

**Artisan Entrepreneurship and Community-Based Tourism  
Nexus – Indian Art & Craft Renaissance**

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## **ABSTRACT**

The objective of this research was to explore the linkages between the artisan economy and tourism in India. The focus was to help stimulate community-based tourism in India for the revival of the traditional art and craft sector. Economic improvement and sustainability for the traditional art and craft in India is at the crossroads of three crucial factors – tourism development, community engagement, and artisan entrepreneurship. The study galvanises all three aspects to safeguard the endangered art and craft in India. Thus, the study defines the engagement of various stakeholders in the tourism sector to support the cultural heritage of the traditional art and craft of India.

Data were collected through focus group discussions with artisan families in Rajasthan, India, semi-structured interviews with mid-senior level tour agents in New Delhi, India, and an online exploratory survey of foreign tourists who had already travelled to India.

The findings highlight the importance of an authentic shopping experience as well as the cultural heritage of India from a tourists' perspective. The research discovered a lack of strategic collaboration between the artisans and other stakeholders in the tourism industry and the findings suggest a need to revitalise the artisan businesses with responsible supply chain arrangements so the artisan economy can thrive from tourism.

The study presents artisan entrepreneurship as a dynamic concept for deeper comprehension of the sustainable practises in the tourism sector that can pave the way for artisan community economic development. By conceptualising artisan entrepreneurship within community tourism development, this paper addresses community-centric form of social empowerment for the marginalised artisan economy.

This research defines the art and craft sector as an important cultural infrastructure of India. It is an attempt to augment ideas to restore and regenerate endangered art and craft through tourism development, but also, to uncover the over-commercialisation of tourism and build a sustainable mechanism for the co-existence between traditional handicrafts and tourism development. This study also demonstrates the importance of art and craft in

cultivating an authentic experience - an experience pivotal for tourist satisfaction. The contribution and co-operation of various stakeholders in the tourism industry is quintessential for the reinstatement of the reciprocal support and cohesion between the artisan community and tourism development. More specifically, the research builds on the active participation of the artisan community through tourism development. The results of the study will be useful for further research aimed at to extrapolating the interlinkages between the artisan economy and tourism development.

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## **ATTESTATION OF AUTHORSHIP**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Yashu Jaisingh

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## **ETHICS APPROVAL**

Ethical approval to conduct this research was granted by the Auckland University of Technology Ethics committee (AUTEC) on December 4, 2019, approval number 19/384.

## **PREFACE**

In 2011, with a guaranteed salary increase, a promotion, and the prestige that comes with it, I walked into my manager's cabin to hand in my resignation. It was a very tough decision to leave a path of assured success in a multinational company and become vulnerable to failure, more so, because of my experiences growing up, when I always feared failure more than I desired success. At the age of 23, I packed my bags with my mother to seek refuge at my aunt's house. My parents had separated, and this, in an Indian context, had effects beyond emotional turmoil. Not only were we pushed into a state of poverty, but we also had to face social exclusion. Over the years, as my mother worked hard to educate me and give me a dignified life, the fear of going back to our vulnerable past stayed with me. This fear is partly why I took up a job in a big multinational corporation, in an attempt to compensate for the lack of money and prestige I had experienced in the past.

However, despite an extremely successful period with this company for two years, I felt unfulfilled. I knew spreadsheets and PowerPoint presentations were not the only ways I could express myself. Also, I wanted to work in a space that I was passionate about, making visible impacts on real people. As just another middle-class kid in India, I too had this dream of seeing the world. This overriding passion to travel introduced me to the tourism sector.

I became a tour manager, which instantly gave me the "kick" I was missing. The new mandate and environment helped me realise my strengths. My ability to connect, empathise, and communicate with people, and curate memorable experiences, helped me grow and succeed in this space. Now, I was responsible for actual lives, and not just cells on a spreadsheet. I was curating and selling experiences instead of barrels of oil. This significantly honed my skills in dealing with people. Another occupational hazard of my job was falling in love with my country's people and culture. The more I travel in India, the more my hunger grows to showcase its unexplored art, history, and culture to the world.

My stay in the Indian tourism industry for almost a decade exposed a few trade secrets, especially certain commercial aspects governing inbound tourism in India. For instance, I learned how the manipulative and monopolised shopping arrangements for foreign tourists

in India has affected the indigenous art and craft sector. The vested commercial interests of transnational travel organisations in India have somehow neglected the traditional art and craft of India. Only merchandise such as carpets, pashmina, jewellery and many more with higher profitability is aggressively marketed and promoted in the boutiques and shopping co-operatives catering to foreign tourists. Also, the high commission arrangements have incentivised tour-guides to respect these shopping outlets. The systematic commercialisation of shopping activities has brought displeasure to the overall experience for the tourists, to say the least. As a result, indigenous art has been neglected, so much so, that many local traditional handicrafts in India are endangered.

Being a successful tour manager, I travelled across the length and breadth of India. Initially, I opted for this job more for money and glamour than for any creative desire. However, gradually I felt rooted and connected to my country due to my work-profile. I felt in love with rural India, which is a kaleidoscope of culture and heritage. In time, this love and passion for rural India developed into a burning desire to give something back to the local community.

Now, in the capacity of a researcher, I want to provide the indigenous culture, art, and aesthetics, with the voice and expression they deserve. Through my research, I hope to promote the idea of artisan entrepreneurship to the craftsmen who are more vulnerable than ever, due to over-commercialisation in tourism. Local artisans are perceptive and sensitive towards their art form. Indian arts and crafts have evolved over centuries, not just in one state, but also in micro-regions and villages. However, the intrusion of commercial forces as intermediaries has taken over the supply chain. This study presents the challenges faced by artisan communities seeking to capitalise on tourism to preserve their heritage. The study attempts to realise tourism potential and is an attempt to promote the use of ethnic and traditional art and craft, which is on the verge of extinction. Having worked in the proximity of local artisans, I want them to have a fair chance of benefiting from the tourism sector, especially the growing inbound tourism sector in India. This research aspires stimulate a renaissance of art and craft in India, not by commercialising the arts, but by acculturating the commerce.

## **Chapter 1 Introduction**

### **1.1 Overview of the research**

The objective of this research is to explore the linkages between artisan entrepreneurship and tourism in Rajasthan, India. The study aims to improve understandings of the relationship between tourism development and artisan businesses. The research bridges the apparent gap in the literature on small-scale family businesses depending on tourism. Tourism driven artisan enterprises in India are largely ignored. Secondly, the research examines the coexistence of artisan community development and tourism in India by examining the limitations in the artisan businesses that prevent effective supply chain linkages benefiting artisan economies through inbound tourism. There has been excessive centralisation and monopolisation of the tourism sector in India over the last two decades. The research thesis focuses on the development of the linkages between small-scale artisan enterprises and the tourism sector in India.

The first section of this chapter highlights the importance of tourism for the sustenance of the art and craft sector in India. The chapter then uncovers the socio-economic benefit of community-based tourism in India. This eventually highlights the importance of the artisan entrepreneurial culture to avoid economic leakage in the tourism sector. The chapter also provides an overview of community participation that strengthens the economies of small artisan entrepreneurs operating in the Indian tourism sector. The chapter concludes with the main research questions and the central theme of the thesis, presenting a conceptual framework. The thesis explores the potential of tourism to facilitate economic development of the artisan sector and identify challenges faced by artisan enterprises in India.

### **1.2 Global and Indian tourism growth and commitment**

As per the United Nations World Tourism Organization report of 2019, growth in tourism was then outshining that of other industries, with an average four percent growth in global international tourist arrivals, for almost a decade, reaching 1.5 billion arrivals. The report further estimated that global tourism was experiencing sustained growth for the tenth consecutive year. A recent forecast by the World Travel and Tourism Council (WTTC, 2019)

indicated that over the past five years, one out of four jobs were created by the tourism sector, making travel and tourism one of the fastest growing sectors around the globe. Another report published by the United Nations World Tourism Organization (UNTWO, 2019) suggested that exports generated by international tourism had reached US\$1.7 trillion. With an overwhelming 29% of global service exports and seven percent of overall exports, the statistics consolidate tourism as having been in the top five economic sectors in the global economy.

According to the UNWTO Secretary General, Zurab Pololikashvili, foreign receipts from international tourism, translate into employment and entrepreneurship activities, creating opportunities for local economies in local settings. The Asia and Pacific region alone led the way with seven percent growth in international tourism receipts. Moreover, India, with an annual growth rate of 5.2%, is one of the leading tourism markets in Asia, with 10.56 million foreign tourist arrivals in 2018. With estimated foreign exchange earnings of US\$28.58 billion, India was contributing 1.97% to international tourism receipts (Ministry of Tourism, 2019).

Tourism is utilised as a vital force for major developing nations to spearhead rural economies within local regions (Ashley et al., 2009; Mowforth & Munt, 2009; Muganda et al., 2010; Scheyvens & Russell, 2012; Spenceley & Meyer, 2012). The sector has also been an integral part of growth and development in India. Accounting for 9.2% of India's Gross Domestic Product (GDP) and 42.7 million jobs in 2018, travel and tourism has shown growth outpacing many major Indian industries (Federation of Indian Chambers of Commerce and Industry, 2019). A diverse portfolio of tourism offerings such as heritage, culture, religion, and spirituality, has been vital in underpinning tourism growth and development in the Indian sub-continent. Moreover, price competitiveness, infrastructural development, and niche tourism products, continue to position India as a major tourist attraction. The Government of India (GOI) is also exploring new opportunities, such as facilitating e-visas, and branding and marketing India through tourism fairs and cultural festivals. Nevertheless, being in the first stage of transformation in almost all spheres of tourism development, contemporary India still has a complex and ambivalent relationship with tourism (Hannam

& Diekmann, 2010). Going forward, there is an urgent need for both the central and state Governments of India to collaborate and implement initiatives for the constant growth of the tourism sector. The industry has to work closely with government bodies to successfully conceptualise the socio-economic development of local communities.

The Indian tourism sector has the potential to upscale and contribute to the growth of India's (GDP). India, unlike other developed nations such as France, Spain, Italy, China, and the United States of America (US), is not able to capitalise on tourism in the same way as did its counterparts. Panagariya (2008) suggested that the main problem that India faces is the transition and development from a rural to a modern economy. Even though the international media is lauding the growth and development of the Indian economy, the nation still deals with grass root problems which have been exacerbated by ineffective government attempts to integrate rural tourism with overall tourism development (Ahmed, 1991). The United Nations' sustainable goals development plans suggest that small artisan businesses have the potential to be powerful job creators and help achieve sustainable global goals (UN, 2017).

Extensive research has shown that tourism offers latent potential to uplift poor rural communities both socially and economically (Mitchell & Ashley, 2010). There is increasing evidence that demonstrates the positive link benefits of traditional handicrafts to local community development (Mairna, 2011). Heritage and culture are major pull factors, and spiritual and cultural inclinations are push factors that influence tourists to visit India (Telfer & Sharpley, 2008). Local craftsmen can be categorised as small entrepreneurs selling myriad forms of local art, which are the most tangible expressions available, of cultural heritage. Chok et al. (2007) argued that a successful handicrafts sector leverages business growth and builds cultural patrimony, strengthening and contributing to overall tourism receipts. Several studies have recognised the role of the craft sector in rural tourism sustainability, as a conduit for socio-economic growth in local communities (Ashley, 2006; Mitchell & Phuc, 2007). Also, tourism development can play a crucial role in creating local market opportunities for regional and traditional handicrafts, and generating business for local artisans and craft enterprises, which is a strategy for rural employment creation and poverty

reduction (Ashley et al., 2005). To fulfil these objectives, coordinated efforts from both the public and private sector are crucial for the protection of local art and craft. Through the extant literature, the study explores a dichotomous approach in which both the modern and traditional economies can co-exist.

Tourism is presented as a growth engine for economic and social development in rural areas. However, the needs and the aspirations of local communities through tourism development go unheeded. Tourism consumes various socio-cultural resources, on which a local community is also dependent. In return, the local community therefore needs to understand and accept tourism as a viable community asset.

Rural tourism presents a strong segment of the economy with the potential to leverage community participation. Moreover, rural tourism has become a major force in poverty alleviation and employment generation for rural inhabitants (Kozak & Kozak, 2015). Rural tourism needs to be localised and site-specific to ensure maximum benefits to the local communities. In remote settings, rural tourism is usually developed using the culture and heritage of the local community (Bramwell & Lane, 2012). If supported and promoted efficiently by relevant policy makers, rural tourism can successfully transform rural economies (World Tourism Organization, 2001). Furthermore, research focuses on how to make regional tourism an opportunity for artisan sector, and how to embed artisan community participation within the tourism sector.

The tourism sector possesses a filigree of networks alongside other service sector industries both at local and national levels (Spenceley et al., 2009). This study analyses how artisan communities in rural India can extend their businesses through community-based rural tourism. A responsible supply chain can extend opportunities to both artisan communities and foreign tourists.

The latter half of this research coincided with a disruptive phase of COVID-19, that impacted the world travel and tourism industry, and caused a historic recession with an unprecedented level of unemployment and crises in the tourism sector. The ongoing economic collapse, compounded by heightened risks in the travel and tourism sector, make



this research even more critical for the promotion of community-led resilience and social cohesion. The entrepreneurial framework presented in this research can aid the artisan economy by strengthening regional responses. Beyond the immediate responses to COVID19, the research can provide an impetus for artisan and other microbusinesses to achieve sustainability with or without the tourism sector, and a strategic pathway to protect their businesses by disconnecting from tourism to perform independently. The study seeks to remedy the limited scope of artisan businesses in India and make their economies versatile enough to thrive in either scenario, with or without foreign tourists as potential buyers of their work.

### 1.3 A brief introduction to selected art forms

This study selects two art forms from the city of Udaipur, Rajasthan, India. The first, *danka* embroidery practised by craftsman, Mustan Zarivala, is the oldest style of design and embroidery on textiles.

#### Image 1.1

*Danka Pattern: Steps in Embroidering Danka on Fabric.*

(Image 1.1 removed due to copyright issue)

*Dank* in jewellery-making refers to a reflective foil made of a thinly beaten silver and gold sheet. The design outcome is concave in shape. In the past, the embroidery was usually used for articles that were the part of wedding trousseaux for royalty and the noble class.

#### Image 1.2

*Mustan Bhai's Workshop with Two Wooden Frames in Use*

(Image 1.2 removed due to copyright issue)

The embroidery is done on wooden frames which vary in size. The traditional tools used, are sewing needles, crewel needles, and a spool to wind the silver thread on.

### ***Image 1.3***

*Tools of the Trade – Scissors, Spool, Needles, Thread, and Chalk*

(Image 1.3 removed due to copyright issue)

Designs are drawn on butter paper, and once the fabric has been stretched on a frame, the marking is done using chalk. The silver foil is then placed in position and a needle is drawn through it and the fabric. Later, about six to seven strands of piled wire metal are couched along the silver foil to create various designs.

### ***Image 1.4***

*Couching around the Dank With Multi-Strand Thread*

(Image 1.4 removed due to copyright issue)

The most intriguing part of the design is that simple geometrical shapes form various elegant designs.

### ***Image 1.5***

*Symmetrical Design to Maintain a Neat Finish*

(Image 1.4 removed due to copyright issue)

The patterns and motifs are usually floral, geometric, and sometimes traditional designs, such as peacocks and elephants.

### ***Image 1.6***

*Traditional Peacock Design*

(Image 1.6 removed due to copyright issue)

The most popular motifs are inspired by nature, primarily the sun and moon, but paisley is also popular. The *danka* pieces are made of either gold or silver, and elaborately sewed on

fabrics such as silk, chiffon, and satin. *Danka* is not just an art form, but also a living tradition, and has become a way of life for the families involved. The opulence of the Rajput rulers' taste, encouraged the art form to flourish over many generations.

Contemporary challenges such as the intrusion of machine-based textiles have altered some aspects of handmade craft production almost beyond recognition; the original gold and silver foil has been replaced by cheap metals with gold plating. The *danka* craftsmen struggle to produce articles cheap enough to match the rapid commercialisation of art and craft, with a consequent loss of authenticity and sense of heritage. Traditional fabrics such as silk, velvet, and satin, have been replaced with synthetic fabrics, as part of the transition needed to access larger markets. Often there is only one artisan member left in an artisan family. In the past, art and craft was largely practised by men, although women assisted.

**Image 1.7**

*The Finished Product*



Photograph by Yashu Jaisingh (2020)

The second art form selected for research was *phad* paintings – a unique mythological narrative display of vibrant painting. This unique visual and narrative art form is a 700-year-old legacy passed down through generations of a single family. The art form was discovered originally in the Bhilwara district of Rajasthan, India. A *phad* is a scroll painting that narrates religious myths and fables of local deities. This art form functioned as a mobile temple,

carried by priest-singers of the local tribe, Bhopas and Bhopis, who would sing and enact the stories of the local divinities. However, it was only the Joshi family, of the *Chipa* caste, who were commissioned by the local priests to create these scroll paintings.

### **Image 1.8**

#### *Marriage of the Local Deity, Bhopaji*

(Image 1.8 removed due to copyright issue)

*Phad* paintings are created on hand-woven coarse cotton cloth, which is soaked overnight to thicken the threads. It is then stiffened with starch from rice or wheat flour, stretched, then dried in the sun and rubbed with a moonstone to smoothen the surface and give it a sheen. The entire process of making a *phad* painting is completely natural, using natural fibres, and natural paints sourced from stones, flowers, plants, and herbs. The paints are handmade by the artists and mixed with gum and water before applying to a cloth. Typical colours seen in a *phad* painting are yellow, orange, green, brown, red, blue, and black. Each colour is used for specific purposes – yellow for creating the initial outline and in ornaments and clothing, orange for limbs and the torso, green for trees and vegetation, brown for architectural structures, red for royal clothing and flags, as well as for a thick border, and blue for water or curtains. Black is applied at the end as outlines. The most important detail in the paintings is added last – the eyes. Once the main deity's eyes are painted, the artwork comes alive, and is ready for worship. After this, the artist cannot sit on the artwork (which they would otherwise do, owing to the size of the paintings). The artist signs the artwork close to the image of the main deity, which is typically placed in the centre of the painting. *Phad* artists need to be extremely skilled, adhering to techniques taught by their ancestors. Depending on the complexity of the work, it can take anything from a few weeks to a few months to complete a piece of artwork.

### **Image 1.9**

#### *Celebration of a Holy Festival*

(Image 1.9 removed due to copyright issue)

While figures are harmoniously distributed throughout the canvas in a *phad* painting, the size of each figure is determined by the status of the figure it represents, and the role it plays in the story being narrated. A unique aspect of *phad* paintings is that the construction of the figures is flat, and they all face each other, instead of facing the audience (viewers) of the painting.

### **Image 1.10**

*Kalyan Joshi displaying phad paintings in an art exhibition*

(Image 1.10 removed due to copyright issue)

Today, the significance of the story telling is not as popular as it once was, and confined to a few local villages. Although the art form is endangered, the Joshi family has successfully collaborated to revive it. With the advent of neo-capitalism and excessive consumerism developed in the urban Indian society, these artforms face the threat of fading away entirely. This study outlines the challenges faced by the artisan families and suggests various innovative strategies to learn, adapt, and diversify the art range without compromising traditional artistic skills. The study also explores the artisan families' resilience and their ability to adapt to welcome tourism as an important benefactor for the survival of their art form.

## **1.4 Research aims and objectives**

This research provides a two-pronged approach to safeguard the endangered art and craft traditions of India; one is through artisan entrepreneurship, and the other is through community driven rural tourism development. The overall aim of the research is to examine community economic engagement through rural tourism development. The research examines the interplay of artisan economies and community-based tourism development to provide a sustainable economy for the indigenous art and craft tradition of India. The research questions pertaining to the study are:

- 1) How can artisan entrepreneurship act as an effective medium for regional tourism development?

- 2) How does the artisan economy and tourism nexus benefit local community?
- 3) How can artisan entrepreneurship be integrated with community-based tourism?
- 4) How does commercialisation in tourism affect the artisan community?

The study deploys both quantitative and qualitative methods. Qualitative methods are used to facilitate interaction with participants and understand their perspectives within their social circle (Fossey et al., 2002). This type of methodology is best used to answer the research questions of “what,” “how,” and “why” (Bryman & Bell, 2015). A qualitative approach also best captures the emotions and aspirations of the participants. Alongside this, a quantitative methodology is implemented to provide a descriptive statistical analysis to strengthen and bolster the validity of the qualitative research. Having been an experienced tour manager previously, the researcher had an anecdotal evidence of shopping experience of foreign clients who visited India in an organised tour. Therefore, researcher gathered tourists’ perspectives by conducting an exploratory survey. A combination of both qualitative and quantitative method is used to obtain a comprehensive multiple stakeholders’ perspective.

Apart from the aforementioned contributions of the tourism sector, the research also examines tourism’s potential to preserve and promote the art and craft sector. Unlike previous studies, this research uncovers the supply chain arrangements of inbound tourism in India. From an entrepreneurial perspective, it explores the potential market expansion of the small-scale rural handicrafts sector by localising artisan production, targeting more profitable supply chains for the artisan community, and integrating artisan entrepreneurship with community-based tourism development. Results of the study will be instrumental in restructuring the artisan economy, to strengthen the art and craft sector in India, and to give a new lease of life to both tourism and the handicrafts sector.

### **1.5 Organisation of the thesis**

Following this introduction, chapter two presents a literature review of artisan entrepreneurship research and its strategic linkages with rural tourism. The review examines the overall view of the tourism sector in terms of rural community development,

to offer a better understanding of the relationship between tourism development and small-scale artisan entrepreneurship. The primary goal of the literature review was to identify the gap in the extant literature with respect to the tourism industry association with micro or small-scale entrepreneurs in the form of family businesses or self-employed artisans. The latter part of the review focusses on linkages between small-scale artisan enterprises and tourism development, with a focus on community well-being, a critical developmental issue that has been largely ignored.

Chapter three presents the methodology. The combination of both qualitative and quantitative methods for data collection and analysis is discussed, and the rationale for the mixed/combined approach is presented, with a focus on data collection. The qualitative approach primarily used an interpretive paradigm, focusing on the subjective relationship between the researcher and participants. The quantitative exploratory survey is explained and also its support adding robustness to the qualitative data. The overall research design is overviewed in this chapter, and the balance of qualitative and quantitative approaches is assessed. Semi-structured interviews were implemented to obtain mid-senior level managers' perspectives on travel agent's role in the preservation of the art and focus group discussions used to discover the artisan family's insights on the limitations and future scope of the art and craft sector. An online exploratory survey questionnaire captures the tourists' opinions on shopping arrangements for local ethnic art and craft. Combined methodologies were implemented to gather participants' insight on the core themes of the research.

Chapter four presents the findings of the study, including the underlying themes that emerged from the data-analysis process. The series of cross-cutting themes are identified to infer the key results of the research. A clear set of analysis is interpreted and presented; data analysis writing is further assessed and linked to research hypothesis and research questions (Silverman, 2005).

Chapter five presents the discussion, interpreting and describing the significance of the findings on artisan entrepreneurship and community-based tourism development. The purpose of this chapter is to explain new understanding or insights that emerged as a result of the data analysis. The chapter presents a logical synthesis of the findings and develops



solutions, formulating a deeper understanding of the research problem. The chapter explains and evaluates the findings, presents the cutting-edge solutions to the research problems and then makes an argument in support of the overall conclusion.

Chapter six, the conclusion of the research, reiterates the overall involvement of the artisan economy within tourism development nexus. The chapter represents artisan entrepreneurship as the main theoretical framework to answer all the research questions. Community economic engagement and regional tourism development are the main enterprising forces explored for the artisan community upliftment. The conclusion presents various ideas for independent business operations of artisan community. Overall, entrepreneurship is kept as the main enterprising force for the artisan community to gain direct tangible benefits from tourism. Directions for future research are proposed, expanding from artisan community to the overall rural community, irrespective of socio-economic-geographic backgrounds, but wherever tourism is at the centre stage of community economic emancipation.

## **Chapter 2 Literature Review**

This chapter provides a systematic literature review of artisan entrepreneurship research and its strategic linkages with tourism development. The study explores the entrepreneurial eco-system for inclusive growth and innovation for artisan business incubation and considers the relevance of small-scale enterprises in the tourism industry. Literature reviews entrepreneurship, a key theme of research, to restructure the artisan economy and refuel regional tourism development. The literature review considers entrepreneurship as an important avenue for economic and social development of marginalised artisan communities through tourism development (Ferreira et al., 2019). The review further investigates how small-scale businesses, along with tourism support, can create clusters of value creation in rural regions, and support the multiplier effect. The review also contextualises entrepreneurship in a socio-cultural realm that can help artisans remain profitable. The literature presents rural areas as locations with idyllic and aesthetic appeal but also with limited market scope, posing challenges to the entrepreneurial practises for artisan families. The literature touches on the intricate relationship between rural tourism and community participation. The literature examines tourism development from an artisan community engagement and co-operation perspective (Macbeth et al., 2004). With the right amalgam of artisan entrepreneurship and community engagement, tourism development is studied from a multidimensional perspective and with interdisciplinary insights (Echtner & Jamal, 1997). This study explores community involvement as a main catalyst to foster rural tourism development. The study explores the pro-artisan tourism literature at small and medium scale operations delivering a wide range benefits to artisan businesses. The review reveals socio-economic benefits through community participation in the tourism development. Moreover, this chapter also presents a critical analysis of policy implications and contingency plans for the survival of informal artisan economies in developing nations. In conclusion, the review engages tourism development and small-scale enterprises for socio-economic and cultural transformations of this marginalised sector.

## **2.1 Tourism development: Leverage for rural artisan communities**

The Tourism sector is synchronised with the development framework of many global institutions. For example, the United Nations depends on tourism developmental projects to eradicate poverty and work for indigenous communities (Asian Development Bank 2008; Dwyer et al., 2010; Ashley & Mitchell, 2009; SNV, 2007; Sofield, 2011; Spenceley et al., 2009; Vignati, 2009). Tourism, as a global phenomenon, has grown exponentially, making immense contributions to the world economy (Buhalis & Foerste, 2015). Many under-developed nations position tourism to leverage rural communities (Ashley et al., 2009; Mowforth & Munt, 2009; Muganda et al., 2010; Scheyvens & Russell, 2012; Spenceley & Mayor, 2012). With ongoing commitments to socio-economic development, tourism offers latent potential to uplift the economically weaker sections of society (Goodwin, 2008; Mitchell & Ashley, 2010; Scheyvens & Russell, 2012; Spenceley & Meyer, 2012). Numerous studies have asserted artisanal sales are key to promoting tourism development in marginalised areas and bringing economic development to local communities (Ramachandran et al., 2012a; Thomas, 2013).

Diverse physiological, sociological, and economic needs have altered tourism consumption; increasingly more tourists are now inclined towards an individualistic and authentic experience (Fletcher, 2018). Tourism consumption relates to interactions with local people, connecting with the origins of a destination (Telfer and Sharpley, 2008). Vuuren and Slabbert (2012) argued that knowledge of tourist behaviour can assist with marketing and product development. The literature review explores how the shopping behaviour of tourists can support a better comprehension of supply chain mechanism and artisan community participation in the retail shopping of tourists. Artisans can capitalise on this emerging trend and take up multiple roles and fill the missing link in the local authentic shopping experience. Craftsmen can unleash several opportunities, benefitting both tourists and local communities (Chok et al., 2007). Many researchers believe that local community participation in tourism can benefit the local economy in the form of tourism receipts (Ashley 2006; Mitchell & Phuc, 2007; P. Murphy, 1983; Taylor, 1995). Tourists can culturally immerse themselves in a destination by purchasing local and ethnic art and craft, creating a whole new form of creative cultural tourism (Ratten & Ferreira, 2017). Thus, state

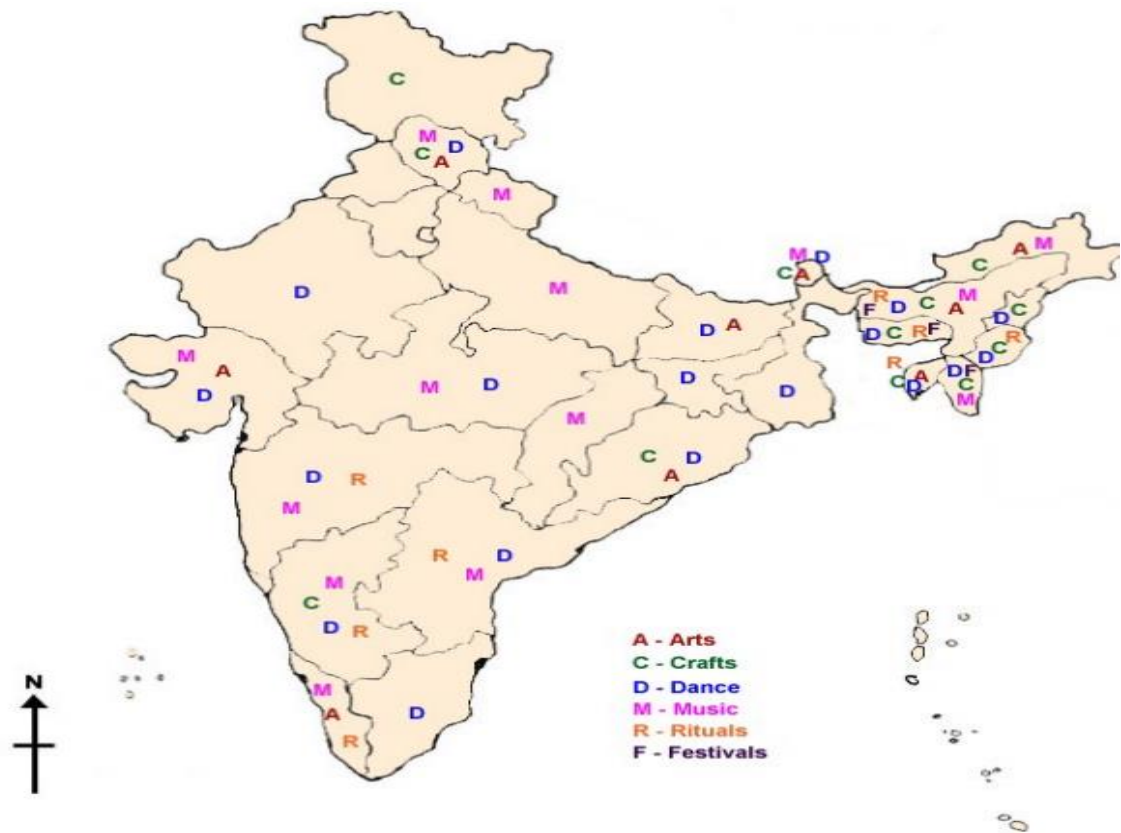
authorities are actively engaged in the promotion, protection, and preservation of art and craft (Ueda, 2002). Tourism is a dynamic multi-sector industry, as the multiplier effects of tourism receipts benefit small scale and medium enterprises (Socci et al., 2016). However, it is challenging to measure the economic spill-over of the tourism sector because of its complex filigree association with several industries (Ashley et al., 2000). Therefore, recent studies delineate the conceptual linkages between rural tourism and local community development. In the interfaces between cultural tourism and the handicrafts sector, the literature explores the development aspects to effect synergies between the tourism sector and the artisan economy (Ashley et al., 2009).

## **2.2 Indian handicrafts sector: Facts and figures**

With seven official religions, 22 regional languages, 1650 dialects, and 432 local indigenous communities, India is a melting-pot of culture and tradition. **Figure 2.1** presents a cultural map of India, showcasing its rich and diverse artistic heritage.

**Figure 2.1**

*Cultural Map of India*

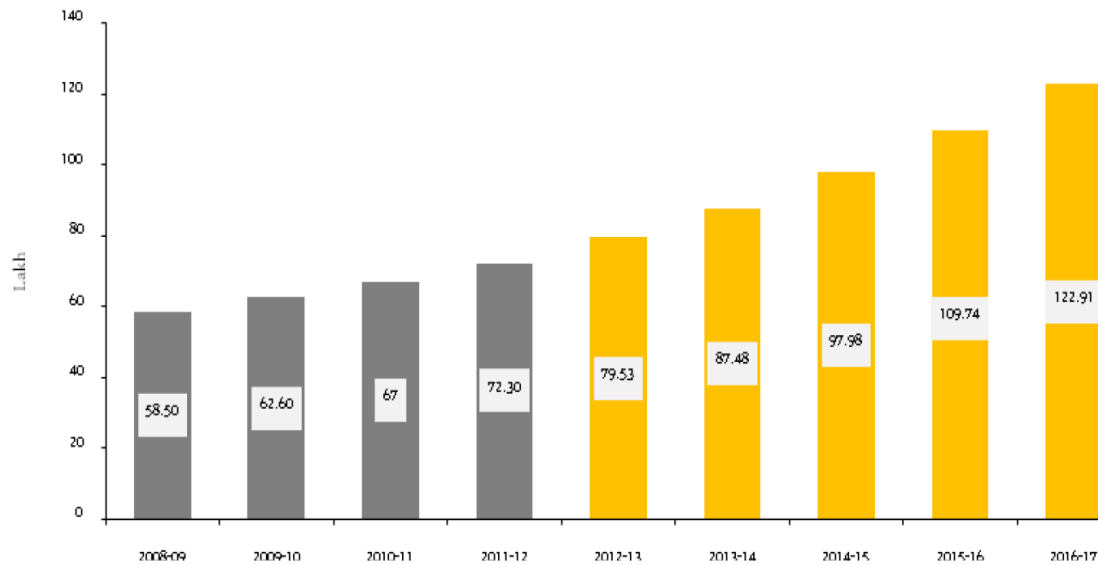


From *Revival of Crafts and Social Change*. <https://link.springer.com/>. 2014 Smriti Saraswat.

Although the handicrafts sector is highly unorganised and decentralised, the vision of the 12<sup>th</sup> year plan of Indian Planning Commission (1951-2014) was to place the handicrafts sector at a global competitive level and create sustainable opportunities for the artisan community (Crafts Economic & Impact Study, 2011; Jadhav, 2013). The estimated number of artisans in India is 12.29 million (Jadhav, 2013). Therefore, there is an increasing employment growth trend in the handicrafts industry.

**Figure 2.2**

*Employment in Handicrafts Sector*



*Working Group Report On Handicrafts For 12<sup>th</sup> Five Year Plan* (p x), Ministry of Textiles, Govt. Of India, 2011, India, Planning Commission.

The study conducted by Ernst and Young (2012) confirms that most of the artisans in India work in rural dwellings and relatively few are from urban parts of India. The report suggests that rural India is the breeding ground of most artisan families.

**Table 2.1**

*Handicrafts Setup (Rural vs Urban)*

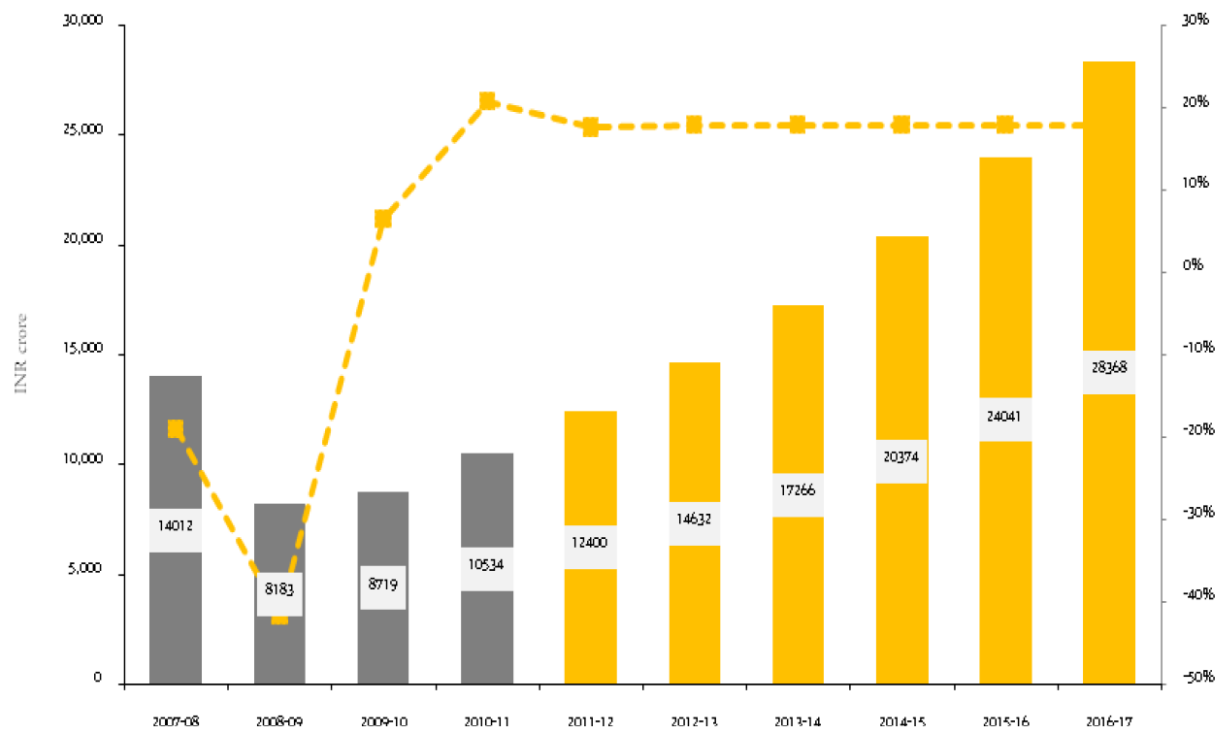
|                              | Units produced (%) | Artisans (%) |
|------------------------------|--------------------|--------------|
| Rural segment of handicrafts | 78.2               | 76.5         |
| Urban segment of handicrafts | 21.8               | 23.5         |

*Competitive Study on Handicrafts Sector in China.* <http://www.epch.in/ChinaStudy/Report.pdf>.

Despite the abundance of cheap labour and local resources, low capital investments, and unique craftsmanship, the artisan sector contributes a meagre 1.2% of the global handicrafts market and 1.5% of India's overall exports (Hashmi, 2012).

**Figure 2.3**

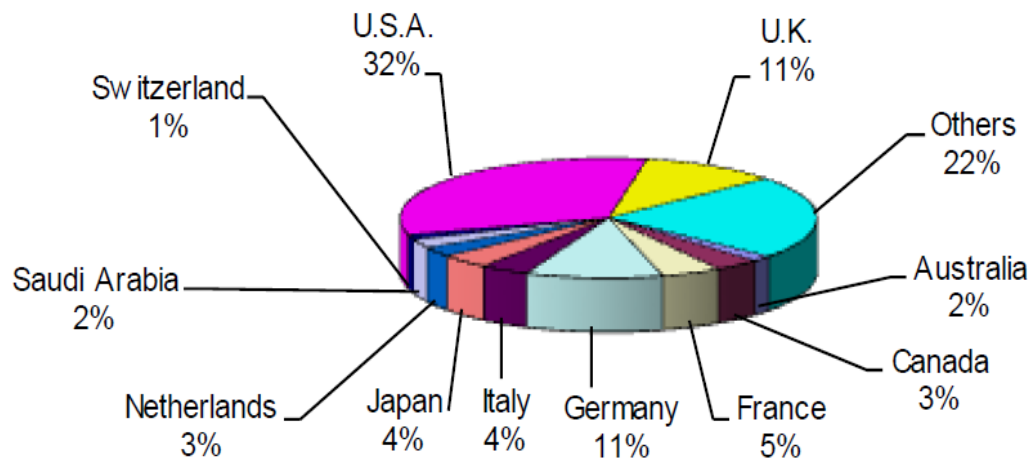
*Exports of Handicrafts*



*Working Group Report On Handicrafts For 12<sup>th</sup> Five Year Plan (p x), Ministry of Textiles, Govt. Of India, 2011, India, Planning Commission.*

**Figure 2.4**

*Major Destinations of Indian Handicrafts (% share in 1998-99)*



*India Exports and Business Trade Zone.* <http://www.india-exports.com/handicraft.html>. 2004-05  
Export Promote Council for Handicrafts.

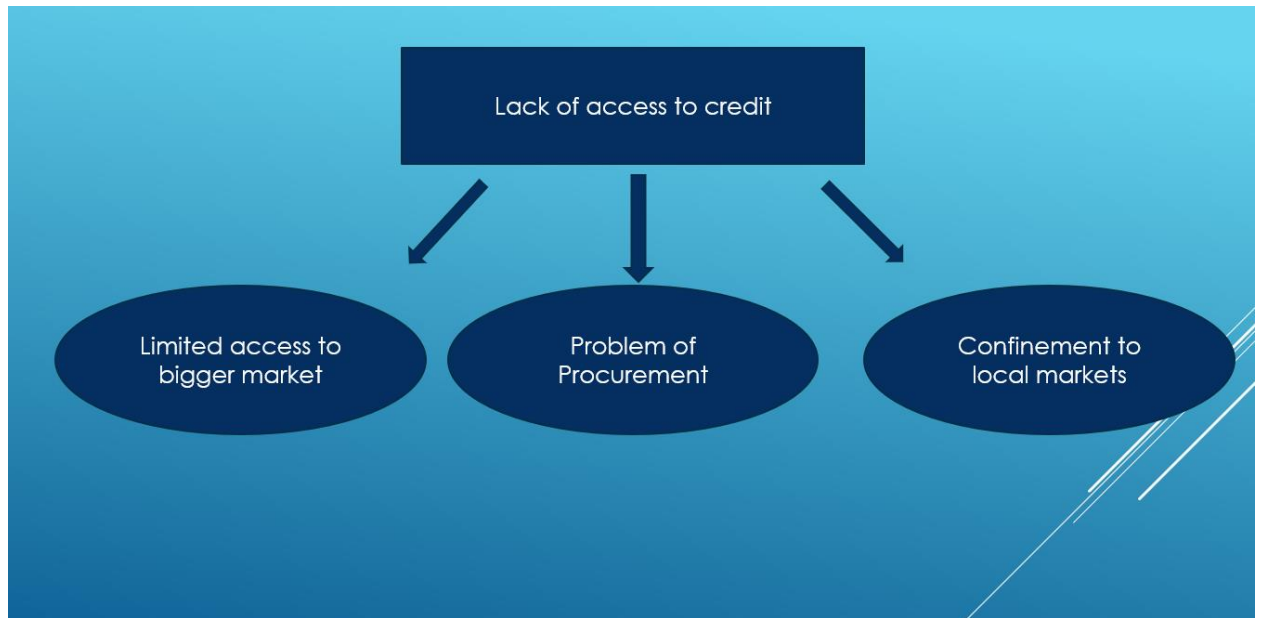
**Figure 2.4** demonstrates that handicrafts exports have limited market access around the globe and need to diversify their market portfolio. Since year 1947, list of concerns for the handicrafts sector remained unchanged even till date. The list includes a lack of finance, outdated technology, non-availability of raw materials, and competition from mechanised production (Hashmi, 2012).

Low wages leave no scope for the training and development of artisans to learn modern technological skills (Ghouse, 2010). Even though the artisan sector is highly labour intensive, the sector suffers from a shortage of labour. Furthermore, there are no infrastructure facilities for production and marketing, and complex trade procedures add to a lack of awareness of trade practices.



**Figure 2.5:**

*Lack of Credit Facilities for the Artisan Sector*



Reprinted from *Competitive study on Handicrafts Sector in China* (p x), by Export Promotion Council for Handicrafts, 2012, India, Ernst & Young.

The literature explains why various art forms are on the verge of extinction. Kumaj Jena (2010) claimed that cheap machine-made artefacts ruin the already depleted artisan economy, and Ghosh (2012) explained that it is challenging for artisans to adopt innovative methods of production.

**2.2.1 Endangered art and craft list**

**Table 2.2**

*Endangered Crafts*

| # | Craft              | Place     | State   |
|---|--------------------|-----------|---------|
| 1 | Indigo dyeing      | Sivasagar | Assam   |
| 2 | Assamese jewellery | Jorhat    | Assam   |
| 3 | Mirizhim           | Manjula   | Assam   |
| 4 | Natural dyeing     | Nangpho   | Assam   |
| 5 | Saphe lamphee      | Imphal    | Manipur |

| #  | Craft                  | Place               | State            |
|----|------------------------|---------------------|------------------|
| 6  | Lashingphee            | Imphal              | Manipur          |
| 7  | Natural block printing | Imphal              | Manipur          |
| 8  | Miniature painting     | Hyderabad           | Andhra Pradesh   |
| 9  | Cherial painting       | Cherial             | Andhra Pradesh   |
| 10 | Raja rani dolls        | Tirupati            | Andhra Pradesh   |
| 11 | Temple kalamkari       | Kumbkodam           | Tamil Nadu       |
| 12 | Temple applique        | Madurai             | Tamil Nadu       |
| 13 | Gesso work             | Bikaner             | Rajasthan        |
| 14 | Kavad                  | Bassi               | Rajasthan        |
| 15 | Danka                  | Udaipur             | Rajasthan        |
| 16 | Rogan painting         | Nirona              | Gujarat          |
| 17 | Warak printing         | Udaipur             | Rajasthan        |
| 18 | Mend ki chapai         | Sanganer            | Rajasthan        |
| 19 | Split ply-braiding     | Thar Region (India) | Rajasthan        |
| 20 | Pithora painting       | Jhabua              | Madhya Pradesh   |
| 21 | Hand block printing    | Tarapur/Ja vad      | Madhya Pradesh   |
| 22 | Sanjhi crafts          | Mathura             | U.P.             |
| 23 | Cuttaki chappals       | Barang              | Orissa           |
| 24 | Horn craft             | Cuttack             | Orissa           |
| 25 | Ganjeefa cards         | Sonepur             | Orissa           |
| 26 | Wooden toys            | Bargarh             | Orissa           |
| 27 | Copper snakes          | Boudh               | Orissa           |
| 28 | Namda                  | Srinagar            | Kashmir          |
| 29 | Pinjrakari             | Srinagar            | Kashmir          |
| 30 | Pottery                | Srinagar            | Kashmir          |
| 31 | Silverware             | Srinagar            | Kashmir          |
| 32 | Tapestry               | Srinagar            | Kashmir          |
| 33 | Wagu                   | Srinagar            | Kashmir          |
| 34 | Chamba rumal           | Chamba              | Himachal Pradesh |
| 35 | Suri bowl/sherpai      | Birbhum             | West Bengal      |
| 36 | Phad paintings         | Shahpura            | Rajasthan        |

From *List of Identified as Endangered Handicrafts*. <http://handicrafts.nic.in/>

Official data on the endangered art and craft of list of India is negligible in previous studies. Some magazine, websites, and non-governmental organisations (NGOs) have published little on the endangered art forms, but the list found on the internet is not exhaustive. With the advent of the globalised economy, exponential growth of mechanised goods has left little space for unique handicrafts to coexist with others in the market (Financial Express, 2005). Moreover, a regressive cultural trend with decreasing interest of the new generations of artisan families, has led to the imperceptible movement towards the obliteration of traditional art forms. A lack of patronage, diminishing commercial viability, a shortage of trained artisans, and a lack of viable economic sustenance, are the main factors contributing to the extinction of various handicraft forms (Nijhawan, 2017). Through the inter-disciplinary lens of entrepreneurship, the next sections provide a feasibility report, charting strategies, policies, and action plans for the protection and promotion of the endangered art and craft of India.

### **2.3 Artisan entrepreneurship – a form of socio-cultural entrepreneurship**

Artisan entrepreneurship - the focus of this study - is needed to invest in and improve the production, operation, sales, and marketing potential of artisan families. By virtue of their creative and pro-social economic activities, artisans create a social patrimony through community engagement. Using social embeddedness as a conceptual framework, this study investigates the entrepreneurial eco-system of the artisan community in India. Social embeddedness triggers diverse motivations for various artisans to practise and perform their art and crafts (Fillis, 2004; Tregear, 2005). There are various theoretical perspectives in which artisan entrepreneurship is considered as a subset of cultural entrepreneurship (Johnson, 2007; Ratten & Ferreira, 2017). Swedberg (2006) coined the term “cultural entrepreneurship” to describe the novel combination of creative ideas to prioritise aesthetics over profits. Artisans’ products, in turn, are cultural commodities that serve an aesthetic purpose more than having utilitarian function (Hirsch, 1972). Artisan products increase the regional competitiveness of a destination (Elliot et al., 2018). Furthermore, Tregear (2005) stated that the creation and distribution of goods with aesthetic value is the core idea for an artisan economy.

As cultural crusaders, artisans have the ability to transform and redefine regions with their craftsmanship pursuit (Kapp, 2017). Previous research has established that entrepreneurial endeavours stimulate socio-economic growth and community empowerment (Tweneboah-Koduah & Adusei, 2016). However, Ratten and Ferreira (2017) argued that often artisans motivated by cultural and creative desires restrict their growth and confine their artisan businesses to being small family operations. In the same vein, Zhao et al. (2011) claimed that most artisans and craftsmen are driven more by lifestyle and cultural motivations than by commercial benefits. Curtis (2016) termed the artisan community “life-style entrepreneurs” who conserve and share their craft knowledge across generations. Nevertheless, the cultural environment in which craftsmen are dependent on human skills, can stimulate a unique style of entrepreneurship, incorporating cultural threads into their businesses.

Hoyte (2019) categorised the behavioural attributes of artisans with social entrepreneurs. Arias and Cruz (2019) integrated cultural tourism dynamics into the art and craft sector. The literature focuses on the regional linkages shaping artisan entrepreneurship into a sustainable socio-economic landscape. Also, Teixeira and Ferreira (2019) highlight the importance of tourism as an impetus for the artisan economy, by promoting the regional competitiveness of a tourist destination.

The literature summarises and contextualises artisan entrepreneurship within its spatial domain - socio-economic-cultural. Igwe et al. (2019) underscored the role of rural entrepreneurs in developing nations and emerging tourist destinations. An interdisciplinary approach to entrepreneurship translates the artisan socio-cultural view into market potential, which is worth investigating.

On the other hand, Ramadani et al. (2019) prioritised family dynamics and the role of an artisan cluster in preserving cultural heritage and successfully transferring skills to future generations. The literature focuses on the role of regional rural authorities facilitating artisan entrepreneurship for tourism development (Bakas et al., 2019). Furthermore, there is an emphasis on the need for network capital to augment cultural creative innovation in artisans’ groups (Marques et al., 2019). Overall, the literature prioritises the artisan rural

proprietorship that encompasses all multidimensional roles to optimise their business operations.

However, Ferreira et al. (2018) argued that artisan entrepreneurship is not present in the literature on entrepreneurship. Contingency and variability issues in entrepreneurship make it a complex field in business management (Jack et al., 2008). Formica (2002) argued that entrepreneurship is flexible, replacing old themes with new ideas. Similarly, artisan entrepreneurship can safeguard the commercial aspects of art and craft for economic as well as regional development (Teixeira & Ferreira, 2018). Although the literature highlights the global resurgence of handicrafts and other artisan goods due to their cultural diversity and demand in niche cultural destinations with special demand on ethnic products, studies of artisan entrepreneurship within the socio-cultural fabric are limited. Nonetheless, Eijdenberg et al. (2007) and Ramsey et al. (2011) highlighted the impact of sustainable entrepreneurship in tourism from social and economic perspectives. Hoyte and Noke (2018) further elucidated that artisan businesses are entrepreneurial endeavours. While these reflections are noteworthy, future research is needed to gain further insights into cultural and rural tourism in the context of artisan entrepreneurship. According to Baldacchino and Cutajar (2011), artisans should incorporate sustainable businesses practices into their passion, community ethos, and creativity.

#### **2.4 Linkages between small artisan entrepreneurship, rural tourism development, and community engagement**

The popularity and dynamism of the tourism industry has grown in the past two decades (Pigram & Wahab, 2005). Similarly, the handicrafts and cultural creative sector, has direct linkages with the tourism sector (Ghouse, 2012; Mustafa, 2011). The pursuit of entrepreneurship within small-scale businesses where tourism acts a benefactor for artisan business is worth investigating (Power et al., 2017; Wortman Jr, 1990).

Strong social embeddedness of a rural community can transform peripheral regions into cultural power-houses, increasing tourism receipts (Ratten, 2019). Tajeddini et al., (2017) emphasised the importance of extracting national funding and developing detailed tourism

campaigns, promoting and safeguarding the artisans and their small businesses. Rogerson (2002) presented a slightly different perspective, stating that local regional development is anchored upon the consumption of rural tourism spaces. The literature iterates that local government initiatives will help retain cultural heritage by preserving art and craft traditions for upcoming generations and lead artisan entrepreneurship into a wider cultural revolution. Overall, the literature focuses on cultural heritage as the main asset of regional tourism competitiveness in benefiting the artisan community and transforming their dwellings into cultural touristic spaces. At the outset, however, it must be acknowledged that the literature states that tourism-led development should acknowledge and embrace the artisan economy as an integral part of its sustainable growth framework. Therefore, the literature needs to show substantial support for mandating training programmes and formalising skill development in the rural craft economy.

## **2.5 Tourism and small-scale entrepreneurship**

The existing literature posits that sustainable tourism is an inherent support mechanism designed to protect local and indigenous communities. However, the developmental path designed for tourism success often ignores the needs of the local community. Smith (1994) argued that small scale local proprietorship is a critical issue when addressing sustainability within rural tourism circuits. The literature is uninformative about the role of small-scale artisan entrepreneurship in tourism economic potential (Shaw & Williams, 1994). New forms of sustainable local tourism development organised by local communities can foster authentic interactions between tourists and locals, and fill cultural niches (Brohman, 1996). Pre-capitalist theory can be applied to tourism development, a setup in which artisan businesses can thrive alongside the formal sector (Kermath & Thomas, 1992). Thus, the literature stresses both employment and enterprising opportunities for small scale businesses through tourism. However, in the existing literature, there is little consensus about demarcating artisan businesses. Therefore, it is necessary to redefine artisan business as small scale, micro, or petty businesses, or even as cottage industries.

Tourism, however, according to van der Duim (1997), is a neo-colonial instrument largely supporting large scale transnational investments. The literature explains that tourism is a

set of unbalanced linkages where government grants free reign to the dominant capitalist sector controlling the allocation of finances, and the provision of infrastructure and administrative services in a free and liberal developing economy setup. In a liberal market, small-scale artisan ventures are regarded as an obstacle rather than an incentive for growth and development. Therefore, large-scale capital agglomeration is in charge of tourism development (Britton, 1989). However, previous studies confirmed that the artisan sector has to be considered as a market niche to survive in the neo-capitalist environment. In the literature, artisan business can be evaluated as a market force for sustainable tourism development. The literature probes community-based tourism development and small-scale entrepreneurship - a rural survival strategy for a vulnerable artisan community (Chiutsi & Mudzengi, 2012). This study hinges the entrepreneurial credentials of artisans to synthesise aesthetics, talent, and creativity, with commercial gains for constructive disruptions in the small-scale artisan economy, through tourism development.

## **2.6 Community-based tourism development**

Shaw and William (2013) believe that local people play an intrinsic role in community-based tourism development. Beeton (1998) suggested that community ethos and objectives are fundamental for the transformation of community-based tourism development, but more as processes than products (Business Enterprise of Sustainable Tourism, 2003). Tourism does more than simply commodify communities; it can spearhead socio-economic development within community circles.

Dredge (2003) argued that sustainable development accounts for the socio-economic well-being of a community. Sofield (2003) emphasised that the empowerment of communities manifests the new balance of socio-political power relations. Hierarchical village governance with effective policy making and regulation can leverage tourism to community empowerment (Gomera, 1999). Capacity-building, mostly in education and training, is important for community development credentials. The advent of technology has greatly impacted all small-scale marginalised sector. With constant learning and innovation in small-scale business operations, the capacity of the community to achieve greater objectives through tourism can be built (Dredge, 2003). Community ethos and engagement

within a tourism development framework is a socio-economic leeway to preserve the handicrafts sector (Beeton, 1998).

Social engagement can harness connectedness within a community where trust and reciprocity foster cooperation to achieve common goals within the community network (Jones, 2005). Jones (2005) stressed the importance of structural and cognitive aspects in shaping the social capital essential for the survival of healthy communities. With respect to the artisan community highlighted in this research, structural aspects cover the network, roles, rules, and precedents, whereas cognitive aspects define the values, attitudes, and belief systems of a community.

Ritchie and Crouch (2003) emphasised that infrastructure and grass-root investments enhance the well-being of a destination and preserve its cultural capital for coming generations. The apparent art and craft sector can be ameliorated, with a focus on conscious tourism planning and community consultation. By strengthening public-private ties, artisan communities can leverage the socio-economic benefits of tourism. A convergent path that necessitates an open partnership between the public and private sector is imperative for community based rural tourism in India (de Joong, 2005).

Corporate social responsibility is pivotal for rural tourism development in India. With so many socio-economic issues emanating from tourism, artisans through modern progressive business skills, can use tourism to their economic advantage (Tourism Concern, 2000). The culture of corporate philanthropy should be encouraged, in which travel corporations invest a portion of their profit into host community protection. Bringing socio-economic benefits to local indigenous communities are among the tenets of responsible tourism.

Cultural and rural tourism can be a catalyst in the promotion of the art and craft of a tourist destination, allowing tourists to immerse themselves in the arts and traditions of the place they visit. This active participation and authentic experience adds a new dimension of creative cultural tourism. Mustafa (2011) bolstered the popularity of cultural tourism, evidencing constant growth in the market segment. Moreover, because of the ever-growing demand for cultural tourism, the various destinations compete, adding more cultural



itineraries and circuits with an increasing focus on intangible resources. Sousa (2015) pointed out that postmodern consumers of cultural tourism have more pluralistic and comprehensive notions of culture. With the rise of creative cultural tourism, tourists are not only involved in sight-seeing and monument visits but also engaging in recreation activities and experiences (Richards & Wilson, 2007; Tan et al., 2014). Tourists' purchases are also an important recreational behaviour that can reshape artisan business. The literature extrapolates on the relationship between handicrafts shopping and an authentic tourism experience. The artisan economy is associated with tourism shopping, as tourists spend one-third of their travel expenditure on buying artefacts (Hu & Yu, 2007), purchasing local handicrafts to concretise and preserve their memories of the trip (Litrell et al., 2004). Shopping, in a local cultural community, arouses aesthetic satisfaction and fosters intimate human exchange, making the experience real and authentic (Spencer et al., 1999). Consequently, companies have moved from traditional to experiential marketing, by which they create experiences for their customers. Therefore, regional art and crafts promotion can be blended with cultural tourism as a marketing strategy to enhance the perceived experiential value of a destination.

## **2.7 Entrepreneurial culture in artisan economies – present limitations and future opportunities**

Kuhn and Galloway (2015) suggested that peer networking with mediators is an essential part of artisan entrepreneurship. In the same vein, they can also progress to multi-channel networking with mediators, distributors and retailers. Therefore, a future research avenue would be to propose value chain creation with different stakeholders to harness the growth of the handicrafts sector.

In the context of this research, *entrepreneurship* can be defined as a self-governing economic activity that offers the potential for creativity and innovation, free from organisational constraints (Ahl & Marlow, 2012). In an artisan economy, entrepreneurship is more of a socio-cultural process than an industrial process (Tucker, 2010). With limited access to major supply chains, social networks can provide the financial capital to artisan communities, providing access to clients and forming a pattern of social interaction. In a

rural economy, the social linkages act as crucial determinants of overcoming structural liabilities (Welter, 2011). Therefore, social embeddedness is an important determinant of converging rural artisan economies into community-laden entrepreneurial endeavours (Uzzi, 1997).

Opportunities for an artisan community may not be realised unless the inherent challenges and shortcomings are addressed. Cohen (1998) investigated the direct relationship between craft production and the tourism industry. Local ethnic handicrafts are synonymous with national pride, and the indigenous artisan sector relies on effective policy-making and governance to sustain and grow beyond peripheral territories (Makhitha, 2017). It is noteworthy that the survivalist nature of the artisan economy is linked with the seasonality of the tourism sector (Rogerson & Rogerson, 2011). With its limited operational cyclicity, tourism eco-systems governing the market dynamics of many small-scale and medium enterprise (SMEs) make artisan families even more vulnerable and dependent (Ramachandran et al., 2012b). Consistent with the above claims, McCarton-Quinn and Carson (2003) also cited profitability as have equal priority with creativity and life-style motivations for sustaining artisan businesses. Obiri (2002) maintained that artisans have a personal motivation and are not aware of market trends and consumer behaviours. Similarly, Hay (2008) claimed that personal inspiration prevents artisans from entering the mainstream market. Makhitha (2017), concluded that the artisan community needs to manoeuvre their artistic sensibilities to find a balance between their artistic vision and market demand. Large retailers are the dominant forces in the market supply chain. With no market access, artisans are forced to sell their artefacts in flea markets, making the sector a lot more unorganised (Rogerson, 2000). Overall, the literature suggests that these apparent shortcomings have widened the gap between the artisan businesses and their supply chain, which is controlled by craft retailers and mediators.

The artisan economy is still considered as an informal economy, and is not regulated by policymakers (Swaminathan, 1991). Makhitha (2019) highlighted the transformation of informal craft businesses into co-operatives to receive financial assistance. Formal art and craft retailers such as craft markets, boutique gift shops, and small and large shopping co-

operatives, form a crucial part of the supply chain in the artisan economy (Collins & Burt, 2003). However, the craft retail business is rife with unscrupulous agents and unorganised supply chains facilitated by a low entry barrier, so benchmarking the craft section is more critical now than ever before (Fillis, 2009). Artisans' lack of access to the market and over dependence on mediators has resulted in monopolistic forces in craft retail and deterred the growth and sustainability of the artisan economy (Shackleton et al., 2007).

Due to a lack of market knowledge, artisans cannot successfully segment the market and effectively sell their products (van Scheers, 2011). Their lack of knowledge in general management and technological know-how hinders their entrepreneurial path (Chiliya & Roberts-Lombard, 2012). Poor business operations acumen hampers their place in the market, weakening their financial health (Phaladi & Thwala, 2008). Similarly, Grimsholm and Poblete (2009) also pointed to the unstable growth and failure of the artisan economy. Yusuf (1998) suggested that the major impediments in the development of the artisan sector include a lack of training, insufficient finance, poor market access, and insufficient infrastructure. Brink et al. (2009) also cited marketing deficiency as one of the major factors contributing to the failure of artisan businesses.

Frost and Sullivan's study conducted in 2005 (as cited in Chandrasekhar, 2005) blamed commercialisation for threatening the artisan economy, with cheaper machine-made alternatives negatively affecting sales of handmade goods and artefacts. Commercialisation in the handicrafts sector has forced artisans to produce more marketable products, compromising on their creative desires (Hay, 2008). The literature discusses commercialisation and capital-intensive growth's effects on the expansion of the informal sector. However, in a developing nation such as India, the small-scale industry and micro-business sectors are dynamic, and create more jobs than does the formal sector, making government policy proposals and responses towards the sector noteworthy (Carr & Chen, 2002). With latent market growth, nearly 45% - 85% in Asia, these micro-enterprises are comparatively more responsive to market expansion. However, previous studies signal that global competitiveness proves regressive for the growth of local artisan sector, where more and more investors are shifting to developing countries to take advantage of their informal

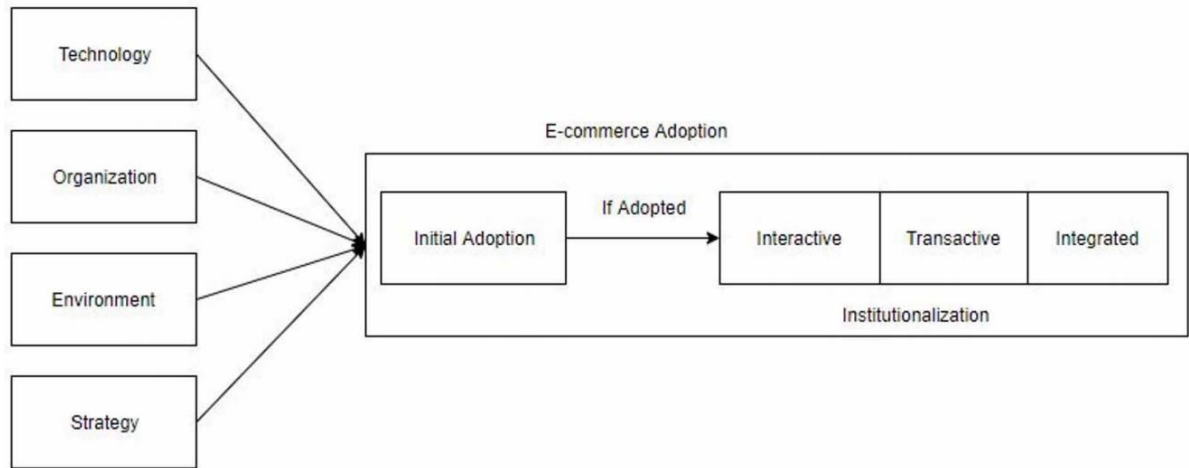
markets and low labour costs. The literature presents a structuralist's view, in which the informal economy is subordinated to the formal economy (Castells & Portes 1989). From a structuralist perspective, globalisation favours large companies that capture the small and petty businesses and increase the ties and overlaps between the formal and informal sectors. The literature evidences the link between the informal economy and poverty (Charmes 1998; Sethuraman 1998; Thomas 1995). However, legalists pity informal businesses as a rational response to over-regulation and liberalisation by governments (de Soto, 1990). The structuralists subscribe to the notion that the formal economy exerts a dominant power relationship over the informal economy for its own purposes and interests, whereas legalists subscribe to the notion that informal entrepreneurs exercise their own power to operate informally as a response to unreasonable bureaucratic controls. Therefore, the informality attached to the artisan business makes the sector susceptible to being under-counted in official statistics and therefore poorly understood in developmental circles.

Grobler (2005) investigated the lack of understanding of consumer behaviour as another obstacle that leads to ineffective marketing. Yadav and Mahara (2019) investigated the factors preventing e-commerce adoption by artisan enterprises. They attributed the failure in adoption of e-commerce by artisan enterprises to managerial, organisational and environmental limitations. The literature has identified that government sponsored e-commerce support to small scale artisan businesses (Pham & Nguyen, 2011). The interplay between business and technology can bring a paradigm shift and revitalise the craft sector (Batchelor & Webb, 2002)

This study recommends networking theory for artisan entrepreneurs to use to gain access to useful information via the social networks in which they are embedded (Slotte-Kock & Coviello, 2010). Recent research has given significant attention to the challenges faced by artisan businesses as they adopt e-commerce as a prospective sales channel. The technology, organisation, and environment strategy model (TOES) model used by Tornatzky and Fleischer (1990), focusses on the most commonly used theory for the adoption of e-commerce.

**Figure 2.6**

*Proposed TOES Model*



Reprinted from *Literature review of information technology adoption models at firm level*. (p x), by X. Oliveira & Martins, 2011, Lisbon, Portugal.

With the presence of online shopping giants such as Amazon and Flipkart (Amazon's Indian counterpart), India, along with China, is one of the leading e-commerce market places, with an exponential growth estimate of US\$80 billion by 2020 (The Hindu, 2015; Kulkarni, 2016; KPMG, 2016; Ministry of Textiles, 2014). However, the relatability of the TOES model with the small-scale artisans' businesses is yet to be studied. Also, there is no research on factors such as technological readiness, organisational factors, and government regulatory and policy support, and their effect on e-commerce in artisan businesses.

## 2.8 Pro-artisan policy-making and governance

Government support mechanisms are crucial for safeguarding the art and craft sector. Small yet significant steps by local and regional bodies support the endangered art and craft sector of India. Past literature and ongoing research suggest that government support in terms of promotion, distribution, online marketing, subsidies, funding, and sponsorship, is necessary for the survival of the art and craft sector (Makhitha, 2017). Moreover, an emphasis on indigenous or ethnic products is a strategic branding for market segmentation. A dedicated society or co-operative for the artisan community could create substantial

market influence (Torres, 2002). Within state support mechanisms offering multi-lateral ties, art and craft co-operatives could enjoy wider market accessibility. The literature outlines a comprehensive strategy, envisaging artisan businesses with collective procurement of input in the form of subsidised raw material (Kumari et al., 2019). The literature also proposes a crowd funding collaborating multi-stakeholder participation in a transparent process of screening, supervising, and managing the use of funds (Ibrahim, 2012). There are existing co-creation business models building an entire value chain from producers to end customers and inviting third-party users to create an additional stream of revenue. For example, craftsvilla.com, a US\$200 million start-up, created a value chain platform where artisans can directly connect with consumers (Pathak et al., 2017). There are logistics and procurement challenges in small to medium businesses (SMEs) that the literature does not elaborate on at length. There is no mention of lean production processes to convert low-productive, low-compliant, and informal artisan groups into competitive rural industrial clusters (Criscuolo, 2002). Sethi (2013) proposed the grass root urban set-up in which artisans can directly sell to local art enthusiasts and tourists, circumventing middlemen and maximising their profits (Sethi, 2013). Panigrahi and Sethi (2013) further advocated that there should be a long and enduring collaboration between the Indian Ministry of Tourism, local tourism authorities, and municipal corporations to rent out strategic spaces in urban dwellings where artisans from all over India can exhibit their unique art forms. Also, several studies reflect the principles of eliciting new creative design based on the cultural spirit of craftsmen. Design centres can dedicatedly work on novel design development (Gu, 2020). Design-led engagement strategies boost skill enhancement. There have been an increasing number of attempts to include the rural craftsperson in the creative process. Various design schools, scholars, individuals, organisations, and government agencies, have integrated the design process at grassroots level, working closely with the craftsmen's families (Bhandari & Kalra, 2018). The literature also uses design development as a strategic tool to provide new directions and inspirations to artisan family businesses. Works of innovation and creativity can provide traditional handicrafts with an edge in the market.

## 2.9 Final remarks

This chapter has evaluated and presented a comprehensive body of literature to develop the research rationale. The review explored different avenues of tourism development with artisan entrepreneurship, and examined and evaluated the main streams of the handicraft sector and its crossovers with the tourism sector. Also, the review explored the community engagement with profitable distribution channels-mapping. It also assessed various factors that continue to distress the marginalised handicrafts sector. The review integrated sub-themes such as community engagement, rural tourism development, capacity building, value chain creation and community adherence, to obtain richer contextual information to arrive at a research hypothesis. Moreover, this chapter presented policy frameworks and contingency plans to restructure and formalise the artisan economy. With pre-set research objectives and conceptual boundaries, a coherent literature review increases the validity of the overall research (Wilson et al., 2017). The results of this literature review suggest that entrepreneurship needs to be assimilated into a livelihood strategy that is intertwined with various business and technological adoptions to leverage the marginalised artisan economy.

Whilst there is extant literature on socio-cultural entrepreneurship, there is limited research available on the formal participation of the artisan economy in the tourism sector in India. Beginning with artisan entrepreneurship, the literature is limited to develop a direct link between the art and craft related creative cultural economy in tourism, a link that encodes binary relations between art and craft preservation and tourism development. Apart from the well-documented chronicles on rural artisans, endangered craft producers in India are statistically invisible with no official data. With less focus on the endangered art and craft list and more on the popular commercial craft forms that contribute to tourism receipts and exports, the literature has largely subverted endangered art and craft preservation.

Although some apparent gaps and limitation, the aforementioned literature has surely enriched this research, suggesting interconnections between artisan-cultural entrepreneurship, community engagement in tourism development. The blurred

boundaries between artisan economies and tourism development act as a discursive tool to streamline the artisan economy through tourism development. The literature is useful for augmenting artisan entrepreneurship as a rural creative mechanism and accommodating tourism as a sustainable growth engine for the protection of indigenous artisan communities in India. The review facilitates a useful link between tourism development and community networks to create a unique niche cultural market. The literature review paves the research roadmap where artisans' entrepreneurial prospects are galvanised with tourism planning and development to facilitate future scope for community economic development.



## Chapter 3 Methodology

### 3.1 Research design framework

A research paradigm is a set of beliefs held by a researcher (Mertens, 2012). According to many scholars a *paradigm* is a thought process that guides researchers philosophically as well as theoretically (Creswell & Plano-Clark, 2011; Denzin & Lincoln, 2005). Furthermore, a paradigm highlights the researcher's idea of the whole nature of reality, justifying the knowledge, value system and process of the research (Creswell, 2012; Mertens, 2012).

Selecting participants from the tourism sector and artisans' families, the research design deployed in this study is based on the pragmatism paradigm. Pragmatism disengages with the beliefs of older approaches based on knowledge; it provides new viewpoints for understanding the nature of social research (Morgan, 2014). This paradigm is associated with an interpretivist theoretical approach. This research is largely qualitative in nature yet adopts mixed methodologies. A quantitative method was used as a support mechanism for the qualitative method. The quantitative methodology was implemented to provide a descriptive statistical analysis to strengthen and bolster the validity of the qualitative research. Having worked as a tour manager, the researcher had anecdotal evidence that organised shopping was an issue for foreign clients, as was the importance of culture and heritage. Semi-structured interviews, focus group discussions, and an online exploratory survey were the main data collection tools for answering the research questions.

With respect to ontological and epistemological positions, pragmatism is an apt philosophical approach (Bryman, 2006). Pragmatism helps provide a real picture of what is being studied and indicates the necessary actions both at individual and community level (Hannes & Lockwood, 2011). Pragmatist researchers, rather than being method driven, try to understand the complexity of a problem. In other words, pragmatists prioritise the research problem and its comprehension through the available approaches (Creswell & Plano-Clark, 2011).

In order to gain an in-depth understanding of the interconnectedness of community-based rural tourism and the artisan sector of India, an interpretivist paradigm was the main social

science paradigm for this research. Interpretive research is useful whenever a community displays certain norms through their social participation (Goldkuhl, 2012). Therefore, interpretive research showcases the belief and intention behind the action of a group or community (Tribe, 2008). Interpretivism strives for understanding subjective interpretations that community actors attribute to an event within their social spheres (Decrop, 2006; Jhonson et al., 2007). In the current study, interpretive theory was applied to acknowledge the power of community engagement (Brand, 2009; Goldkuhl, 2012).

A specific viewpoint through a series of actions and reflections can be attained through pragmatism (Biesta, 2010). Pragmatism allows for a researcher to use mixed methodologies to answer the research questions (Cameron, 2009). Creswell (2009) proposed pragmatism as the most flexible way for researchers to freely implement procedures best suited for their study. This approach helps the researcher to enter the participants' world through the interplay of knowledge and action, and not merely observe the world as an absolute entity (Goldkuhl, 2011). Therefore, scholars have acknowledged that a pragmatic paradigm with a mixed methods approach works well for investigating a socio-economic or cultural phenomenon (Bryman, 2006).

*Interpretivism* is used to understand the feelings and emotions of participants in their natural settings (Williams, 2000). For an interpretivist, interpretivism is the culturally oriented framework through which one can perceive and interpret the social world (Crotty, 1998; Lehman, 2011). The outcomes and various situations of the research can be foreseen through an interpretive lens (Creswell, 2011). A researcher utilising interpretivism can also comprehend people and engage in meaningful participation (Howe, 2004). Moreover, working in the social setting of participants gives a perspective to the interpretivist researcher, a perspective that is ideal for empirical practice. Engagement through inclusion and dialogue provides the interpretivist with first-hand information (Creswell, 2011). Therefore, participants in interpretivist research are regarded as subjects of the investigation, in which they engage in interactive discussion with the researcher (Decrop, 2006). With the collaborative efforts between the participants and investigator, the main focus is to gather contextual facts rather than preconceived ideas. For interpretive

researchers, reality should not be approached from the viewpoint of an external objective lens, but from the socially enriched experience of the participants (Tadajewski, 2006). Moreover, a researcher's subjective experience plays a crucial role, firstly, to interpret the world in which the participants live and work, and then to assemble the data in the form of evidence.

**Table 3.1**

*Summary of Interpretivist Research*

| <b>Interpretivism</b>                                |   |
|--|---|
| Ontological assumptions<br>(nature of reality)       | Socially constructed, multiple, holistic, contextual                                |
| Nature of social being                               | Voluntaristic, proactive  |
| Axiological assumptions<br>(overriding goals)        | Understanding via interpretation but not necessarily in order to confirm hypothesis |
| Epistemological assumptions<br>(knowledge generated) | Idiographic, time-bound, context-dependent, value-laden                             |
| View of causality                                    | Multiple, simultaneous, shaping   |
| Research relationship metaphor                       | Interactive, cooperative, translator  |

Reprinted from Remembering motivation research: Toward an alternative genealogy of interpretive consumer research. *Marketing Theory* (Paint), by Tadajewski, M. (2006), University of Leicester

An interpretivist researcher takes an ontological position parallel to social constructivism in which direct questioning in the form interviews or discussion is the best form of data collection (Feilzer, 2010). An interpretivist approach also supports the axiological assumptions in which the analysis and interpretation are not essentially conducted to prove a given hypothesis (Tadajewski, 2006).

### 3.2 Mixed methodologies

A qualitative approach necessitates the study of a group of people or community that is difficult to measure (Creswell & Plano-Clark, 2011). As stated, interpretivism is associated with qualitative methodologies (Goldkuhl, 2011). A qualitative method focuses on the collection of empirical data in the form of life stories, historical narratives, interviews, and discussions, to capture the personal feelings and emotions of individual participants (Denzin & Lincoln, 2005). Qualitative methodologies delineate the assumptions of the researcher, associating the role of individual, group or community with a social issue (Creswell & Plano-Clark, 2011).

An in-depth qualitative analysis helps a researcher to gain conceptual insight (Creswell & Plano-Clark, 2011). Meeting people at their workplaces in focus group discussions and listening to their stories generates emotive and authentic data (Creswell & Plano-Clark, 2011). Qualitative research mechanisms enhance the reflexivity of researchers, enabling them to focus on the quality and richness of the data collection (Decrop, 2006). For the empirical fieldwork, narrative inquiry was the best suited approach, using interviews and focus group discussions (Crocker, 2009). The feelings and emotions captured in qualitative research cannot be deduced and equated into variables (Nite & Singer, 2012).

Unlike qualitative research that relies on an interpretive approach, quantitative research is more aligned with a positivist approach, which measures the outcomes with various statistical tools (Crocker, 2009). The reliability and validity of variables and measurements are important tenets of quantitative research (Howe, 2011). Qualitative researchers seek reality through interviewees' experiences, whereas quantitative research encompasses reality as something measurable. In the quantitative world, the entire research spectrum is deductive; it is an abstract search in which measurements validate data analysis (Denzin & Lincoln, 2005).

**Table 3.2***Differences between Qualitative and Quantitative Approaches*

|                          | <b>Qualitative approach</b>   | <b>Quantitative approach</b>  |
|--------------------------|---|---|
| <b>Problem</b>           | Complex, diffuse, ambiguous   | Well-defined, unambiguous   |
| <b>Questioning</b>       | Open ended  | Closed  |
| <b>Objective</b>         | Identify and define categories that may evolve during the research process  | Identify and define standard categories at the outset of the study  |
| <b>Sought models</b>     | Interconnections between a large number of categories: capturing complexity   | Relations clearly specified between a limited set of categories: looking for simplicity   |
| <b>Researcher's role</b> | A research instrument in itself: he or she is aware of his or her influence and that his or her design can neither be neutral nor perfect; particular skills are needed to collect the data | Particular care not to influence the research process (avoiding biases); no particular skills are needed to collect the data  |
| <b>Explanation</b>       | Concerned with in-depth understanding, conceptualization of issues and hidden layers of meaning   | 'Straight' and 'superficial' explanation (excluding anything that cannot be investigated through simple and unambiguous questions or that does not lend itself to quantification) |
| <b>Intention</b>         | A deep understanding of the phenomenon  | Control of distribution and generalization issues   |

Reprinted from *Vacation Decision Making* (Paint), by Decrop, A. (2006) Cambridge, MA: CAB International.

Combined methods more than mixed methods are applied in this study to strengthen and support the qualitative method. Mixed methods provide researchers with many design choices involving a range of sequential and concurrent strategies. Defining features of mixed methods design and various data analysis methods are reported. Researchers using mixed methods can test and acknowledge outcomes with different forms of data collections

that will best answer their research questions (Creswell & Plano-Clark, 2011). A quantitative study applies statistical analyses, whereas a qualitative study will provide the meaning of the phenomenon studied through the interpretations of people in their natural settings (Denzin & Lincoln, 2005)

Data collection using semi-structure interviews and focus group discussions was an emotionally fulfilling way to undertake this empirical work. It allowed the researcher to generate knowledge within a wide socio-specific domain (Miner & Mezas, 1996). Likewise, the researcher tried to interweave the contextual diversities of “truth” with the holistic description of realities to connect with the lives of the people who were the sample set of the data collection (Nite & Singer, 2012).

While qualitative methods are implemented in thematic analysis, which is based on interpretivism, quantitative methods execute a simple descriptive analysis following the positivist approach and concentrate on measuring the outcomes (Crocker, 2009).

**Table 3.3**

*Mixed Methods Research Design*

| <b>Design Type</b>   | <b>Timing</b>   | <b>Mix</b>   | <b>Weighting / Notation</b>        |
|----------------------|---|--|------------------------------------|
| <b>Triangulation</b> | Concurrent: quantitative and qualitative at the same time | Merge the data during interpretation or analysis                           | QUAN + QUAL                        |
| <b>Embedded</b>      | Concurrent and sequential                                 | Embed one type of data within a larger design using the other type of data | QUAN (qual.)<br>Or<br>QUAL (quan.) |
| <b>Explanatory</b>   | Sequential: quantitative followed by qualitative          | Connect the data between the two phases                                    | QUAN → qual.                       |
| <b>Exploratory</b>   | Sequential: qualitative followed by quantitative          | Connect the data between the two phases                                    | QUAL → quan.                       |

Reprinted from *Designing and conducting mixed method research* (Paint), by Creswell, J. W., & Plano Clark, V. L. (2017). Sage.

The researcher applied a pragmatic approach in using a mixed methodology, using different modes of data collection procedures. The focus was on the research outcome and finding the best possible way to address the research problem (Plano-Clark, 2011). Therefore, the application of both qualitative and quantitative methodologies made the research comprehensive (Widsor, 2013). Moreover, the pragmatic paradigm supported the use of mixed methodologies in order to encompass the perspectives of multiple stakeholders (Mertens, 2012).

The main objective in implementing mixed methods was to achieve an in-depth examination and better perspective of the research problem (Creswell, 2009; Creswell & Stick, 2006). Mixed methodologies highlight collaborative strengths for studying the research problem and obtaining a robust analysis (Burke & Onwuegbzie, 2004). Qualitative and quantitative approaches are diametrically opposite methodologically, but complementary for the formulation of a comprehensive research study (Tashakkori & Teddlie, 2003).

### **3.3 Data analysis: Thematic analysis and descriptive analysis**

#### **3.3.1 Thematic analysis**

Thematic analysis was used to examine the data transcripts from both semi-structured interviews and focus group discussions to gather the real-life experience from personal accounts and categorise a broader sense of the activities and emotions etc. of the artisan community (Boyatzis, 1998; Roulston, 2001). Thematic analysis is a process of identifying explicit structures and meanings that the participant or reader embodies in a text. Exploring themes, a truly phenomenological experience, is a complex process and cannot be precise. In a qualitative form of data analysis, views and perspectives are more subjective, and are easily re-synthesised into themes. Information collected from interviews and focus group discussions, concretises ideas and outcomes generated from common and identifiable themes and patterns.

**Table 3.4**

*Six-step thematic analysis procedure*

| Phase                                  | Examples of procedure for each step   |
|--|---|
| 1. Familiarising oneself with the data | Transcribing data; reading and re-reading; noting down initial codes  |
| 2. Generating initial codes            | Coding interesting features of the data in a systematic fashion across the data-set, collating data relevant to each code                                 |
| 3. Searching for the themes            | Collating codes into potential themes, gathering all data relevant to each potential theme  |
| 4. Involved reviewing the themes       | Checking if the themes work in relation to the coded extracts and the entire data-set; generate a thematic 'map'  |
| 5. Defining and naming themes          | Ongoing analysis to refine the specifics of each theme; generation of clear names for each theme  |
| 6. Producing the report                | Final opportunity for analysis selecting appropriate extracts; discussion of the analysis; relate back to research question or literature; produce report |

Reprinted from Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2), 77-101. Braun & Clarke (2006).

Six step thematic analysis was followed to observe patterns that were of potential interest to the research. Steps from *searching for themes* to *reviewing and defining themes* and *final analysis* or report were executed to extract meaning out of the abstract themes generated and relate it to the research paradigm.

### 3.3.2 Descriptive analysis

Descriptive analysis helped to transform the quantitative data and create indices of the underlying concepts, clarifying conceptual distinctions. Statistical data measures reliability and validity and enhances the overall representativeness and generalisability of the data. An exploratory survey was conducted to elicit participants' feelings on the authenticity of shopping experiences in organised tours. The survey data helped describe the characteristics and the reported behaviours of the sample. Cross-cutting themes were used to segment the tourists according to their spending behaviours and patterns when shopping in an organised tour. The objective of the analysis was to obtain substantial empirical data



on local authentic shopping experiences' and its' contribution to the artisan economy. Data analysis strengthened the developments extracted from the quantitative data analysis through validation of the tourist's perspectives in the exploratory survey, bridging to the hypothesis derived from the qualitative data in the form of semi-structured interviews and focus group discussions.

The quantitative method with descriptive analysis attempts to minimise bias in data analysis. Thematic analysis and descriptive analysis together helped extrapolate the research findings with a neutral objective. Moreover, the proximity with the field of interest helped the researcher focus on the aims and objectives of the research, maintaining a high degree of reflexivity.

### **3.4 Ethics**

A core foundation of any research is ethics. The ethical responsibility of the researcher is to safeguard the integrity of all participants (Dickert & Sugarman, 2005). The priority of the researcher during data collection is to build trust amongst participants (Creswell, 2009). The researcher should always extend protection to research participants by avoiding risks in the form of misconduct or ingenuity (Dickert & Sugarman, 2005). Working in the tourism sector, the researcher was familiar with the socio-cultural ethos of the artisan community. Professional networks with various travel agents and tour operators in India and acquaintances with many international travellers coming to India made the data collection process efficient. Knowledge of the micro-macro fragments of the Indian tourism industry also helped streamline the data collection process. Being a travel professional, the researcher had anecdotal evidence that organised shopping was an issue for foreign clients, as was the importance of culture and heritage. Then, as part of the study, the researcher wanted to confirm the same by conducting an exploratory survey. The Auckland University of Technology Ethics Committee (AUTEC) approved the researcher's proposal and ethics application on (Ethics application number 19/384; see Appendix A.a).

## **Chapter 4 Findings**

### **4.1 Objectives**

This chapter presents the findings of the qualitative and quantitative data, gathered in the semi-structured interviews, focus group discussions and online exploratory survey, to collect the multiple stakeholder perspective. Implementing the interpretivist paradigm, the study presents a comprehensive understanding of artisan economies and community-led tourism development. With the application of thematic and descriptive analysis, the research extrapolates linkages that can integrate artisan businesses and the tourism sector. In this chapter, there are five main sections. To begin with, the profiles of all the participants are provided in Section 4.2, Sampling and setting. The chapter further discusses the structure of the data collection and systematic analysis, deriving cross-cutting themes and exploring potential linkages between the artisan economy and tourism sector. The focus was to identify various themes in the qualitative data and understand the latent correlations within the data extracted by the exploratory survey (Joffe & Yardley, 2004).

A classic qualitative research approach was employed, in which the data analysis explores findings to answer the research questions. Interviews and focus group discussions helped to develop themes and strengthen the linkages between the art and craft sector, and tourism development. The data collection process for the semi-structured interviews used an iterative mode, restructuring the data collection processes for the focus group discussions. According to Schensul et al. (1999), the process of data collection can be fluid, with the researcher adjusting to the interview questions in real time. The researcher modified the questions in a way that garnered more answers to “what” and “why” questions instead of “yes” or “no” answers. For example, in the semi-structured interviews, the question “how important is the overall authentic experience of a tour in a country like India?” was changed to “what, according to you, entails an authentic experience, and what do you do to ensure this? Probing was important to maintain the fluidity of the questions and to generate richness and depth in the data from the study participants. Even though the researcher, ex-tour manager, had a prior grounding in the research topic, an unbiased approach was adopted. The researcher used an iterative approach to pilot the questions for

the interviews and focus group discussions to uncover new dimensions of the data collection strategy.

Rural India, the breeding ground of traditional artisan families, was the main geographical focus of the study, geographical location with plentiful opportunities to revitalise the art and craft sector. A comprehensive study of tourists' shopping behaviour was important for exploring handicrafts production and distribution channels in the rural domain. The main idea behind the data collection was to testify the notion that artisan communities are the crusaders of community driven tourism and can play a fundamental role in cultural heritage tourism in India.

#### **4.2 Sample and setting**

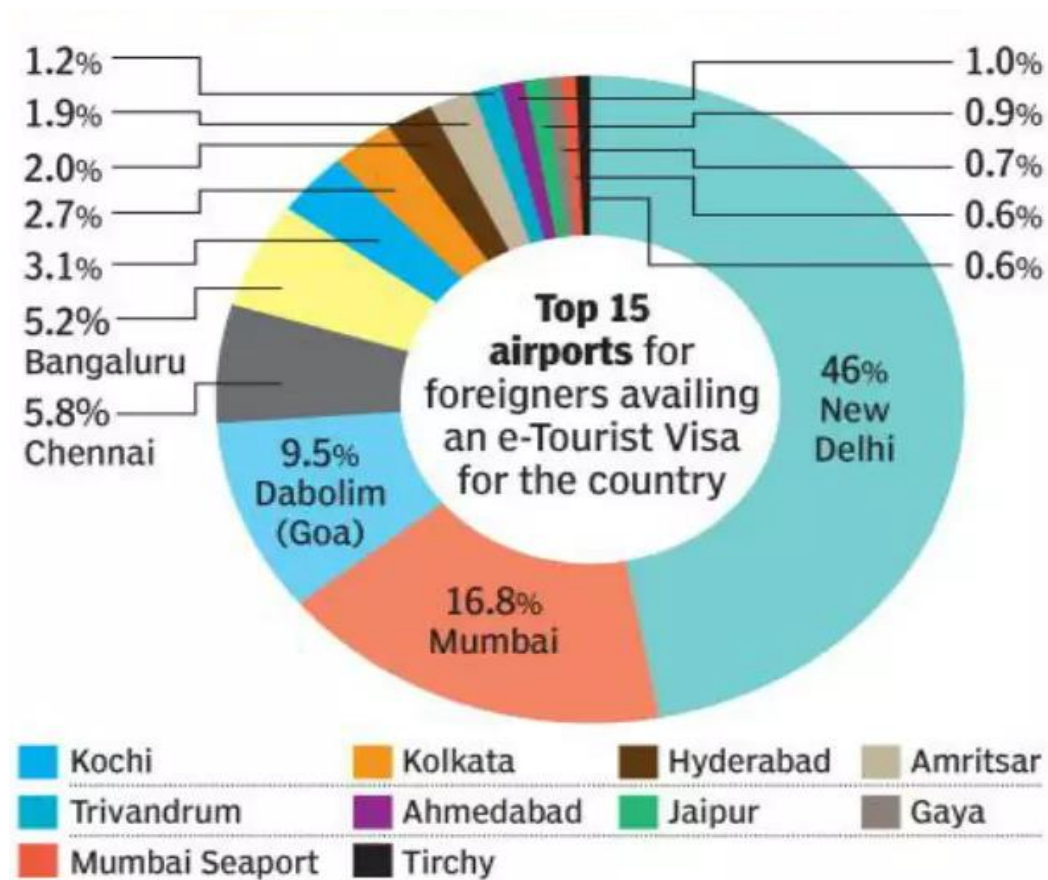
The data collection process had a clear sampling rationale and participant selection processes kept in mind the eligibility criteria for all three processes – semi-structured interviews, focus group discussions, and exploratory surveys. Purposive sampling included all the basic study parameters, specifying the place of data collection, participant recruitment, and type of data selected.

Participant invitation requests used a variety of methods, from formal emails, informal meetings, to telephone calls. For semi-structured interviews, all mid-senior level managers were given an email, with a formal invitation that briefly outlined the purpose of the research.

For semi-structured interviews, potential participants shared a common profile as travel professionals with more than five years' experience in mid to senior level management in the core inbound travel sector. Their profiles and experience helped gain in-depth knowledge of and attributes governing the inbound travel sector in India. Five travel professionals from various travel organisations were selected from New Delhi, India. The number of participants was enough to achieve theoretical saturation and check for data redundancy. The main reason to select the travel professionals from the national capital region of India is because it is the preferred gateway for the foreign tourist arrivals (FTA) in India.

**Figure 4.1**

*Foreign Tourist Arrivals to India*



From *Top 15 Airports for FTAs (Foreign Tourists Arrival)*. <https://www.theglobalist.com/>. Markus Heinrich, 2015.

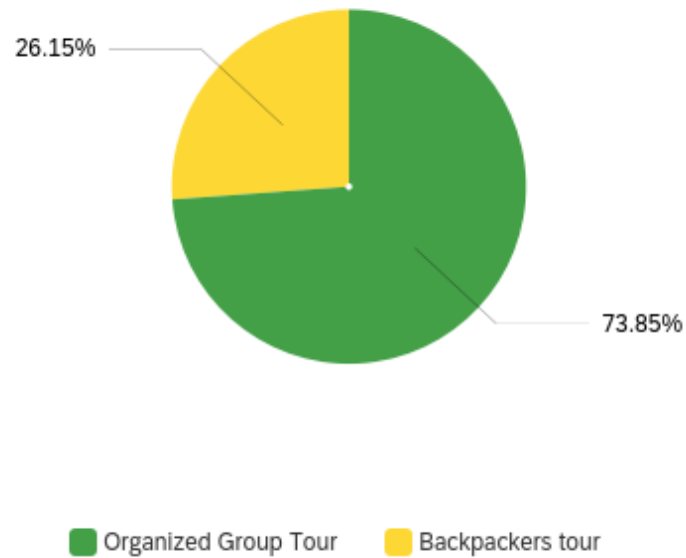
According to the statistics presented in Figure 4.2 almost 46% of the foreign tourist arrivals in India were into New Delhi. Evidently, many travel organisations have their inbound operations in New Delhi.

### 4.3 Exploratory survey results

As shown in Figure 4.2 almost three-quarters of the tourists came to India in organised tours. Table 4.2 indicates that almost half of the respondents were first-time visitors to India, and data in both Table 4.1 and Table 4.2 imply that most first-time visitors to India prefer organised tours.

**Figure 4.2**

*Modes of Travel*



**Table 4.1**

*Visits to India – Modes of Travel*

| Type of Tour         | Frequency | %     |
|----------------------|-----------|-------|
| Organised group tour | 96        | 73.85 |
| Backpackers' tour    | 34        | 26.15 |

**Table 4.2**

*Visits to India – Frequency of Travel*

| Visits to India       | Frequency | %     |
|-----------------------|-----------|-------|
| Once                  | 64        | 49.61 |
| Twice                 | 15        | 11.63 |
| Three times           | 11        | 8.53  |
| More than three times | 39        | 30.23 |

The frequency distribution in Table 4.3 indicates a distinctive inclination towards Rajasthan as the preferred choice of destinations in India.

**Table 4.3**

*Preferred Destinations in India*

| <b>Destination</b>                | <b>Frequency</b> | <b>%</b>   |
|-----------------------------------|------------------|------------|
| Rajasthan                         | 76               | 31.54      |
| Uttar Pradesh (Agra, Varanasi )   | 38               | 15.77      |
| Madhya Pradesh (Orccha, Khajurao) | 17               | 7.05       |
| Karnataka                         | 22               | 9.13       |
| Maharashtra                       | 8                | 3.32       |
| Kerala                            | 24               | 9.96       |
| Tamil Nadu                        | 8                | 3.32       |
| West Bengal                       | 6                | 2.49       |
| Leh-Ladakh                        | 23               | 9.54       |
| Other                             | 19               | 7.88       |
| <b>Total</b>                      | <b>241</b>       | <b>100</b> |

**Table 4.4**

*Most Appealing Factors*

| <b>Most Appealing Factor</b>     | <b>Frequency</b> | <b>%</b> |
|----------------------------------|------------------|----------|
| Culture and heritage             | 83               | 61.48    |
| Accommodation                    | 15               | 11.11    |
| Food                             | 13               | 9.63     |
| Contact with local ethnic people | 10               | 7.41     |
| Leisure time and excursion       | 8                | 5.93     |
| Shopping                         | 6                | 4.44     |

The percentage distributions in both Table 4.3 and

Table 4.4 show a clear overlap between Rajasthan as the most preferred destination, and culture and heritage as the most appealing factor when visiting India. Clearly, these are conclusive data to show that tourism promotes the culture and heritage of Rajasthan.

**Table 4.5**

*Money Spent on Various Activities During Tours of India*

| Category                    | Number of Respondents | %     |
|-----------------------------|-----------------------|-------|
| Food and beverages          | 114                   | 22.35 |
| Shopping                    | 120                   | 23.53 |
| Spa therapies               | 78                    | 15.29 |
| Excursions                  | 107                   | 20.98 |
| Transport and accommodation | 91                    | 17.84 |

**Table 4.6**

*Least Appealing Factors*

| Least Appealing Factor                       | Frequency | %     |
|--|-----------|-------|
| Not enough free time                         | 18        | 13.74 |
| Too many commercial shopping stops           | 31        | 23.66 |
| Safety concerns at night                     | 18        | 13.74 |
| Tight schedule with no rest                  | 15        | 11.45 |
| Transport and inter-city connectivity issues | 21        | 16.03 |
| Traffic, congestion and social issues        | 28        | 21.37 |

There is an apparent discrepancy between



Table **4.4** and Table 4.5; in table 4.4 only 4.4% of the total pool of respondents voted “shopping” as the most appealing factor. In contrast, as shown in

Table 4.4, 120 respondents spent 23.5% of their money on shopping. However, in Table 4.5 “Too many commercial shopping stops” was the second least appealing factor, highlighting the displeasure of tourists towards organised commercial shopping. As a result, shopping was not the most appealing factor in India, yet tourists spend nearly a quarter of their money on shopping activities. Irrespective of the perceived importance of shopping to their overall experience, “too many commercial shopping stops” remains the least appealing factor reported by participants.

**Figure 4.3**

*Importance of Shopping Experience on a Tour*

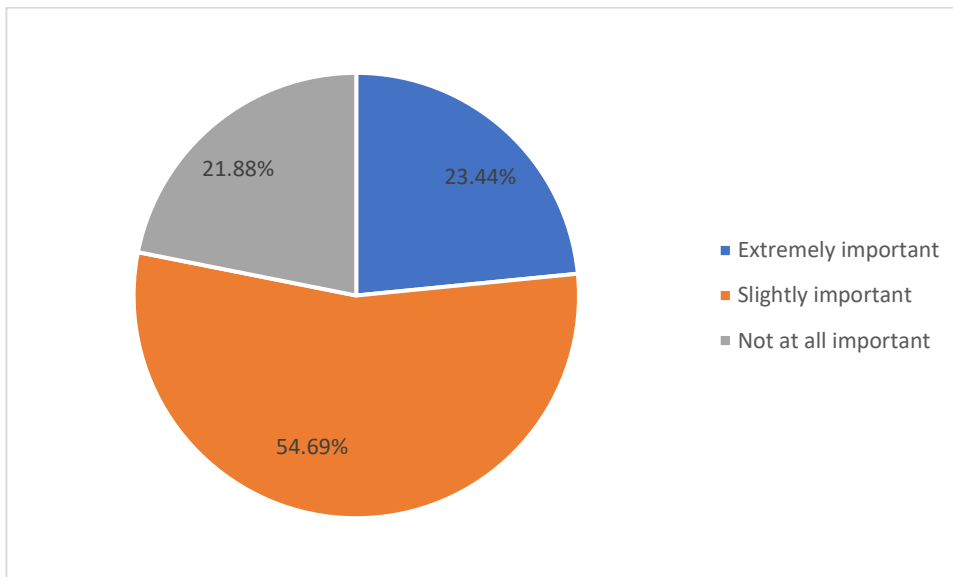
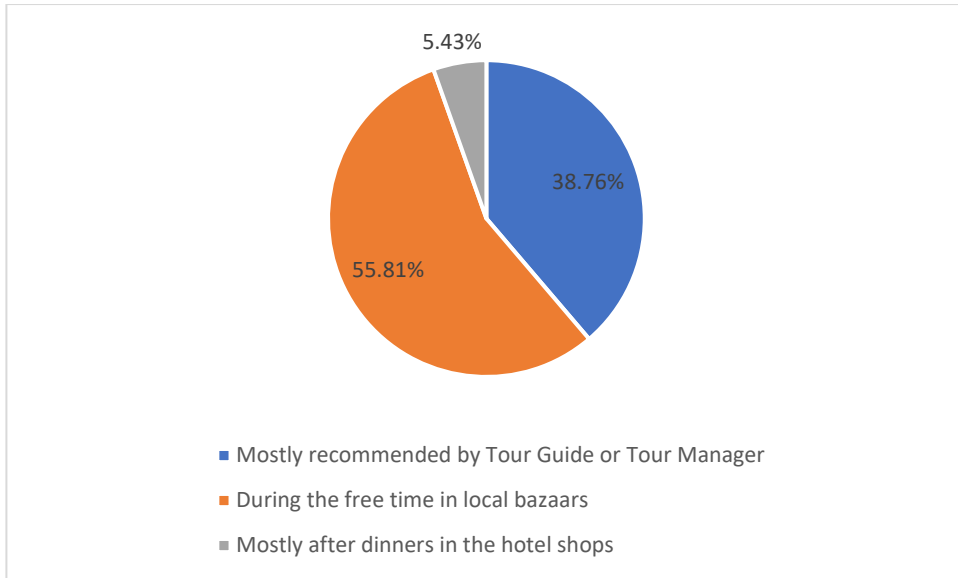


Figure 4.3 highlights the importance of shopping on a tour. Almost a quarter of all respondents (23.4%) considered shopping an extremely important experience. In addition, more than half the respondents (54.7%) gave considerable importance to shopping as enhancing their overall experience.

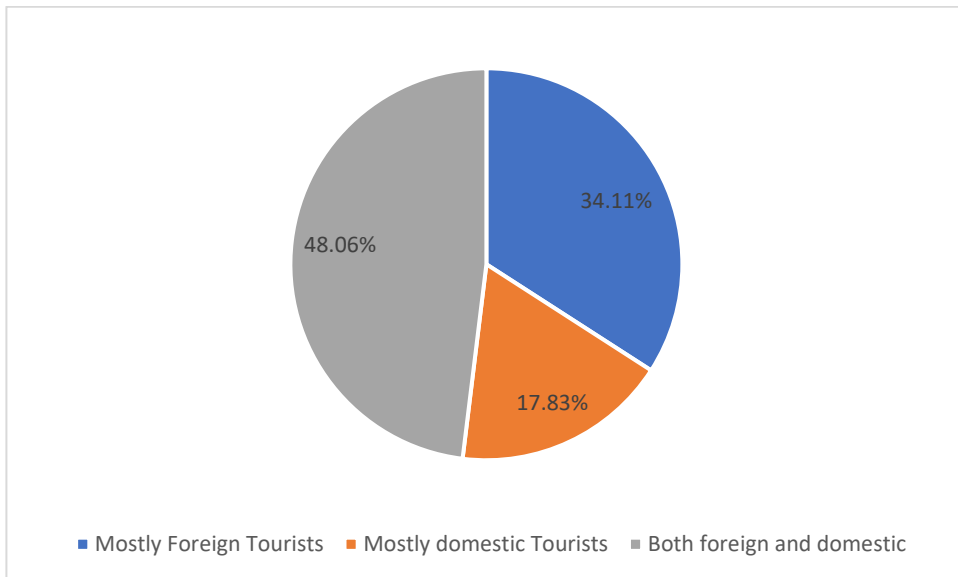
**Figure 4.4**

*Shopping Options on a Tour*



**Figure 4.5**

*Domestic vs Foreigner Shoppers*



Data distribution in Figure 4.4 indicate the shopping options and patterns of tourists. Again, a considerable proportion of tourists (38.8%) felt that shopping options were organised and

regulated by the tour guides. Also, Figure 4.5 shows that shopping arenas are more dominated by the foreign tourists than by domestic tourists.

**Figure 4.6**

*Commercial Products Listed in Tourist Shops*

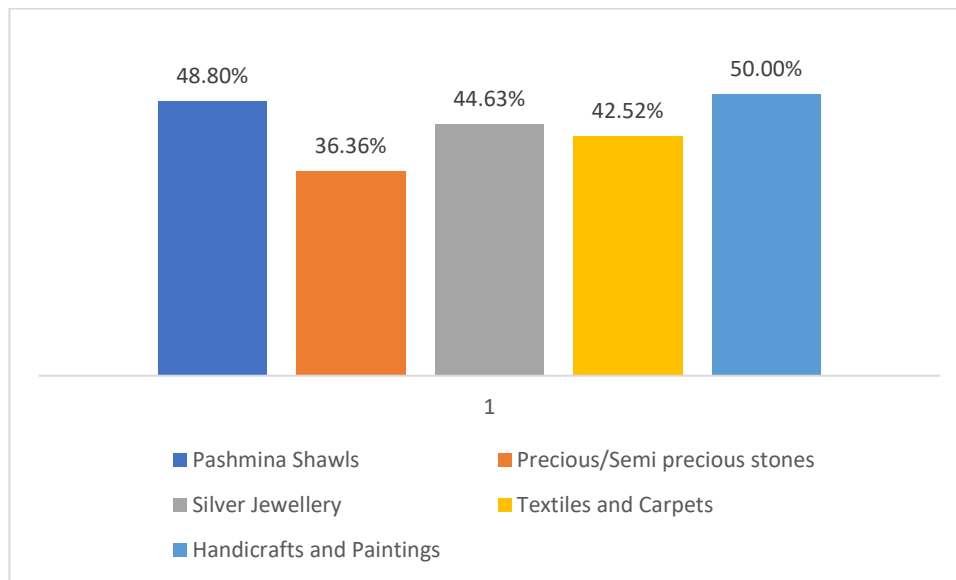
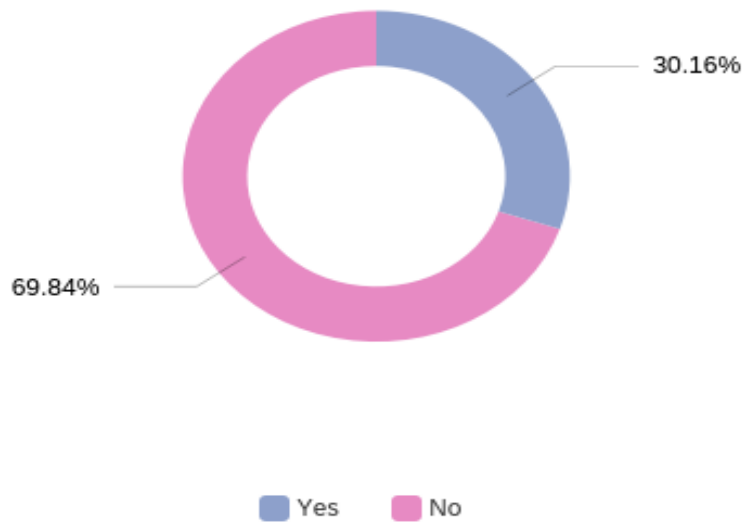


Figure 4.6 shows marginal differences in the amounts of various commercial products listed in tourists' shops across India. The graph highlights the viability of various commercial products catering to the tastes of the tourists.

**Figure 4.7**

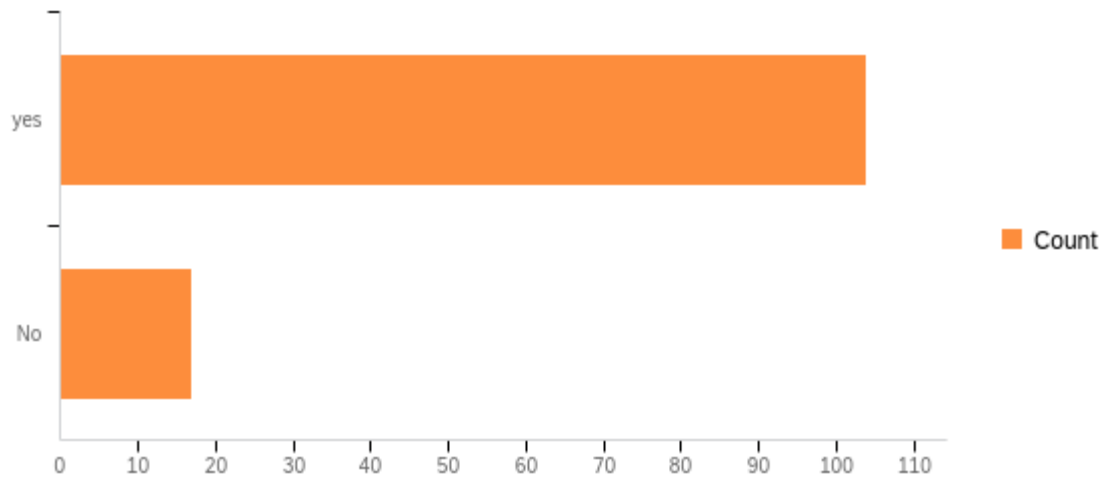
*Endangered Art and Craft Awareness*



In Figure 4.6, it can be seen that 50% of the respondents wanted local handicrafts to be available. However, 69.8% of respondents were not aware that arts and crafts were endangered (Figure 4.7)

**Figure 4.8**

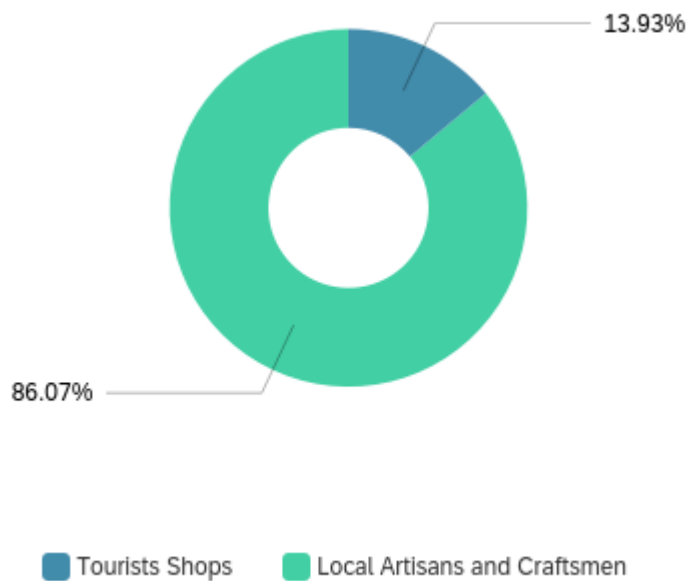
*Support for Local Communities*



Almost 90% of the tourists wanted to give back to the local community in some way.

**Figure 4.9**

*Handicrafts or Commercial Products*



Contrary to the commercial organised shopping, local authentic shopping was that most valued by the participant. Figure 4.9 shows that a major proportion of respondents opted for local artisans and craftsmen over organised touristic shopping set-ups.

**Table 4.7**

*Interactions with Local Communities*

| #  | Interacting with local communities  |
|----|---|
| 1  | <i>I like to free myself in colourful bazaars amongst colourful local people. I can observe local people the whole day long.</i>  |
| 2  | <i>When I was travelling in Rajasthan, I met many communities in Jaisalmer (Rajasthan) who make Sujani art on cotton and silk.</i>  |
| 3  | <i>Getting connected to local rural community is always a pleasurable experience.</i>   |
| 4  | <i>I also try to purchase local and ethnic souvenirs. It's a way to gratify the local community.</i>  |
| 5  | <i>Very honest people.</i>  |
| 6  | <i>Always like to be in contact with local villages.</i>  |
| 7  | <i>Lovely people, love their simple life style.</i>   |
| 8  | <i>Exchanging shake hands and taking photographs with local people was the best part. Purchasing small souvenirs from village people was quite humbling and touching.</i> |
| 9  | <i>I prefer to shop a lot of ethnic products. Real authentic shopping fulfils the travel experience.</i>  |
| 10 | <i>No free time given and a lot of time wasted on organised shopping. The local rural community has so much to offer in terms of cultural exchange.</i>                   |
| 11 | <i>I would like to interact with local people and immerse in their culture</i>  |
| 12 | <i>In Himachal, I went for a family dinner with the local people</i>  |
| 13 | <i>Once I got lucky to be in a local marriage celebration. That was one of the best things that happened to me.</i>   |
| 14 | <i>Purchase from local vendors from non-touristic bazaar was a humbling experience.</i>   |
| 15 | <i>A little boy sold me a nice candleholder at the entrance of an Hindu temple. It's a nice memory of him. I hope he could keep the money for himself.</i>                |
| 16 | <i>Visited tribal community in Bhuj, Gujarat</i>  |

Most of the responses highlight the desire for authentic experiences during tours. The responses highlight their in-depth understanding of India as a cultural destination and their satisfaction with authentic and real tourists' activities.

#### **4.4 Semi-structured interview themes**

The questions were asked verbatim to all the participants in order to provide clarity and data rich responses.

What according to you entails an authentic experience?

##### **4.4.1 Market disruptions**

The main idea embedded in the introductory part of the interview was the market disruption in the tourism sector. The selected five travel professionals had on average, 16 years of experience in the tourism industry, making their reflections and observations noteworthy. They all shared almost the same opinion when asked:

How has business evolved over the last decade?

Almost all shared their views about the transition from offline to online in the tourism sector. It was commonly commented that the travel sector had changed a lot from what it used to be in the past two decades before the present digital age.

One of the participants, Mr AN managing director of a travel firm, described the factors contributing to the success of the inbound travel market, particularly during the 1990s.

*During the golden age of inbound tourism (1990-2005) in India, the major heavy-weights of the industry had a traditional offline setup. It was predominantly a reference market, based on word of mouth, irrespective of the margins and other competitive factors. Exponential growth had been witnessed in that time frame because there was little awareness. Costing was monopolised by the agents and India was a hot selling cake at that time and travellers never minded to spend extra to their travel agents, the only line of trusted contact.*

Later, Mr AJ, an inbound marketing manager, also expressed how the start of 21<sup>st</sup> century had brought technological advancements, changing the dynamics of the tourism market. In



contrast, the internet had done a grave disservice to the commercial interests of the high street travel agents. The cutting-edge advancements provided, allowed travellers to personalise and optimise their travel experiences at a more negotiable price.

*For various reasons, it is evident that it is all about social media and online marketing. So, tourists are very well prepared before coming to India. ...So, it is quite challenging now to convince and sell a product directly to the client because clients are not stupid enough. Now, tourists are very particular in what they want out of a product.*

Some more thoughtful insight was added by Mr KT, director of a travel firm. He explained how technology had completely altered the travel business. He illustrated the adverse effects of information being disseminated worldwide by a touch on the screen of a device.

*Technology has been transformed completely. Business has transformed from offline to offline. The negative side is the market has really opened with cut-throat competition in price and in other services. Clients have become more aware and knowledgeable than ever before. Earlier the special rates were less disclosed in the market; now the market has become accessible to everyone.*

Mrs AC, the representative of a tour operator and the only participant with 35 years' experience in the Indian tourism market, shared almost the same views and opinions as other participants. Unlike in the 20<sup>th</sup> century, the early 21<sup>st</sup> century was governed more by the travellers who could have the "problem of plenty" by a click on their smart phone instead of going through travel agents.

*I have seen an evolution in the travel trade. With age, moralities of travelling are changing. Also, offline to online transition has changed the dynamics of the business.*

Disruptions in the travel market had changed the way of doing business. However, when a few gates were shut, others tended to open; there was always opportunity in a crisis. The disruption theme was an important aspect of the findings. The online transition closed certain avenues of profits; perhaps high street travel agents had to plan other viable revenue propositions to be sustainable.

Secondly, all participants responded to the important following question under the theme of “product background.”

What according to you, attracts tourists in India?

#### 4.4.2 Culture

Mostly, all the respondents responded that *culture* was the most important aspect of inbound tourism in India. As anticipated, all participants said that culture was the main facet of tourism promotion in India.

Mr NP, an assistant manager, stated:

*Culture and religion are the unique selling points of India. Culture, heritage, and spirituality are the most saleable dimensions for tourism in India.*

Culture was an important theme, with connections to other aspects of the findings. All the responses asserted that various travel agents and tour operators in the Indian inbound market had to be highly sensitive towards the Indian culture, art, and traditions. The travel firms were marketing the Indian culture (local traditions and heritage) as the major source of attraction, while branding and promoting India as a competitive destination. As mentioned by all the participants, their organisations were dealing with European countries as their major inbound market - countries with great cultural appetites.

#### 4.4.3 Authentic experience

*Authentic experience* was another critical theme to emerge in the research findings. An authentic experience influences the overall destination experience. An authentic experience can be categorised in terms of monument visits and heritage walks, as well as being inspired by food or shopping.

What according to you entails an authentic experience? What do you do to ensure this?

An authentic experience can be engaging with locals in a vegetable market, participating in various festivities, assisting with a ceremony or local sacrament, relishing local cuisine, or

buying some local art and craft in an ethnic bazaar. An authentic experience can be strikingly novel or something one is unaccustomed to, a key consumer-driver that matches India's brand equity proposition as a cultural destination. Mr AN explained that their organisation greeted tourists in local ethnic attire, and they provided tourists a unique local welcome to provide an authentic experience.

*We try our best to ensure that our clients get an authentic experience. We greet them at the airport in our traditional dresses. We give them a traditional welcome.*

Using a different approach, Mr AN also said he used honesty and an out-of-the-box approach to provide an authentic experience.

*We try to be honest with them. Portraying our culture and tradition to them, we try to implement the out-of-the-box approach to provide an authentic experience to the tourist.*

Mr AJ explained that the way hospitality works and the overall tour experience in general was quite enthralling and authentic for his clients.

*The way our hospitality works is almost an authentic and unique experience. The vibes right from the welcome part at the airport to the various hospitality aspects of the tour, set India apart as a destination.*

Mrs AC said that engagement with the local culture was used to try something unique as an authentic experience.

*Some real interaction with people and sometimes participating in the local festivals. Going off beat!*

Most participants from the study were clear that an authentic experience added a new dimension to the tour. Also, Mrs AC commented that they designed special departures during some local festivities, and for regular departures, they arranged some local cultural activities. To the contrary, Mr AN shared an impromptu comment; he concurred, commenting that they took tourists to wedding ceremonies in the hotel where the tourists mixed and mingled with the local people. Mr AJ raised an interesting viewpoint on this:

*Our organisation provides dedicated professionals who can speak various European Languages. I believe that if tourists come miles away to a different continent and find locals communicating in their language, the overall experience of the trip will be pleasant and unique.*

He further explained that an idea of the cultural appetite of foreign tourists could help them design a better plan to give them an authentic experience.

*Secondly, we are aware of the cultural values of the countries which are our main market. This helps us in meeting their expectation. For example - a five-star hotel is quite normal for a European traveller but tourists from south-east Asia can very well accommodate in a three star or four-star property. So, if you are aware of your consumer behaviour and perspective, you can provide the real authentic experience.*

From the remarks of these participants, it was evident that travel agents in India could curate a culturally enriched authentic experience. “Authentic experience” is synonymous with the culture, traditions, locality and originality. Participants used terms such as “village tours,” “rickshaw rides,” “rural excursions,” and “cultural walks.” Mr KT observed that an experience should be unique enough to call it an “authentic experience.”

*You cannot show them only monuments every single day of the tour. You should add cooking classes, some village tours and excursions, and more of the cultural activities. Again, going off-beat can provide an authentic experience to the client.*

#### **4.4.4 Consumer behaviour and perspectives on tourists’ satisfaction**

In travel and tourism, satisfaction fundamentally refers to a set of pre-travel desires and post-travel experiences (Aara & Sofi, 2018). With the severe competition of the tourism sector, it becomes imperative to enhance tourist satisfaction (Buhalis & Law, 2008). The findings revealed the main triggers of and barriers to tourist satisfaction, and the participants defined some crucial factors that determined tourists’ satisfaction. Also, participants stressed that local people, heritage, and tradition, were unique cultural assets that elevated tourist experiences. Participants also highlighted certain barriers to tourist satisfaction, such as poor infrastructure in rural areas, crowding and congestion, inefficient domestic flight services, fragility of the overall tourism sector, safety and security concerns,

over-consumption of social media, government policies, heavy taxation, and exorbitant prices.

Mrs AC commented that rural areas in India lack infrastructure, which is the main impediment to tourist satisfaction. In contrast to this, Mr AN said that infrastructure is pleasantly improving and clients are becoming impressed with the hotels and amenities. While commenting on the positive infrastructure, Ankit, perhaps, assumed that the first impression is important for tourist satisfaction.

*Our infrastructure is growing which adds to the tourist satisfaction. More visible improvement in the tourism sector is always appreciated by the tourists.*

Mr KT concluded that rural India provides a humbling experience, that sets India apart from other destinations.

*The whole concept of smiling and welcoming in India is the main trigger for the tourist's satisfaction. Even the humble and impoverished parts of India welcome tourists with a smile and ask nothing in return.*

However, cost effectiveness was considered another impediment in the itinerary planning and execution:

*India is an expensive destination. It is difficult to match the prices, and if yes, it is at the cost of the itinerary. Countries like Sri Lanka are moving forward in terms of price efficiency.*

Mr KT shared his apprehensions about government policies and ineffective planning for overall tourism development:

*Government policies and heavy taxation. There is no infrastructure in the rural part of India. For example- many rural parts of India still don't have electricity and road connectivity.*

According to all the participants, tourist satisfaction governs the success of a destination, and therefore, its potential to expand and maintain a large customer base. The tourism

industry, to a large extent, is governed by the behaviour of tourists, who are the main stakeholders of the demand side of the tourism industry.

#### 4.4.5 Shopping experience

It is stressed in the literature, that shopping is a crucial part of a tourist's experience (Correia & Kozak, 2016). Timothy and Butler (1995) suggested that tourists always appreciate shopping in natural and non-commercial settings where they are in contact with local people selling ethnic products. Tourists' shopping behaviour comes from the impulse to seek novelty items at a particular destination (Chang & Hui Chiang, 2006). Tourists' shopping experiences are a stimulus to integrate their identity with the destination, and the process is unique in comparison with their normal daily routine. All the participants strongly asserted that shopping is a valuable experience. Being experienced professionals, all understood the value of shopping in shaping the overall experience of tourists. The shopping theme in the data led to an interesting finding, uncovering some important aspects of research findings.

Firstly, Mr AJ positioned shopping as an integral part of tourism receipts in the inbound sector in India. He further mentioned that the rise in mechanised production was the main factor in the decline of indigenous art and crafts.

*Due to modern mechanised goods the real craftsmanship is in extinction... Shopping can be a valuable experience but at the same time it is important how you will showcase the same to your clients. We have started promoting shopping tours. It is an integral part of the itinerary.*

Mr KT defined *shopping* as a cultural dive into a destination where tourists could immerse themselves in an authentic cultural experience:

*Shopping is not about buying, but an immersive activity to gain knowledge about the ethnic art and craft.*

Mr AN suggested that shopping increases the authenticity of an experience, adding to the overall satisfaction of tourists. He explained that souvenirs in the form of handicrafts and other artefacts, were the only tangible aspects of the culture and heritage of a destination

that tourists could take home. Therefore, all the participants supported authentic shopping as an important cultural facet of a tour in India.

The next question was as follows:

As per a lot of feedback received by your company, what is the client take on the overall shopping experience?

An interesting pattern emerged in the responses of all five participants. Being associated with large organisations and having decades of professional experience, some were cautious when responding to the aforementioned question. Although their responses were comprehensive, their approaches to answer the question were a little conservative. Mr AJ said that the shopping experience can be subjective. According to him, most clients were very happy with the shopping experience. However, he further iterated, that at times, tourists have to deal with issues such as conflicts of interests, lack of time, and problem with accessibility of the shopping destination. As he explained:

*It depends upon client to client... In an organised tour sometimes, it is challenging to take everyone to shopping as there might be conflicts of interests. You must mentally prepare the client how the leisure time is planned and give them a brief about the shopping experience in India.*

Mrs AC, in the context of Italians in the tourist market, responded that tourists were generally convinced and satisfied with their shopping experience in India. She commented on tour group dynamics, and the leisure and recreational interests of the members.

*For some people, yes, it depends. Sometimes shopping is not for everyone. As in the case of Italians, who are our prime market to India, yes shopping elevates the overall experience. It depends upon the cultural values and a lot depends upon the interests of men and women during the tour.*

Mr NP reiterated that India is a melting pot of culture and tradition. India, with its vast size and diversity, has so much to offer in terms of local shopping. In contrast to all the above three respondents, Mr KT and Mr AN responded negatively in terms of the clients' feedback related to overall shopping experiences.

Mr KT felt that overall, shopping feedback was negative. Some comments about counterfeit handicrafts and selling mass produced products provided interesting research findings, and suggestive of a looming crisis in the local handicrafts industry. He mentioned the systematic subordination of authentic hand made products for commercial gains. He commented:

*Client feedback on the overall shopping experience is mostly negative. Cost factors matter a lot. It's high time that we chose the right partners as the shopping facilitators. They should be able to promote the art form rather than just doing business activity. It is quite shocking to witness that machine-made goods are sold to tourists as handcrafted products. Authentic handicrafts are in a very bad shape. It is difficult for the local artisans to sell their ethnic products directly into the market. The market is dumped with all these scraps; it gets difficult to explain and convince the client the real authentic craftsmanship.*

Likewise, Mr AN exposed the reality of retail shopping cartels catering to foreign tourists in India, highlighting the hefty commission arrangements in tourist shops. He explained:

*Clients' feedback is not good. There is a lot of commission at different channels involved. Shopping is no more authentic; it is more organised and constructed. The clients are also aware of the situation. Our travel firm acts quite differently. We mention in our itinerary to go to the shops that are not touristic. Rather, you can enjoy a local authentic experience. We prefer places where there are no commissions involved and clients don't feel cheated.*

Interestingly, both KT and AN responded openly to the shopping experience. Their insights into shopping arrangements revealed significant findings. Both were young directors of small boutique-sized travel firms catering to a small volume of tourists, a common denominator that separated them from the other respondents. Another noteworthy aspect was that both tried to fill the niche market space with revolutionary concepts and ideas, without compromising on their business ethics.

The following question helped gain more insights into the preservation of art and craft through shopping.

What arrangements are made by your organisation to make your client reach out of the authentic art and crafts of India?



Similarly, all the participants were vocal and keen to highlight authentic art and craft as a regular feature of their itineraries. Some mentioned strategic collaborations with co-operatives, showcasing special Indian art and craft such as textiles, carpets, gems, and pashminas. Nevertheless, a few respondents listed these special products as more commercial with less authentic value than other handicrafts. According to some respondents, these products were sold in commercial touristic settings where travel agents, tour operators, travel guides, and tour escorts, had vested interests. However, the young directors of the travel companies were trying to explore new ideas through innovative cultural tourism, reaching out to the peripheral regions of India and promoting authentic art. They did not want to operate according to the traditional methods. One of them claimed he collaborated with national award winners in pottery making. Various indigenous tours were conducted by their organisations, offering the opportunity to see craftsmen making rugs in their natural settings.

*We have tie-ups with the national award winners in various states. For example, we have contact with a national award-winner pottery maker in Jaipur. In Gwalior, for instance, we offer tours in indigenous settings where the craftsmen are making real hand-woven carpets. We are focussing on the endangered crafts. India is all about art and culture. If we lose our heritage, we will lose tourism in coming years. We are losing the grip on the inbound tourism while adapting the European style of tourism. We should look at how Japan promotes its tourism. They are going way forward in terms of infrastructure and technological advancements, but they are holding their culture and tradition as intact as it was 100 -200 years back. They are promoting their villages more than their urban dwellings. On the contrary, we are forgetting our authentic India. Artisans and craftsmen are in deep crisis.*

#### **4.4.6 Responsible supply chain creation**

The last question of this segment explored responsible supply chain creation, encouraging the development of art and craft, valuing community ethos, and incorporating a corporate social mission without any economic rationale. Ethnic arts and crafts should enjoy cultural heritage status because they are indigenous commodities attached to the cultural fabric of a community.

Do you think that the shopping co-operatives and handicrafts outlet, with whom most travel companies have collaboration, incentivise the use of ethnic art and crafts instead of mass-produced merchandise? If yes, why?

Responses highlighted the sensitivity towards Indian art and crafts. Some senior level managers demonstrated a sense of ownership while responding to the question. Abhishek insisted that tourists could never reach the real craftspeople.

*At the co-operatives, where we have tie-ups, there are live demonstrations given to educate the clients. After the shopping, a proportion of the sales is given to the artisan family. This is an organised way to bring the ethnic products under one roof and help the artisans to promote their art.*

Mr KT focused on product diversification and suggested that each destination should market one or two indigenous handicrafts or textiles.

*I feel these shopkeepers are important to create and channel the effective commerce for the ethnic art and craft sector.*

Mrs AC, who had witnessed the evolution of the Indian Inbound market, commented that the co-operatives encouraged the real art and craft. She confirmed that there were some co-operatives that were still keeping these art forms alive. On a positive note, she concluded that it is not only important to sell the products, but also to showcase the production process and the real talent of the artisans.

Mr AN protested the exorbitant prices at the art and craft shops, causing unhappiness in the tourists' shopping experience.

*Yes, they are promoting the Indian art and craft, but at what cost? 300 times more than the actual price! That is not what we are here for.*

He compared the shopping experience of Indonesia with that of India, and expressed his concern with the commercialisation of shopping. He suggested some ideas for the promotion of the art and craft sector.

*During the high season in the tourism market, the Indian Government also promotes the local art and craft through various exhibitions. We should rather take our tourists to these fairs, where they can buy the authentic stuff.*

#### **4.4.7 Leadership**

For this last section, the focus is on *leadership*, a key theme that demonstrated a sense of corporate ownership from tour operators and their counterparts to crusade for a positive and sustainable change to safeguard the endangered art and craft of India. Tour operators could play significant roles in facilitating change to a more responsible form of tourism where communities could avail themselves of the tangible benefits of tourism development.

Initially, it was important to find out how tour operators and travel agents defined their role as intermediaries and make local art accessible to the foreign tourists. The findings clarified the tour operators' sustainable approach to the art and craft revival. Answers to the following question provided some transparency in the policies and actions executed by tour operators in this.

How important is the role of travel agents or tour operators to enhance the over-all experience of the tourists?

All the respondents believed that tour and travel organisations had a pivotal role to curate memorable experiences for their clients. They nominated themselves with various terms such as "facilitators of the tourists' experience," "cultural ambassadors," and "cultural representatives." For example, Mr AJ promised accepting a lot of responsibility as a travel agent, to re-shape the tourists' overall experience:

*"Travel agent" is an incomplete terminology. A travel agent should be passionate enough to introduce something new into the mind of the tourists. We are the cultural ambassadors of India. Now the responsibility to promote India is on us. There should be the "x factor" in your itinerary. We have strategic collaborations with different partners and we together try to come up with different itineraries or adding something new to the existing ones.*

To further explore the participants' points of view, a subsequent question related to the preservation of art and craft was asked.

According to you, what initiatives must be taken to preserve the endangered art and craft of India?

The responsiveness of the participants revealed an altruistic approach towards the preservation of local art and craft. Mr NP affirmed that their organisation had access to the local people in the villages, and provided an optimistic roadmap for the future restoration of endangered art. Also, Mr AJ believed that the tourism fraternity could work together to reinstate art and craft in their itinerary planning.

*We can differently design itineraries that feature a visit to the art and craft shops. Our organisation has first gone to these families and with their consent, we have started featuring the visit to their places to showcase their unique art and craft.*

However, Mr KT wanted strategic and collaborative efforts from government agencies. He believed that tourism bodies in India such as IATO (Indian Association of Tour Operators) should approach the Ministry of Tourism and discuss changes to preserve and restore the handicrafts sector through tourism. Similarly, Mr AN mentioned various initiatives taken by the government to invite and honour local and indigenous artisans and encourage them to display their artefacts. He called for effective measures in the form of government policies.

*They should organise events at a global level and facilitate artisans to promote their craftsmanship at a much larger level. It is an investment to preserve your culture and heritage.*

The last interview question assessed the willingness of tour operators to act differently for art and craft preservation.

How differently can travel agencies and tour operators act to preserve and sustain the culture and heritage of the Indian art and craft?

Corporate philanthropy was suggested in one of the responses:

*Some really big tour operators can also put some funds into the preservation of the craft by setting them a place or giving them a right platform to sell their products.*

#### 4.4.8 Product knowledge

Product knowledge was another practical and realistic approach discussed, as a way to act differently, yet still efficiently.

*Again, my focus is on the product knowledge. Just regularly feature these art and craft visits in your travel brochures and itineraries and contribute to their success.*

Mr KT curated unique experiences which could turn into a highlight of the tour:

*We have started organising lunches for tourists with a local Buddhist family in their houses at Leh Ladakh.*

He pointed to the crucial role of tour guides to brief tourists about these rural art and craft forms, taking them to their studios or houses to see where they work, without commercial gains and incentives.

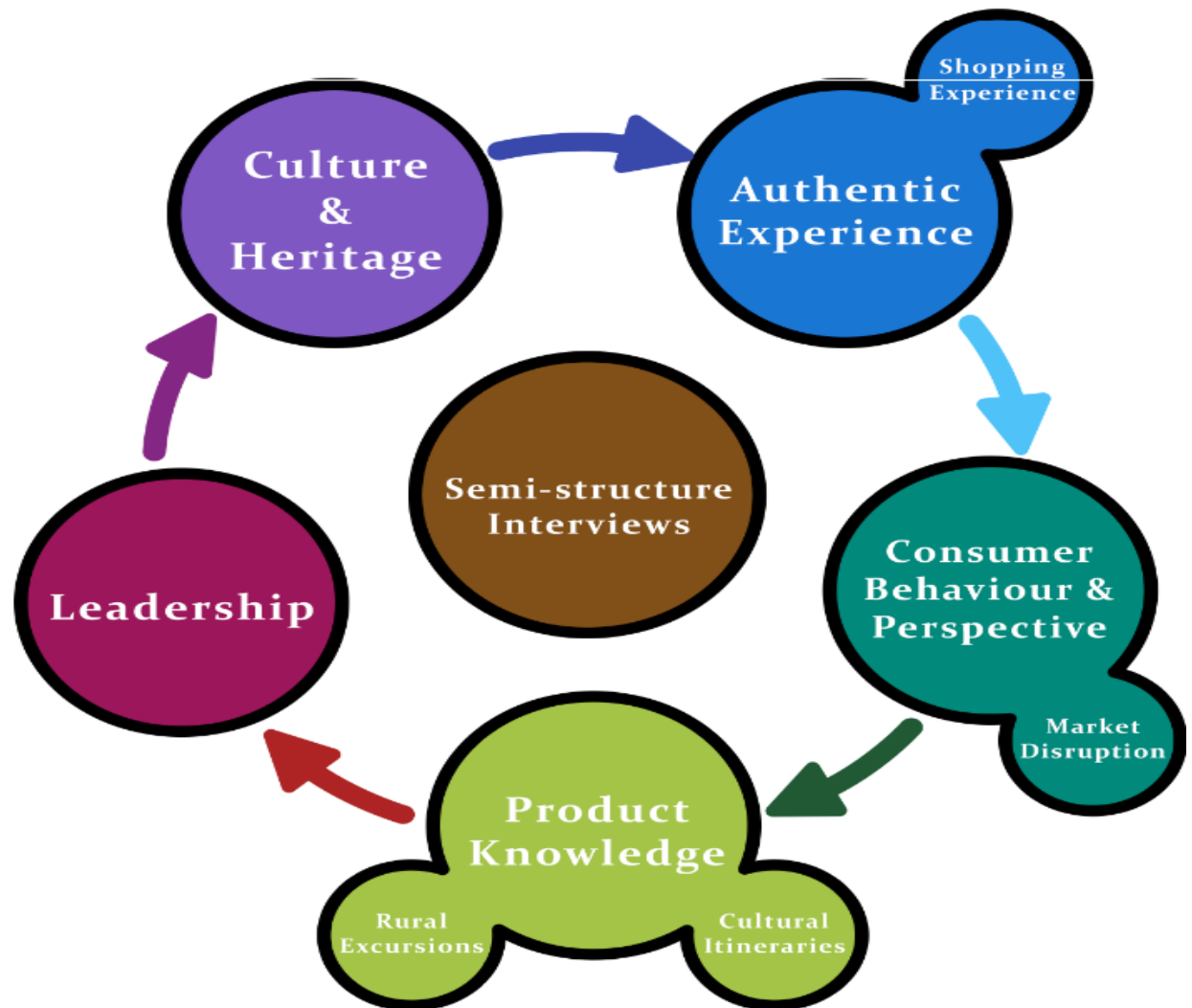
Mr NP was emphatic about the need to celebrate the cultural uniqueness of India.

*There is so much to India. India is not just about Taj Mahal. If we promote and brand the rural India in an efficient manner, the art and craft and many aspects will be taken care of.*

Assessing all the responses, it was evident that cultural preservation through tourism development was a potential marketing ploy for many travel organisations. There was a preference amongst the travel organisations to promote rural parts of India, going off the main routes, and showcasing India's culture and heritage. The findings highlighted that travel agencies had enterprising intentions that would support the art and craft revival. The findings suggested that in-situ rural development through tourism will be instrumental in promoting ethnic art and craft. Although the interviews exposed commercial interests toward shopping, the travel agents were responsible and ethical, wanting to choose the right stakeholders and partners to facilitate real and authentic shopping arrangements.

**Figure 4.10**

*Summary of interview themes*



#### **4.5 Focus group discussion themes**

The objective of the focus groups was to use a comparative analysis to identify any similarities and differences in the enterprising approaches of the two artisan businesses. The idea was to gather and examine ideas and attitudes of the artisan families to sustain and safeguard their small businesses. The FGD findings demystified their passion, perseverance, sentiments, resilience, limitations, humility, and community affiliations. Participants were active artisans from the state of Rajasthan, and seeking viable options to safeguard and preserve their art forms. Mr KJ, a senior artist of *phad* paintings, had

successfully implemented various options to restore these art forms. Mr MZ was a well-known *danka* embroidery artist struggling to cope with the changes in the textile sector. A comparative analysis was applied to their responses. Both artisan families created different forms of art and had different viewpoints and enterprising solutions. In the discussion, a personal and informal approach was used by the researcher, personally calling the participants, and encouraging them to participate. Both families were happy to offer their ideas and opinions, supporting the aims of the research. Some following cross-cutting themes emerged.

#### *4.5.1 Community engagement*

The most relevant and meaningful finding was related to community participation. Both families were patriarchal and the men were the main spokespeople during the discussions. The way Mr KJ (*phad* artist) introduced his art form highlighted his community strengths and beliefs. He did not forget that his ancestral roots were from the Chipa Gotra and Gopa community – a clan of the Kshatriyas caste in India.

*We are from the Joshi family, originated from the chipa gotra (a social clan from Rajasthan). Gopa community go village to village to sing and publicise the narrative of the paintings.*

With a lot of pride and zeal, Mr KJ introduced his family, especially his father, who won the Shilpguru award, which is conferred by the Indian Government to a master craftsman for implementing innovative styles and designs in traditional craftsmanship. With obvious emotion he explained that his father, in his last years, was also honoured with the Padma Shri, one of the highest civilian awards in the country.

*I am glad to share that my father revived this art form when it was at the verge of extinction.... My father came up with some innovations which then revived this painting form... One can witness his paintings across the museums of the world.*

An interesting finding that emerged early in the discussion was that all the members of the *phad* community were thriving on the same art form. This substantiated their love, passion, perseverance, and resilience, when protecting the art form.

*My mother and wife are actively involved in the phad paintings. All my brothers, cousins, and their family are involved in the same work. My daughter is associated with an arts academy in Mumbai.*

Continuous efforts of many generation were demonstrated through various innovations that helped the *phad* paintings to survive for almost 700 years. However, Mr MZ (a member of the *danka* community) lacked the necessary community ties for the survival of *danka* embroidery. At the time of writing, his sons had left artisan work and started different commercial ventures to have a guaranteed income. The community resilience and passion to carry on the legacy of the art form was missing. Moreover, they hired craftsmen on a daily wage only when they had orders. In the past, *danka* was ranked as a refined art form. Over time, the *danka* community had become divided into many clusters, and many artisans had disengaged with the main art form. This was not just endangering the craft, but also the attached cultural heritage that had been passed from generation to generation. A craft is always bonded with the socio-cultural fabric of the community and cannot flourish without the cultural association with the community. Mr MZ's family had no heirs to continue this unique art form. Therefore, with little community attachment, the future of the *danka* art form was uncertain.

*This is not the family's sole occupation. Only this art form cannot sustain our family... I survive on small orders, though my family expenditure thrives on the business of my two sons.*

In the case of *danka* artisans, the findings revealed a deep understanding of the product knowledge and a novel direction for demand created out of the idiosyncratic values of doing business.

The introductory part of the discussion with the *danka* family highlighted humility and virtuous work ethics, attitudes which had helped the family to carry forward their art form for more than 50 years.

*At 16 years of age I worked in Mumbai for almost 17 years. Now, I am 85 years old.*



The findings revealed the traditional art form transition from glory in the bygone era, to a dying art form in the present.

*The 400 year old tradition of the danka art was started by my forefathers in the palace of the Maharaja of Udaipur. This art was synonymous with the opulence of the Maharaja. Over-mechanisation has reduced the demand of the work. Now the copied, relatively cheaper version of this art form is readily available in the market.*

How can the promotion of art benefit the whole community?

With much stronger community connections, the families showed a lot of promise for community improvements through art and craft. In an effort to promote the real art form, community involvement would need to be decisive. The respondents' ideas suggested the formulation of a scenario fostering community development and empowerment.

*Through mass employment, we can empower and develop the whole community.*

#### **4.5.2 Technology and innovation adaptability**

The responses to the following question alter the image of rural India.

What encourages you to carry on the legacy? What makes you continue doing what your forefathers did? Do you think the next generation would also do the same? Do you want to ensure the other opportunities if you had a chance?

The response from Mr KJ was overwhelming. Unlike the rural artisans in India, Kalyan was conversant with present-day technology. The fact that his family was always looking for innovation to adapt successfully with time, showed the positive and resilient attitude of the *phad* community. It was encouraging to find that the present generation of the *phad* family were delivering Ted-Talks to promote their art form to a wider audience. The following response revealed their interest in innovation, growing and expanding beyond the Indian market. The tech-savvy attitude of the present generation suggested that not only could they restore the art form, but also transfer it to the coming generations. The perseverance to reinvigorate their art with ongoing changes in technology, taste, and artistic inclinations of society, enabled the whole community to persist with their art form for the past 700 years.

*Innovation keeps me pushing. Like my father added some pathbreaking innovation in this art form, I also keep trying to add some novelty to the same. Like my father painted mini-tales out of the epic mythological stories, I have divided these mini tales into various scenes, adding a commercial aspect to this art form.*

The second family in the focus group discussion, the *danka* artists, were indifferent to the use of innovation and technology for transforming art forms. Their effort was not to invest in technology and innovation, but rather, to restore the old handmade production techniques. The family strongly believed that the *danka* art form should not be subjected to any technological alteration. The younger son affirmed that technology could be a useful ploy in marketing and promoting their art, but they needed to exploit the proper innovative channels to streamline the marketing of their products to the wider market.

#### **4.5.3 Network and supply chain**

It was evident that the *phad* artisan family was well connected and resourceful, with various supply chains. The whole family kept adding new supply channels, while simultaneously keeping the existing channels alive.

*We exclusively supply to all the museums art shops, art galleries, art curators and art shops for tourists. Moreover, we sell directly to the customers in various exhibitions and art fairs.*

However, the *danka* artisans emphasised their use of word-of-mouth recommendations and customer acquisition through their old customer networks, focusing on craftsmanship rather than profitability through mass production. The family kept the business small and low-profit, without any compromises with their working environment.

*We don't prefer any sort of distribution channel and are happy to just produce and supply to the old local customers. We decided not to have any distributors or the middleman. We are happy with our own customer base.*

The *danka* artisan community needed a support mechanism to enhance the commercial aspect of their artefacts. They wanted regional policy framework for a sustainable environment in which endangered art and craft could grow and flourish. They wanted transparent distribution channels to foster profits.

*The preservation and promotion should be with the artisans and for the artisans, avoiding all the unnecessary mediators and mafias. A global platform should be present where artisans are taken across the globe to showcase the culture and heritage of India.*

The artisan families were not completely against using intermediaries, but rather, they wanted a professional and ethical approach to distribution channels that improved the supply chain mechanism.

*The concept of middlemen is important to flourish the commerce. We artists are busy in producing the artefacts and have no time to sell. The intermediary should work with ethical approach. There should be extreme transparency where artists should be given timely payments without delays.*

Supply chain creation could connect artisan families with the consumer market. Also, transparent supply chains could leverage enduring professional relationships between artisans and intermediaries.

#### **4.5.4 Commercialisation**

Both artisan families felt resentful about the sale of artefacts with high commercial value but no aesthetic value.

*In the touristic places of India, all the shops and co-operatives are totally commercial. Their fundamental motive is to buy handicrafts and paintings from the artisan community at a negotiated price and sell them at an exaggeratedly high price to amass unimaginable wealth.*

Mr KJ exposed the monopolistic retail forces that controlled handicrafts and textiles sales, amassing exponentially increasing profits.

*I can share the instance where these shopkeepers buy handicrafts from the poor artisans at a real cheap bargain and sell the same at minimum 15-20 times higher than the original price.*

The discussion uncovered institutionalised commercial set-ups in which the artisans' communities were being exploited, with no access to the direct market. The main gatekeepers were big co-operatives and shopping boutiques, earning illicit gains through

handicraft and textile sales and sharing the earnings through commission arrangements in various channels within the travel industry.

*There are hefty commission arrangements, as high as 40-50% of the total sales, for tour guides in the shops. It is beyond our calculation how many times they increase the prices before offering the product to foreign tourists. Moreover, they have to fill the pockets of drivers, local agents, and the main tour operator to keep the footfall constant from a particular travel agency.*

The *danka* artisan family connoted commercialisation with an undesirable pattern of shopping tours, preventing their access to the tourist market.

*The way shopping is conducted for foreigners visiting India is not encouraging. The commission is marked for foreign tour operators, local agents, and guides. So tourists are only taken to shops which cater to their interests.*

#### 4.5.5 Governance and policy making

This theme highlighted artisan family expectations of various government bodies. Again, the *phad* artists expected government to develop strategic plans to protect the art and craft of India.

*The first and foremost step of the government should be to develop art hubs within the parameters of the touristic cities and facilitate all the artisans and craftsmen to demonstrate their art and craft directly. It is important to develop art and cultural centres where the artisans can enjoy some commercial gains while showcasing the art forms to the tourists.*

The family wanted to benefit directly from the foreign receipts. It is useful to note that foreign tourists do not understand the authenticity of art and craft; they are conditioned to follow organised escorted tours with tour-guides.

*Foreign tourists are always welcoming and appreciative of the various art forms in India. We just need a better reach-out to promote our art and culture.*

The *danka* artisan family claimed that the art and craft sector had not received as much attention as needed from the government. Due to faulty supply chain system, artisans were not equipped to directly market and sell their products to tourists.

*If the channels are created where foreign tourists are curious enough to have the knowledge, we are more than glad to serve and promote the danka art to them.*

The *danka* family hoped that government intervention would offer greater opportunities to increase sales to precise market targets, using improved technical know-how.

*Definitely we need certification which can authenticate our work. Government or tourism ministry should acknowledge and encourage our work through various honours and awards. Government should encourage the real consumers or admirers of the art to reach the craftsmen, not the facilitators. The current set-up is quite discouraging to promote the real art and craft.*

The inability of the family to communicate to the tourists' in English or their native language was a barrier. The cultural challenges that the family felt while selling directly to foreign tourists made it difficult to gain direct access to the market. The involvement of regional authorities for the training and development of artisan communities to work in tourism and bridge the language barrier would be helpful.

*The biggest challenge we face with tourists is that we cannot speak their language. Thus, it is difficult to promote our art form.*

#### **4.5.6 Business innovation and technology**

The following theme might help understand the future endeavours and entrepreneurial ambitions of the artisan families as they try to directly sell their art.

The insights from the *phad* artists revealed that future generations will have the responsibility of creating new possibilities. The up-coming generation will have the right set of education and technological skills to change and impact the whole scenario of the art and craft industry in India.

*To continue the legacy, the coming generations in our families will have to put some efforts. They need to have the foresightedness of the market trends and evolve themselves with the change.*

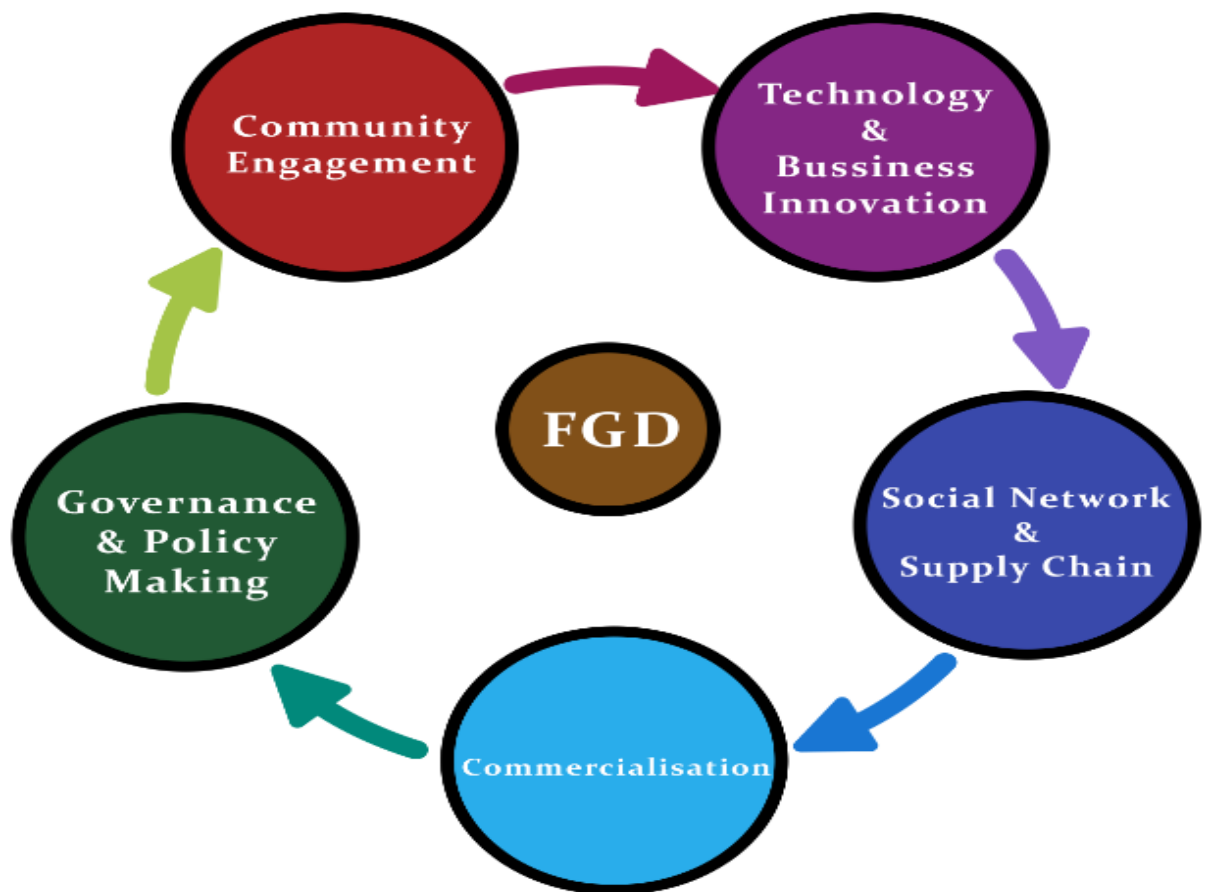
Subsequent replies further revealed their use of technology driven solutions. With the use of social media and e-commerce ventures, the *phad* family's tech-savvy abilities were a

pleasant surprise. Therefore, technology was not a hindrance, but rather a boost for rural India.

We have smart phones with internet. We are aware of e-business platforms. Moreover, we have done it indirectly...

**Figure 4.11**

*Summary of focus group themes*



## Chapter 5 Discussion

### 5.1 Overview

This chapter evaluates the findings and reflects on the key themes from the semi-structured interviews and focus group discussions. It then answers the research questions posed in the introduction. This chapter also summarises the linkages between the various themes and their significance to the existing body of knowledge. The chapter presents key points and arguments that are connected to the literature review and research questions.

The two endangered art forms, *danka* embroidery and *phad* paintings, evolved from centuries of tradition, were selected for the focus group discussions. Both art forms adhered to set standards with ritualistic precision. Both the artisan families had descendants still practising the same art form, and had polarising opinions on government patronage for art and craft sustenance, socio-economic benefits enjoyed by the artisan community, heritage preservation, and future propositions in the form of job creation and marketing support. After evaluation of the findings, this chapter presents opportunities to build upon community strengths as a means of addressing developmental changes.

Key themes derived from the focus group discussion were “community engagement,” “technological and business innovation adaptations,” “network and supply chains,” “commercialisation,” and “governance and policy making.” The main themes drawn from the semi-structured interviews were “market disruptions,” “culture,” “authentic experience,” “consumer behaviour and perspectives,” “shopping experience,” “responsible supply chain creation,” “leadership,” and “product knowledge.” The findings acknowledge that both art forms needed access to an organised market with a fair wage structure to incentivise upcoming generations to continue the artistic pursuits of their families. The artisan economy can really develop and expand into a mainstream community economy, if the role of the local government and related stakeholders is sufficiently defined to bring community economic benefits through tourism development.

## 5.2 Solutions to research problems

### 5.2.1 *Artisan entrepreneurship for regional tourism development*

With regard to the first research question, “how can artisan entrepreneurship act as an effective medium for regional tourism development?”, the literature review posited that artisan entrepreneurship needs to be investigated within a socio-economic context. This chapter acknowledges the contribution of art and craft to tourism competitiveness, consistent with Eversole’s (2005) notion that communities of people and their art and culture, are becoming the focus of market-oriented regional development efforts. The findings show clear gap in the contribution of art and craft towards tourism competitiveness (Stanforth, 2017). The findings also suggest there needs to be improvement in the art and crafts sector, using tourism to safeguard the artisan economy. The findings support Duryer and Kim’s (2003) claim that the art and craft sector has a defining role in representing the regional competitiveness of a destination by creating a niche tourism market. The findings are also consistent with Prince’s (2017) observation, that artisan entrepreneurship and tourism have the capacity to restructure regional development, where artisan clusters can contribute to the service economy. The art and craft sector in India is one of the core sectors that fulfils productive, aesthetic, cultural, and symbolic functions. This study asserts that artisan entrepreneurship should receive growing recognition for enhancing regional economic growth (Ratten & Ferriera, 2017). However, to enhance regional tourism competitiveness, art and craft should be an integral part of both touristic and entrepreneurial functions. According to Ratten and Ferriera (2017), artisan entrepreneurship has received growing levels of recognition of its importance in regional economic development; this research confirms the verity of this recognition.

Moreover, artisans hope government will devise a policy such as one of design registration, to prevent the duplicating of designs and techniques. Artisan families also expect some significant initiatives from government bodies such as state funding and loans with relaxed interest rates to raise their capital. They demand equal opportunities for all artisan families to actively participate in national and international exhibitions to interact directly with their consumers, building a strong network base.



Artisan entrepreneurship is also related to venture development with the subsequent creation of socio-economic development in local regions. As a destination, to compete in the global market, India requires a constant focus on its regional tourism development without losing sight of the consolidation and sustainable growth of the art and craft sector. From this study's findings, it is clear that there is a need to invest in entrepreneurial innovation for the endangered art and craft of India, to endow financial liberty on the community. With the right channels of government support and funding, the art and craft sector can overcome challenges to position itself as an effective medium for regional tourism development.

### ***5.2.2 Artisan economy and tourism nexus: Benefits to the local community***

With reference to the second research question, the artisan economy and tourism nexus is advantageous for local community development. Social embeddedness is an important conceptual framework for introducing artisan entrepreneurship into a local community's socio-economic domain. The findings suggest it may be useful to blend the social network between the community and artisan entrepreneurship to benefit artisans. The results also suggest that artisans need to adapt their entrepreneurial knowledge to expand their operations into tourism, strengthening the interdependence of tourism and community development.

The findings promote the notion that community engagement is an important tool that can incorporate entrepreneurship into the artisan sector. The findings show that the tourism industry and artisan entrepreneurship can work together in a novel strategy for local community engagement. This could generate business opportunities and support sustainable development while contributing to the creation of an authentic experience for tourists.

### ***5.2.3 Artisan entrepreneurship and community-based tourism***

The findings further suggest that there is a lack of ownership of public-private stakeholders with no fair distribution of costs and benefits shared by all community members. From the focus group discussions, it was evident that many community circles in rural India are living

in a complex patriarchal hierarchy of family ties. Having a gender biased small-scale economy sector in developing nations costs around \$9 trillion (Artisan & Fox, 2019). Also, authorities need to introduce social programmes in which women can participate equally. This would not only provide women with new spending power, but also will benefit their families and communities.

The focus group discussions with the *danka* artisans revealed the powerlessness of artisan communities. The results showed that investments and development executed through the private or government sectors were not necessarily aligned with the interests of the local community. Hence, it can be inferred that empowerment through capacity building can enhance livelihood opportunities for artisan families and bring community-based tourism development to fruition. The lack of community engagement in the *danka* artisan family was counterproductive to their overall business operations. Sometimes development initiatives can fail when communities are not determined to take the initiatives. Also, for the weaker and fragmented local artisan communities in India, capacity building through training programmes can be effective for stimulating growth and contributing to the local rural economy. Collective capacity building through entrepreneurial and various participatory exercises can empower communities to engage and participate themselves in regional tourism. Also, the level of community participation in the planning and management of tourism can bring the whole idea of community-based development through tourism to fruition. Therefore, to counter power and financial imbalances, the tourism sector needs to be governed in an equitable and participatory manner.

However, developing a community-based development model is a challenge in India where power imbalances and corruption are common. The artisan families demanded the inclusion of task forces in the state and rural authorities of India to achieve social and economic goals through tourism development and to further strengthen community ties within their region. Even various entrepreneurial endeavours or projects should be community driven to develop a regional vision for the artisan communities. It has been long understood, yet not executed, that clustering various artisans within a community will provide the local small-scale businesses greater business opportunities. Artisans should be

assisted with the provision of basic knowledge of business operations to widen their commercial avenues through tourism. Creating opportunities through tourism for artisan families and preserving their artisanal heritage can safeguard this vulnerable sector.

Local tourism authorities and rural councils should synergise their efforts to curate authentic and culturally enriched experiences for tourists. In India and elsewhere, tourism cannot survive on its own, but needs community in the form of social assets to operate successfully. The core of community-based tourism is the invaluable interactions and encounters between tourists and local communities, creating a potentially humbling experience for the visitors. Sustainable tourism development is attainable when the community supports and participates in it. An overwhelming number of respondents in the exploratory survey mentioned that contact with local community was the highlight of their tour in India.

The interview findings revealed leadership to be an important theme. The data highlighted the lack of leadership in local and regional tourism bodies, with blurred roles in hierarchies, where community focus was missing. This issue is probably so vast and complicated that it has not been barely touched on. All the active bodies in the tourism sector and host community should have equal share of power and benefits. It is crucial that the art and craft sector of India be an integral part of tourism planning. Nevertheless, communities must also be given the right to choose the level and type of tourism they want; deciding on less or no tourism can be a viable option for some communities.

#### **5.2.4 Commercialisation impacts on artisan economies**

This section explores the last research question on the over-commercialisation that has exacerbated financial disparities in artisan communities. Drawing on the comments of both artisan families, the findings highlight the cultural and economic impacts of commercialisation on the handicrafts sector. The data show the exploitative set-up of the distribution channels, a scenario in which the middlemen makes the majority of the profit, while the artisans are forced to remain distant from the market. Moreover, in case of *danka* embroidery, the duplicate-production of the embroidery limited their cultural and aesthetic

scope, worsening the precarious existence of the artisan communities. The negative impact of commercialisation is not necessarily unidirectional; rather, it creates serious economic implications as well as affecting the socio-cultural identity of the artisans. Some artisans were obliged by market forces to produce for big textile and handicrafts outlets. The findings show that neo-capitalist forces have commodified the artefacts, reducing the cultural wealth of the sector. However, cultural erosion caused by the mass-production of handicrafts has not been highlighted in recent research.

The findings expose the inbound travel agents' operations in India, focusing on financial profits and neglecting the local host communities. In the market-disruption section (4.4.1) of the semi-structured interviews, it was hypothesised that travel retailers in India operate on substantial profit margins, and do not give back to the community with responsible business practices. Global travel corporates should collaborate with their Indian counterparts, mostly travel agents, to inculcate them with a culture of corporate philanthropy, investing a portion of their profits and giving back to the community.

### **5.3 Summary of linkages between various themes**

The core theme of *entrepreneurship* is blended with various themes explored in the research findings to provide solutions to the problems highlighted in the introduction.

**Figure 5.1**

*Summary of Linkages Between Themes*



*Community engagement* can upscale the artisans' operations and help absorb the rehabilitating and revitalising benefits rather the negative socio-cultural-economic impacts of commercialisation. With the right community network engagement in technological innovations, local art and craft confined to rural areas can become a global cultural marker. For instance, Mr KJ used Ted-Talks to promote *phad* paintings on a global scale and introduced this performing art to the nearby burgeoning tourist market. Through *business-innovation and technology*, another important theme in the findings, artisan production in India can revolutionise from traditional distribution methods to innovative practices. Therefore, innovation in the artisan sector, especially in the entrepreneurial domain, will attract tourism and prevent cultural erosion.

Moreover, incorporating a *responsible supply chain* as an effective part of the entrepreneurial eco-system, the artisans can effectively network with mediators and focus more on the creative aspects of their handicraft production. The findings derived from the focus group discussion illustrated that the process of mediation and trust-building takes time to facilitate. However, an effective supply chain can strengthen the links between artisans and the tourism sector, enhancing local community development. The findings support Santamaria and Lecuona's (2016) observation that the interconnectedness of the art and craft sector with retail, brokers, and other intermediaries, can prove a transformative strategy for growth and sustainability.

To maintain the vitality of the handicrafts sector, policy makers should encourage artisan community engagement. Efficient *governance and policy making* should help restore the traditional skills and generations-old aesthetic values, and simultaneously, enable contemporary artisans to adopt modern innovation and technology to increase their market share.

The findings reveal that shopping spaces near monuments occupy the tourists market space. Free-market principles are not suitable for tourism development in India. The findings further suggest that formalisation of the tourism sector has not helped the precarious small-scale artisan economy. Government should focus less on regulatory measures and more on integrating tourism development as a supporting strategy. Clear

government commitment should reflect a commitment to leveraging community development through sectoral co-ordination for local involvement in tourism planning.

Despite the liberalisation of policies, the craft sector needs strong government intervention to strengthen productivity. It was clearly stated by the participants in the semi-structured interviews, that the central Government, along with the state Government, through various regional developmental policies, could be a catalyst in supplementing projected efforts. Along with the implementation of entrepreneurial schemes, the Government could facilitate the development of various e-marketing channels to promote the artisan sector. Moreover, to increase the global reach of the Indian brand worth, the art and craft sector should be marketed and promoted alongside tourism in India. The findings show that the Government needs to work with various regional bodies, providing entrepreneurial services and financial assistance to rural handicraft co-operatives to create new ventures. Furthermore, the abundance of cheap labour and low capital investment have always given Indian handicrafts an edge over those of many other nations. Both the artisan families that participated in the focus group discussions strongly believed that entrepreneurial know-how could upgrade the skills of artisan families and help them cope with the innovative measures needed to revive their endangered art and craft.

This study poses some key challenges that need to be overcome to position the artisan economy as the main engine of sustainable economic growth for tourism development. As mentioned, the handicraft sector is highly decentralised, minimising the efficiency and production capacity of the artisans. The option of autonomous work without any formal structures can affect the cost of raw materials, logistics, and other ancillary activities. Due to the inherent fragmentation of the sector, the benefits arising from artisan economies are currently negligible.

*Network and supply chain* issues were also highlighted in the focus group discussions. The findings confirm that over-reliance on patron-client networks, a traditional mode of operation still followed by the *danka* family and many others, exposes the already vulnerable craft sector in India. The unorganised and informal structure in the handicraft sector has led to a high level of dependence on external sources for support in the supply

chain. Due to a lack of direct or retailer linkages, artisans are dependent upon various brokers or intermediaries to sell their products.

Furthermore, the findings revealed the lack of access to credit that has impacted the daily operations and made the sector unremunerative. Most artisans are from weaker economic backgrounds and have limited access to financial resources. The gap between their financial requirements and needs are considerably high, so, poor credit facilities and irregular payments from dealers forced artisans to seek credit from local money lenders with high interest rates and inflexible terms.

Another major influence on the artisan community is the lack of *technology and infrastructure*. The industry faces a lack of design and technology upgrade. The *danka* artisan family in India was still using traditional styles, which restricted their innovative capacity to do business. In their rural dwellings, artisans are alienated from the market innovations that can make them productive and efficient. The findings highlighted the lack of market information on export trends, opportunities, and prices, along with inadequate infrastructure.

The findings also highlighted entrepreneurship training and development as an important aspect of *business innovation and technology*. Developmental design and training will help link craft products to market needs. Artisan co-operatives can adapt production with new designs to meet market demand. In addition, various fashion institutes and export houses of handicrafts could be mobilised to help with designs and training for artisan families in the rural parts of India. Secondly, direct financial assistance through liberal credit support and further subsidies could assist in seed capital funding for artisans to upscale their businesses and explore new markets. Thirdly, private sector participation is important; an online search engine with a location-based directory of artisans producing handicrafts along the length and breadth of India could facilitate direct contact between artisans in each cluster and potential buyers. Artisans could be introduced to e-commerce platforms for market handicrafts, which have the potential to substantially enhance the wages of primary producers by eliminating intermediaries and by passing on valuable market information.



In the interviews, many participants suggested that the Government should introduce programmes that introduce creative partnerships with the private sector, driving private sponsorship, social investment, and corporate philanthropy for the handicrafts sector. Mentorship programmes could also advise artists and art organisations how to drive funding through private sector collaboration. Innovative crowdfunding programmes could drive fundraising campaigns to match the financial requirements of the artisan community and investors' business interests.

#### **5.4 State intervention: Future policy framework**

A strong policy framework could mandate a rural renewal programme with the mission of developing art and craft villages across India. The programme could provide tourism-friendly infrastructure for artisan communities, developing a sustainable environment to facilitate community-based rural tourism. Marginalised areas could act as creative clusters with high concentrations of art and cultural facilities, deepening and strengthening the cultural tourism capacity of rural India. Right *leadership* in both government and the private sector could revitalise the artisan businesses and create economic impacts by attracting tourists, both domestic and international. In addition, private sector consulting firms could help local governments and rural bodies develop effective plans. The findings also suggested that government should enhance bi-lateral partnerships with private firms to build institutional capacity for research and data analysis before planning and execution of changes. Even private-public-partnerships (PPP) in research and development activities could develop new cost-effective ideas for better infrastructural facilities in villages. Also, non-governmental organisations could operate and manage some institutional facilities, harnessing the skills of the artisans, nurturing innovation, and fostering growth in the commercial creative space.

In retrospect, there are many benefits of investing in the art and craft sector in India. *Product knowledge*, an important theme, could have far-reaching effects in policy planning and execution. All the participants in the interviews affirmed culture as the unique selling point of tourism in India. They all commented that India is mostly visited for its art and culture; many foreign and domestic tourists love to participate in cultural activities.

Therefore, an investment in the art and cultural facets of a destination such as India could boost tourism by adding cultural itineraries and generating additional rural-cultural excursions. Revival of these art villages could act as a catalyst for rural economic generation and drive improvements in living standards. In combination, implementing the discussed initiatives would surely improve the effectiveness and flexibility of the nation's artistic and creative workforce.

The Indian Government should also create a not-for-profit association from both the public and private sector that represents the handicrafts practitioners in India. A common forum could be created to articulate the concerns of the art and craft sector. The literature review revealed the limited data on the endangered art and craft sector. This study therefore recommends that there should be a repository or database of handicrafts in India, where people can access information on the market size and potential, revenue generated, number of artisans employed, funding schemes and sponsorship, learning spaces, and other relevant information, all on a single platform. The platform should facilitate networking within and across sub-sectors of the artisan businesses. An entrepreneurial focus could impart skills and knowledge on how to raise funds, leverage new technologies, engage in foreign tourists' retail markets, and effectively manage businesses. Government could actively propose the participation of the private sector to propel growth in the handicrafts sector by offering tax incentives. Apart from fiscal incentives for the companies investing in art and craft in India, the companies could benefit from other advantages as well, ranging from brand endorsements and advertising, to having the right bandwidth for their businesses.

In addition, artisans should not solely depend upon the grant and aids provided from the public or private sector. Artisan businesses, with the right entrepreneurial skill set, should become agile in their approach to resource mobilisation. Their intrinsic skill set will help them build internal capacities to generate added revenue. For example, an extension of their services to the corporate or education sector in the form of providing training or workshops would result in a steady income stream, supporting the core artistic work of the artisan family. In the case study of *phad* paintings, Mr KJ adopted network capital, e-

marketing, social media advertising, Ted-Talks and e-commerce pathways for marketing. He restructured internally by managing his business professionally and focused on building customers. The study advocates entrepreneurial pursuits as a way to become more self-reliant by developing marketing and communication skills to nurture community development. To do so, artisans, need to expand their field of operations, diversify activities, and build partnerships. To increase their client base, artisans could develop informal spaces to expand their reach and promote their work outside the rural parameter. Developmental strategies such as conducting workshops and exhibitions in high schools and universities could build an appreciation for Indian art and craft amongst the youth of the nation.

The handicraft sector embodies creative craftsmanship and aesthetics. More significantly, handicrafts have sustained many generations in India. The artisans are an example of resilience with shining prospects for future growth. In developing countries such as India, where most of the handicrafts production is highly labour intensive, labour becomes the primary input in the process of production. Therefore, the findings emphasise the handicrafts sector's proven capacity for enhancing entrepreneurship among the artisans' communities and empowering community-based tourism. Being the largest employment sector in rural India, the handicrafts sector needs an entrepreneurial development programme to create a successful module for a sustainable cluster with the help of community engagement.

After evaluating the comments of all the participants, it was clear that tourism and the artisan community are intrinsically linked. With conscious tourism planning and community consultation, the apparent art and craft crisis could be ameliorated. A public-private-rural partnership could effectively allow tourism to aid and develop impoverished communities. By strengthening the public-private ties, artisan communities could benefit from the socio-economic advantages of tourism. A convergent path necessitates an open partnership between the public and private sector, a collaboration imperative for community based rural tourism in India.

## Chapter 6 Conclusion

### 6.1 Research objective

The overall aim of the research was to examine community engagement through tourism development. This research provided a two-pronged approach to safeguard the endangered art and craft of India; one is through artisan entrepreneurship, and the other is through community driven tourism development. The research examined the interplay of artisan economies and community-based tourism development to provide a sustainable economy for the indigenous art and craft tradition of India.

With the semi-structured interview and focus group discussion data, thematic analysis was implemented to derive cross-cutting themes to examine linkages between the artisan economy and community-based tourism development. Thematic analysis along with descriptive analysis validated the importance of the tourism sector in the small-scale artisan economy. Even though a mixed approach was designed, the data analysis was simple yet consistent in gaining a deeper understanding of the artisan economy participation within the tourism sector, and stakeholders' participation in formalising handicrafts distribution channels. Using an exploratory survey, semi-structure interviews, and focus group discussions, a rich pool of data interpreting multiple stakeholders' perspectives was generated.

The research questions pertaining to the study were:

- 1) How can artisan entrepreneurship act as an effective medium for regional tourism development?
- 2) How does the artisan economy and tourism nexus benefit local community?
- 3) How can artisan entrepreneurship be integrated with community-based tourism?
- 4) How does commercialisation in tourism affect the artisan community?

To answer the first research question on how artisan entrepreneurship can act as an effective medium for regional tourism development, the study reviewed and conceptualised artisan entrepreneurship as socio-cultural entrepreneurship to explore its

contribution for the regional tourism development. The study investigated the pursuit of entrepreneurship where tourism can act as a benefactor. The research acknowledged that artisan entrepreneurship can endorse cultural heritage as a main asset for regional tourism development. However, it can be implied that both artisan entrepreneurship and regional tourism share a dual-complementary relationship where tourism-led development should acknowledge and embrace socio-cultural-economic linkages with the artisan economy as an integral part of a sustainable growth framework.

To resolve the second research question on how the artisan economy and tourism nexus benefits local community-based tourism, the study investigated social embeddedness as the conceptual framework to introduce the artisan economy and tourism nexus for the community's growth and development. The study implemented strategic solutions such as capacity-building and community clusters to align small-scale artisan businesses with tourism development for community's socio-economic and cultural benefit.

To answer the third research question on the integration of artisan entrepreneurship and community-based tourism, the study explored the breadth, depth, diversity and potential of the artisan entrepreneurship to integrate it with the cultural-creative community-based tourism. Furthermore, the findings explored that community-engagement is imbibed into marginalised artisan inertia and various stakeholders offered sustainable solutions for the integration of artisan economy and community-based tourism. Therefore, the study implied entrepreneurship as an indispensable theme to consolidate the informal economy of artisans to create community emancipation through tourism.

Lastly, to answer the fourth research question on the effect of commercialisation on the artisan community, the study investigated the supply chain system affecting artisans' distribution channels. The research discovered an opportunity to utilise commercialisation as a latent force for the innovative growth and development of the artisan community. The study envisioned social capitalism as a viable solution to counter pro-capitalist notion of over-commercialisation in tourism. The study implied a blueprint strategy, encompassing solutions, to protect the informal artisan sector from the destructive commercial forces dominating the market to offer widespread market access.

Following the literature review, the study showcased responsible tourism planning as a main leverage for growth and development of local communities. Artisan entrepreneurship is presented as a multidimensional discipline, a main catalyst for local artisan communities to accrue equitable tangible benefits from tourism receipts. With all the structural linkages right from the research paradigm, literature review, findings and discussions, the study presented artisan entrepreneurship as a dynamic concept for deeper comprehension of the sustainable practises in the tourism sector that can pave the way for artisan community economic development. Also, the findings and discussion helped extrapolate linkages between artisan enterprises and community-based tourism nexus, keeping local ethnic communities at the forefront of socio-economic development through responsible tourism strategies. Therefore, by conceptualising artisan entrepreneurship within community tourism development, this paper addressed community-centric form of social empowerment for the marginalised artisan economy.

## **6.2 Limitations of the research**

There may be some limitations to this study. The sample size has to be seen as a limitation. The scope of the study was small as only two artisan families were selected for the focus group discussion. More artisan families could have added more richness to the qualitative data. In the exploratory survey data, there was a clear selection bias, as more than half of the participants (tourists) were from Italy. Hence, the geographic scope of the participants was limited and participants in the survey may have had cultural affiliations or inclinations. As a result, they may not have been a true representative sample.

An analytical limitation was identified when developing the questions for the survey, such as some demographic questions: “income group,” “amount spent on tour package,” “amount spent during tour,” and “shopping expenses.” The study also missed some valuable perspectives that could have been obtained from analyses through cross-tabulations, and tests of significance between variables. Also, more statistical information in the quantitative data analysis would have added further robustness to the findings.

In the qualitative data collection, a survey on or interview with those working for government tourism bodies would have provided a holistic view of all the stakeholders. Also, in-depth interviews in place of the semi-structured interviews would have helped participants to communicate more freely, providing more detailed information. Limited literature on the endangered art and craft of India was another constraint of the research. There is very limited official data or statistics listing the endangered art and craft forms of India. Had there been valid secondary data on the endangered handicrafts of India, more comprehensive literature review findings would have been used to achieve the research objectives. Nonetheless, the limitations can be taken constructively as suggestive measures and recommendations for future research in the same area

### **6.3 Future research**

Future research is needed to explore more deeply the strengths of the artisan community as an autonomous economic engine. Although the linkages between artisanship and tourism sector are noteworthy, the artisan economy is dynamic enough to be studied independently. Apart from the supply chain analysis, by focusing on the handicrafts' commercial development, future research could explore value chain creation building cultural hegemony.

After the economic disaster of COVID-19, there will be a paradigm shift in future market trends. Future study can propose a sustainable growth model keeping artisans and other small-scale indigenous businesses immune from the economic shocks of the external forces such as pandemics. Using “go local” and “made in India” campaign manifestos, the future scope of the artisan economy could develop independent local markets in India. Future research could propose the inbound tourism sector only as an incentive to upscale the artisan businesses with a major focus on local customer. However, entrepreneurship as a business management model could also be applied in future research to make artisan operations profitable and independent of other dominant market forces. Furthermore, for the artisan economy to recover from the present crises and perform autonomously, future research needs to focus more on the revision of policy frameworks to legislate participatory support mechanism driven by community development desideratum.

It is recommended that the operations of various art and craft related bodies in India, government authorities, and dedicated ministries of handicrafts and textiles should be examined in terms of how to increase the brand worth of the handicrafts industry, to make sustainable arrangements for artisan families and offer employability and future growth for the youth in India studying art and craft as a mainstream career. Future study can suggest investments into training, research, and development to offer progressive growth in the artisan sector. Most importantly, future research can also streamline the shared vision and commitment of organisations such as UNESCO taking radical steps to safeguard the endangered art and craft not only in India, but around the world.

Lastly, future research should underpin sustainable growth mechanisms fostering socio-cultural-economic co-habitation of all the communities, a viable eco-system where both commerce and culture co-exist and flourish simultaneously. The chapter concludes with a statement addressed by Mr Zurab Pololikashvili (Secretary-General, UNWTO), “Together we are stronger.”



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## Appendices

### Appendix A Ethics approval letter

4 December 2019

Hamish Bremmer  
Faculty of Culture and Society

Dear Hamish

Re Ethics Application: **19/384 Social entrepreneurship for community-based rural tourism: Indian Art and Craft Renaissance**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 4 December 2022.

#### Standard Conditions of Approval

1. The research is to be undertaken in accordance with the [Auckland University of Technology Code of Conduct for Research](#) and as approved by AUTEC in this application.
2. A progress report is due annually on the anniversary of the approval date, using the EA2 form.
3. A final report is due at the expiration of the approval period, or, upon completion of project, using the EA3 form.
4. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form.
5. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
6. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.
7. It is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard.

AUTEC grants ethical approval only. You are responsible for obtaining management approval for access for your research from any institution or organisation at which your research is being conducted. When the research is undertaken outside New Zealand, you need to meet all ethical, legal, and locality obligations or requirements for those jurisdictions.

Please quote the application number and title on all future correspondence related to this project.

For any enquiries please contact [ethics@aut.ac.nz](mailto:ethics@aut.ac.nz). The forms mentioned above are available online through <http://www.aut.ac.nz/research/researchethics>

Yours sincerely,



Kate O'Connor  
Executive Manager  
**Auckland University of Technology Ethics Committee**

## **Appendix B Tools**

### ***Appendix B.a Interview prompts and survey***

#### **Semi-structured Interview Prompts**

##### **\*\*GENERAL BACKGROUND\*\***

- 1) Would you like to talk about your experience in travel industry?
- 2) For how long you have been into the travel business, specially catering to inbound foreign tourists?
- 3) How has the business evolved over the last decade?
- 4) What are the major inbound markets that your company is dealing with?
- 5) On average, how many inbound tourists does your company cater within a given calendar year?
- 6) What percentage of tourists are the first-time visitors?

##### **\*\*PRODUCT BACKGROUND\*\***

- 1) What according to you attracts tourism in India? What sets India apart from the rest of the countries in context of tourism? What do you think tourist expect and admire the most?
- 2) What is the most preferred itinerary of the first-time visitors in India? Is there a difference in the itinerary for the first-time visitors and others?
- 3) What according to you entails an authentic experience? What do you do to ensure this?
- 4) Does the itinerary include any rural destinations?
- 5) What are the triggers and barriers for tourist satisfaction?

##### **\*\*SHOPPING EXPERIENCE\*\***

- 1) Do you believe that shopping can elevate the overall cultural experience of a destination?
- 2) As per lot of feedbacks received by your company, what is the client take on the overall shopping experience ?

##### **\*\* VALUE CHAIN CREATION \*\***

- 1) What arrangements are made by your organization to make your clients reach out for the authentic art and crafts of India?
- 2) Do you think the shopping co-operatives and handicrafts outlets, with whom most travel companies company have collaboration, incentivize the use of ethnic art and crafts instead of mechanized products? If yes, why?

##### **\*\* FUTURE OPPORTUNITIES \*\***

- 1) How important is the role of travel agents or tour operators to enhance the overall experience of the tourists ?
- 2) According to you, what initiatives must be taken to preserve the endangered art and craft of India?
- 3) How differently can travel agencies and tour operators act to preserve and sustain the culture and heritage of the Indian art and craft

## Exploratory Survey For Inbound Tourists In India

My name is Yashu Jaisingh. I am pursuing a Master's degree in International Tourism Management at Auckland University of Technology. I am conducting a survey regarding your visit in India. This is an interesting opportunity to support the community based rural tourism and local artisans in India.

### Electronic Consent

The purpose of this research is to have an in depth study on social entrepreneurship for the community based rural tourism in India. The study is being conducted by Yashu Jaisingh, who is a student of Master of International Tourism from Auckland University of Technology. You are invited via email to participate in this research because you have traveled to India in the past and you are in the primary or secondary professional contact list of the researcher, Yashu Jaisingh. Your participation in this research study is voluntary. You may choose not to participate in this research survey. If you decide to participate in this survey, you may withdraw at any time.

This survey is about your recent trip to India. The questions will be regarding your experience in India. The latter part of the survey is mostly on your local shopping experience during the tour. The procedure involves filling on online survey that will take approximately 20-25 minutes. Your responses will be confidential, and we do not collect identifying information such as your name, email address or IP address. However, the primary researcher will revert back on the same email if you will be interested to have the findings of the research.

All the information provided will be kept confidential. All data is stored in a password protected electronic format. To help protect your confidentiality, the survey will not contain information such as your name, email, contact or any other information that will personally identify you. The results of the study is meant for academic purpose only.

If you have any questions about the research should be notified ion the first instance to the project supervisor, Hamish Bremner. His email id is hamish.bremner@aut.ac.nz

Any concern regarding the conduct of the research should be notified to the executive secretary of AUTEK Kate O'Connor, ethics@aut.ac.nz, 9219999 extension 6038 (Limited)

Clicking on the 'Agree' button below indicates that :

- you have read the above information
- you voluntarily agree to participate
- you are at least 18 years of age.

If you do not wish to participate in the research study, please decline participation by clicking on the 'disagree' button

☐ Agree (1)

☐ Disagree (2)

*Skip To: End of Survey If Electronic Consent Electronic Consent The purpose of this research is to have an in depth stud... = Disagree*

Q1 How many times have you visited the Indian Subcontinent in the past 10 years ?

- ☐ Once (1)
- ☐ Twice (2)
- ☐ Three Times (3)
- ☐ More than three times (4)

Q2 What was your most preferred destination in India ?

- ☐ Rajasthan (1)
  - ☐ Uttar Pradesh (Agra, Varanasi..) (2)
  - ☐ Madhya Pradesh (Orcha, Khajurao...) (3)
  - ☐ Karnataka (4)
  - ☐ Maharashtra (5)
  - ☐ Kereala (6)
  - ☐ Tamil Nadu (7)
  - ☐ West Bengal (8)
  - ☐ Leh-Ladakh (9)
  - ☐ Others (Please Specify) (10)
-

Q3 Did your itinerary in India included any rural destinations?

☐ Yes (1)

☐ No (2)

---

Q4 What type of tour did you plan in India ?

☐ Organized Group Tour (1)

☐ Backpackers tour (2)

---

Q5 From top to bottom rank the most appealing factor of the tour in India ? (most appealing factor at the top)

\_\_\_\_\_ Accommodation (1)

\_\_\_\_\_ Food (2)

\_\_\_\_\_ Culture and Heritage (3)

\_\_\_\_\_ Shopping (4)

\_\_\_\_\_ Leisure Time and Excursions (5)

\_\_\_\_\_ Contact With Local-Ethnic People (6)

Q6 From top to bottom rank the least appealing factor of the tour in India ? (least appealing factor at the top)

\_\_\_\_\_ Less Free Time (1)

\_\_\_\_\_ Too Much Commercial Including Shopping Stops (2)

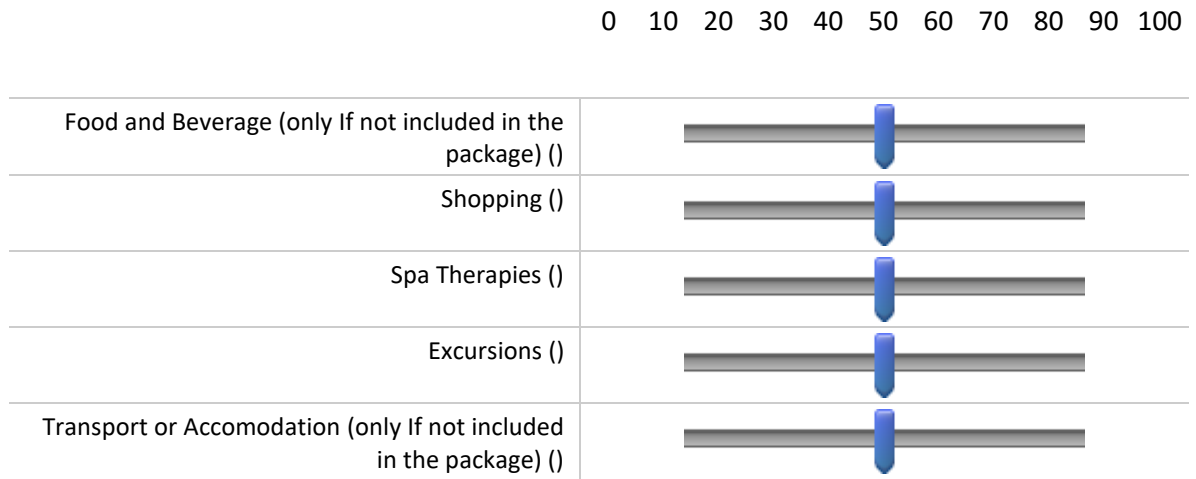
\_\_\_\_\_ Safety at Night (3)

\_\_\_\_\_ Tight Schedule With No Rest (4)

\_\_\_\_\_ Transport and Inter-City Connectivity (5)

\_\_\_\_\_ Traffic, Congestion and Other Social Issues (6)

Q7 How much money (%) was spent during tour on following categories - ( Just make sure that all the five categories should add up to exact 100%)



Q8 How important is shopping to shape the overall experience of the tour ?

- ☐ Extremely important (1)
- ☐ Slightly important (2)
- ☐ Not at all important (3)

Q9 When on vacation, how did you plan your shopping most of the times ?

- ☐ Mostly recommended by Tour Guide or Tour Manager. (1)
- ☐ During the free time in local bazaars (2)
- ☐ Mostly after dinners in the hotel shops (3)

Q10 Who are usually the other shoppers around you in the shops, markets and bazaars ?

- ☐ Mostly Foreign Tourists (1)
- ☐ Mostly domestic Tourists (2)
- ☐ Both foreign and domestic (3)

---

Q11 How often did you find the following products listed in the tourists shop in India?

|                                   | Always (1)            | Sometimes (2)         | Never (3)             |
|-----------------------------------|-----------------------|-----------------------|-----------------------|
| Pashmina Shawls (1)               | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Precious/Semi precious stones (2) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Silver Jewellery (3)              | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Textiles and Carpets (4)          | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Handicrafts and Paintings (5)     | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Q12 Were you made aware of the local art and crafts products in India ?

☐ Yes (1)

☐ No (2)

---

*Skip To: Q14 If Were you made aware of the local art and crafts products in India ? = No*

---

Q13 If yes, can you list some of the local art and craft of India ?

---

---

Q14 Are you aware of any endangered art and craft of India ?

☐ Yes (1)

☐ No (2)

---

*Skip To: Q16 If Are you aware of any endangered art and craft of India ? = No*

---



Q15 If yes, can you name at least one or two forms of endangered art and craft form of India?

Q16 How would you rate the the following features of shopping offered to tourists in India ?

|                                 | Satisfied (1)         | Neither Satisfied nor<br>Dissatisfied (2) | Dissatisfied (3)      |
|---------------------------------|-----------------------|---|-----------------------|
| Variety of Products (1)         | <input type="radio"/> | <input type="radio"/>                     | <input type="radio"/> |
| Quality of Products (2)         | <input type="radio"/> | <input type="radio"/>                     | <input type="radio"/> |
| Authenticity of Products<br>(3) | <input type="radio"/> | <input type="radio"/>                     | <input type="radio"/> |

Q17 Did you ever purchase products from a local artisan or craftsman ?

☐ yes (1)

☐ No (2)

Q18 When you travel to a destination, do you try to give back to the local community in whichever way possible ?

☐ yes (1)

☐ No (2)

Q19 If given a chance, will you buy art and craft products from the tourists shops or directly form the local artisans and craftsmen ?

☐ Tourists Shops (1)

☐ Local Artisans and Craftsmen (2)

Q20 Please specify any particular experience during the tour where you interacted local rural community.

---

Q22 Are you interested to get an email regarding the findings of the research ?

☐ Yes (1)

☐ No (2)

End of Block: Default Question Block

---

## Focus Group Discussion Questions

### **\*\*DEMOGRAPHIC BACKGROUND\*\***

- 1) Can you please tell me about your family? Some background about every member of your family?
- 2) What is the daily routine of all members of your family?
- 3) From which part of India are you from? For how long your family is practicing this unique art form?
- 4) How many members of your family are engaged in this art form?

### **\*\*GENERAL PRODUCT\*\***

- 1) Can you briefly explain the art form practiced by your family?
- 2) What encourages you to carry on this legacy? What makes you continue doing what your forefathers did? Do you think the next generation would also do the same? Do you want to explore other opportunities if you had a chance?
- 3) Is this your sole occupation? What are the other occupations you engage in? Is this seasonal source? If yes what do you do the rest of the year? How would you describe the monetary returns for the sustenance of your family from this occupation? Does it make it necessary for you to do something else as well to ensure expenses are met?
- 4) What is the price range of your art form?

### **\*\*SUPPLY CHAIN\*\***

- 1) Who all are your targeted clients? What is the chain followed?
- 2) How do you prefer to sell your products?
- 3) Have you come across any customer who have already bought your product or have the prior knowledge?
- 4) Any apprehensions about the handicrafts sold in the touristic places?
- 5) According to you, what makes tourists buy the same art form from the touristic cities and not directly from the authentic artisans or craftsmen?

### **\*\*FUTURE OPPORTUNITIES\*\***

- 1) What all initiatives would you like to see from various government bodies?
- 2) What kind of set up you want in your family business so that your upcoming generation can thrive on this unique art and craft?
- 3) If the scenario facilitates, how confident you are to venture out a direct set up without any middle-men or complexed distribution channels?
- 4) What are the challenges that you can face while taking complete guard of your business, from production to sales/marketing? What kind of support is required to facilitate the same?
- 5) Do all members in your family have a phone? Is it a smart phone?
- 6) Do you have internet access at your place?
- 7) Are you and your family on social media?
- 8) Are you aware of various e-businesses through various social media sites?
- 9) How adaptive to learn about the new generation ways of doing businesses?
- 10) How can the promotion of your art benefit the whole community?

## ***Appendix B.b Participant Information Sheets***

### **Participant Information Sheet – (Semi-structured Interviews)**

Date Information Sheet Produced: 16/10/2019

Project Title: **Social Entrepreneurship for Community Based Rural Tourism – Indian Art and Craft Renaissance**

#### **An Invitation**

Hello/Kia Ora/Namaskar. My name is Yashu Jaisingh and I am pursuing my Master in International Tourism Management from the Auckland University of Technology. My research project is Social Entrepreneurship for Community Based Rural Tourism. The main idea of the research will be to discover ways to safeguard the endangered art and craft of India. We will have a group discussion with you and your family members who are continuing and maintaining the centuries old tradition of the unique art form. The discussion will help us understand how to revive the endangered art and craft of the local artisans and craftsmen community.

#### **What is the purpose of this research?**

The study will help to revive the legacy of endangered art and craft forms of India. The research will further aim to create a sustainable economic model for the local art and crafts community. All in all, this study will help to devise strategies to promote the unique art and craft as well as to empower the local community of artisans and craftsmen. The findings of this research may be used for academic publications and presentation.

#### **How was I identified and why am I being invited to participate in this research?**

Being from the local artisan's community, you are our potential candidate for the group discussion. Your personal experience and insight will be key for the research findings. You are at the centre stage of this research project. Therefore, your voice and opinion can contribute in shaping up the lives of many artisans and craftsmen community.

#### **How do I agree to participate in this research?**

Your participation in this research is voluntary, meaning it is completely your decision to participate in the study. and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

Once you read this information and agree to participate, you can confirm me via email or text message on my given contact. We can decide a common place and time as per your convenience to conduct the discussion.

#### **What will happen in this research?**

If you agree to participate in the group discussion, you will need to sign a consent form at the beginning. We will talk for approximately an hour, touching upon the main themes of the study. Again, the discussion will take place at a time and setting convenient to you and other members of your community who are involved in the same art form.

#### **What are the discomforts and risks?**

There is no risk in the study. You will be given the choice to disclose your identity or to keep the discussion confidential. Though unlikely, if you feel uncomfortable while discussing a particular issue, you do not have

to answer and you can withdraw from the discussion at any time and information already provided will not be used. However, you will find the discussion quite meaningful and defining for you and your community.

**What are the benefits?**

The whole study is revolved around the revival of endangered art and craft. Your voice and opinions can help us arrive at some pathbreaking findings and ideas to incorporate in our research. Therefore, the research can help in the community development through rural tourism, providing local artisans some socio-economic benefits.

**How will my privacy be protected?**

The records of this study will be kept private. However, we will provide you with a summary of research findings if requested. You will be given access to any information we collect about you. In any sort of publishing or presentation, we will not include information that will make it possible to identify you in any way. Research records will be kept in a locked file and sorted by number codes, not by names; only the researchers involved in the study will have access to the records. Please note that data from this study will be retained by AUT for comparison with future research. Data will be stored for 6 years and will be permanently destroyed after this period

**What are the costs of participating in this research?**

The only cost to you is your time.

**What opportunity do I have to consider this invitation?**

You will have a 2 week's timeframe from 15/11/2019 to 30/11/2019 to participate in the discussion.

**Will I receive feedback on the results of this research?**

It is optional to receive the results of this research. If you are wanting to receive the findings of the research, one page (300-400 words) synopsis of the research findings will be presented to you via post or email (whatever suits you).

**What do I do if I have concerns about this research?**

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, Kate O'Connor, [ethics@aut.ac.nz](mailto:ethics@aut.ac.nz) , 921 9999 ext 6038.

**Whom do I contact for further information about this research?**

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details: Yashu Jaisingh

[Yashu.jaisingh@gmail.com](mailto:Yashu.jaisingh@gmail.com)

+919650500194 (India)

+64220669813 (NZ)

Project Supervisor Contact Details: Hamish Bremner

[hamish.bremner@aut.ac.nz](mailto:hamish.bremner@aut.ac.nz)

+6499219999 extension 5898

Approved by the Auckland University of Technology Ethics Committee on 4<sup>th</sup> December, 2019, AUTEK  
Reference number 19/384.

## **Participant Information Sheet (Focus Group Discussions)**

Date Information Sheet Produced: 16/10/2019

### **Project Title: Social Entrepreneurship for Community Based Rural Tourism – Indian Art and Craft Renaissance**

#### **An Invitation**

Hello/Kia Ora/Namaskar. My name is Yashu Jaisingh and I am pursuing my Master in International Tourism Management from the Auckland University of Technology. My research project is Social Entrepreneurship for Community Based Rural Tourism. The main idea of the research will be to discover ways to safeguard the endangered art and craft of India. We will have a group discussion with you and your family members who are continuing and maintaining the centuries old tradition of the unique art form. The discussion will help us understand how to revive the endangered art and craft of the local artisans and craftsmen community.

#### **What is the purpose of this research?**

The study will help to revive the legacy of endangered art and craft forms of India. The research will further aim to create a sustainable economic model for the local art and crafts community. All in all, this study will help to devise strategies to promote the unique art and craft as well as to empower the local community of artisans and craftsmen. The findings of this research may be used for academic publications and presentation.

#### **How was I identified and why am I being invited to participate in this research?**

Being from the local artisan's community, you are our potential candidate for the group discussion. Your personal experience and insight will be key for the research findings. You are at the centre stage of this research project. Therefore, your voice and opinion can contribute in shaping up the lives of many artisans and craftsmen community.

#### **How do I agree to participate in this research?**

Your participation in this research is voluntary, meaning it is completely your decision to participate in the study. and whether or not you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the study at any time. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

Once you read this information and agree to participate, you can confirm me via email or text message on my given contact. We can decide a common place and time as per your convenience to conduct the discussion.

#### **What will happen in this research?**

If you agree to participate in the group discussion, you will need to sign a consent form at the beginning. We will talk for approximately an hour, touching upon the main themes of the study. Again, the discussion will take place at a time and setting convenient to you and other members of your community who are involved in the same art form.

#### **What are the discomforts and risks?**

There is no risk in the study. You will be given the choice to disclose your identity or to keep the discussion confidential. Though unlikely, if you feel uncomfortable while discussing a particular issue, you do not have

to answer and you can withdraw from the discussion at any time and information already provided will not be used. However, you will find the discussion quite meaningful and defining for you and your community.

**What are the benefits?**

The whole study is revolved around the revival of endangered art and craft. Your voice and opinions can help us arrive at some pathbreaking findings and ideas to incorporate in our research. Therefore, the research can help in the community development through rural tourism, providing local artisans some socio-economic benefits.

**How will my privacy be protected?**

The records of this study will be kept private. However, we will provide you with a summary of research findings if requested. You will be given access to any information we collect about you. In any sort of publishing or presentation, we will not include information that will make it possible to identify you in any way. Research records will be kept in a locked file and sorted by number codes, not by names; only the researchers involved in the study will have access to the records. Please note that data from this study will be retained by AUT for comparison with future research. Data will be stored for 6 years and will be permanently destroyed after this period

**What are the costs of participating in this research?**

The only cost to you is your time.

**What opportunity do I have to consider this invitation?**

You will have a 2 week's timeframe from 15/11/2019 to 30/11/2019 to participate in the discussion.

**Will I receive feedback on the results of this research?**

It is optional to receive the results of this research. If you are wanting to receive the findings of the research, one page (300-400 words) synopsis of the research findings will be presented to you via post or email (whatever suits you).

**What do I do if I have concerns about this research?**

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEK, Kate O'Connor, [ethics@aut.ac.nz](mailto:ethics@aut.ac.nz) , 921 9999 ext 6038.

**Whom do I contact for further information about this research?**

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details: Yashu Jaisingh

[Yashu.jaisingh@gmail.com](mailto:Yashu.jaisingh@gmail.com)

+919650500194 (India)

+64220669813 (NZ)

Project Supervisor Contact Details: Hamish Bremner

[hamish.bremner@aut.ac.nz](mailto:hamish.bremner@aut.ac.nz)

+6499219999 extension 5898

Approved by the Auckland University of Technology Ethics Committee on 4<sup>th</sup> December, 2019, AUTEK  
Reference number 19/384.

**Appendix B.c Consent form Semi-structure Interview & Focus Group Discussion**

**Project title:**     *Social Entrepreneurship for Community Based Rural Tourism – Indian Art  
and Craft Renaissance*

**Project Supervisor:**     *Hamish Bremner*

**Researcher:**     *Yashu Jaisingh*

I have read and understood the information provided about this research project in the  
Information Sheet dated \_\_/\_\_/\_\_\_\_ (dd/mm/yyyy)

- ☐ I have had an opportunity to ask questions and to have them answered.
- ☐ I understand that identity of my fellow participants and our discussions in the focus group  
is confidential to the group and I agree to keep this information confidential.
- ☐ I understand that notes will be taken during the focus group and that it will also be audio-  
taped and transcribed.
- ☐ I understand that taking part in this study is voluntary (my choice) and that I may  
withdraw from the study at any time without being disadvantaged in any way.
- ☐ I understand that if I withdraw from the study then, while it may not be possible to  
destroy all records of the focus group discussion of which I was part, I will be offered the choice  
between having any data that is identifiable as belonging to me removed or allowing it to continue  
to be used. However, once the findings have been produced, removal of my data may not be  
possible.
- ☐ I agree to take part in this research.
- ☐ I wish to receive a summary of the research findings (please tick one): Yes ☐ No ☐

Participant's signature: .....

Participant's name: .....

Participant's Contact Details (if appropriate):

.....  
.....  
.....



.....

Date:

***Approved by the Auckland University of Technology Ethics Committee on type the date on which the final approval was granted AUTEK Reference number type the AUTEK reference number***

*Note: The Participant should retain a copy of this form.*

