his products and devotes time talking and answering questions from hesitant customers (field notes). One of his customers stated that she always buys at the store because she is well assisted and because of the quality of the goods (field notes). These interactions help the entrepreneur to establish a relationship of closeness and trust with his customers, so they choose and continue to buy from the entrepreneur and not his competitors.

Suppliers are also actors in EntA's network. The relationship between the entrepreneur and his suppliers take on a more commercial connotation, in which the main focus is the acquisition of quality goods at a competitive price. The entrepreneur declared that he has a list of several suppliers with whom he constantly negotiates. This variety of suppliers prevents the entrepreneur from being damaged in case of any problem, such as in delivery delays. For instance, if this happens, he can contact another supplier and negotiate a new delivery (interview). During the observation, a situation that highlighted the importance of maintaining a relationship of closeness and trust with the supplier was observed. The entrepreneur complained about the low quality of the nut that had been delivered by one of his suppliers, saying that he would contact him to complain about the goods. Since it had not been the first time this had happened, he argued that he would probably not buy from him again (field notes).

4.2 Affective networking as affective entrepreneuring in cultural entrepreneurship

At FSJoaquim, we observed that as entrepreneurs and actors practiced the affective network, they simultaneously performed the practice of entrepreneurship. This means that, when observing these practices, we understand that the affective network is inherent and constitutive of entrepreneurship practice. Therefore, practices of entrepreneurship's affective network enable innovation. As this occurs in the context of cultural entrepreneurship, we realize that these practices reflect its singularities, in which cultural innovation considers the process of experimentation and incorporation of a new idea, represented by ready-made acarajé batter, and a new habit, expressed by the incorporation of ready-made batter into acarajé preparation. These changes in values and senses, which are symbolic and subjective, were only possible due to a new interpretation and meaning of the preparation of acarajé batter, viable by the entrepreneurship's affective network.

As the innovation of ready-made acarajé batter also influences the experience related to consumption and the subjective value of this good, which also represent a singularity of cultural entrepreneurship, affective networking as affective entrepreneuring helped to promote the acceptance of this innovation. At first, there was some resistance from customers regarding the change in the way of preparing the batter. Nonetheless, the benefits brought, such as practicality, stimulated acceptance and fostered consumption, without changing the identity and religious meaning of acarajé (interview).

We observed this by affectively practicing the network, the cultural entrepreneur practices entrepreneurship. For example, in affective practice, entrepreneurship assumes a dynamic and relational character. In the examined network, these practices are stimulated by the access and sharing of resources and information, as is the case in the affective interactions between the entrepreneur and his family, suppliers and competitors. Affective networks also offer emotional support and advice to network members. More specifically in the relationship between the entrepreneur and his family, which can be seen in the example of the entrepreneur's niece and son-in-law, who requested his support to start and manage their businesses.

As affective and entrepreneurial practices are embodied, affect and emotions expressed by the entrepreneur influence everyday entrepreneurial practices. We found that by expressing their emotions, positive or negative, the entrepreneur can influence people's reactions in everyday interactions. For example, I noticed that when EntA was enthusiastic and happy, he triggered positive reactions from customers and employees, which contributed to foster a pleasant environment, where people felt comfortable buying or working, reflecting in organizational commitment. In the case of customers, this commitment is reflected in their loyalty, as these people continuously buy products and services, and for employees. This commitment can be observed in customer support, in the care with the disposition and

organization of goods, in cleaning the place, as well as the punctuality of the delivery service (field notes).

Thus, the way EntA deals with the uncertainties and unpredictability of a highly dynamic environment of the market also reflects affective networking and affective entrepreneuring. Thus, when experiencing everyday situations, such as receiving low-quality goods or dealing with an unsatisfied customer, the entrepreneur can behave in a more negative or positive manner. EntA is a cheerful and satisfied individual in meeting and dealing with the demands of customers, even when they complained about price increase on goods or product quality. In other situations, such as the high price charged for banana tree leaves, which is a very sought-after commodity in the store and was out of stock at the market, or the low quality of goods delivered by the supplier, EntA was calm and serene when trying to solve these problems (field notes).

5. Discussion

Empirical analysis shows that, through affective practicing networks, a cultural entrepreneur practices entrepreneurship, thus explaining how affective practices support the affective networks of cultural entrepreneurship. These findings contribute to research on the affective networks of cultural entrepreneurship in three areas. First, they increase the importance of networks in cultural entrepreneurship (Chen and Tseng, 2021; Sardana, 2018; Wilson and Stokes, 2004) and inaugurate the affective dimension of networks (Oliveira and Davel, 2022) as fundamental to understanding the affective interactions between cultural entrepreneurs and members of their networks, considering the singularities of cultural entrepreneurship (Marins and Davel, 2020) and the innovation process in this context (Cunningham and Potts, 2015).

Second, they increase research on networks in entrepreneurship (Oliveira and Davel, 2022) by including a new dimension, affectivity, which despite being promising, has still been neglected by research (Lopez-Kidwell et al., 2018; Tasselli et al. al., 2015). It also contributes to the progress of studies on affective networks (Casciaro, 2014; Totterdell et al., 2004), discussing how affectivity can influence the formation of bonds between the actors that form the network (Casciaro, 2014, 2019). In addition to inaugurating a theme that has been ignored in the context of entrepreneurship and cultural entrepreneurship.

Finally, it promotes advances in research on affect and entrepreneurship, which despite increasing (Sassetti, 2021), still require new theoretical and empirical insights (Javadian et al., 2022). By applying the perspective of affective practice (Wetherell, 2012) as an alternative for theoretical and practical renewal, we propose ways to operationalize empirical research with a focus on affect, considering and exploring its multiplicity and complexity (Wetherell, 2012).

Conclusion

The aim of this article was to explain how affective practices sustain cultural entrepreneurship networks in the context of food markets. The results showed that affective practices support the affective networks of cultural entrepreneurship, through the construction of new meanings and values by the affective network. The findings contribute to the advancement of research on cultural entrepreneurship, entrepreneurship and networks, as well as on the relationship between entrepreneurship and affectivity. Future research may apply the perspective of affective practice to study cultural innovations in different empirical contexts, expanding the understanding of the singularities of this type of innovation from the perspective of cultural entrepreneurship and the creative economy.

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