



Social entrepreneurship As an Art and Culture for Social Change-Some Case Studies

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Abstract:

Social entrepreneurship in the recent times is attracting growing amounts of talent, money, and attention, but along with its increasing popularity the field is also facing lot of uncertainty about what exactly a social entrepreneur is and does. Even though the nascent field of Social Entrepreneurship is growing rapidly and attracting increased attention in various sectors. The reasons behind the popularity of social entrepreneurship are many. On the most basic level, there's something inherently interesting and appealing about entrepreneurs and the stories of why and how they do what they do. Social entrepreneurship highlights the imperative to drive social change, and it is that potential payoff, with its lasting, transformational benefit to society, and it sets the field and its practitioners apart. Social service provision mixed with social activism at a more tactical level can also produce a result that is equivalent to that of social entrepreneurship. With these main objectives the present paper focuses on some case studies in the area of Art and Culture in India.

Keywords: Social Entrepreneurship, social Change, Social Entrepreneur, Social Activism, Social Service.

Introduction:

Art and culture is potential engine for economic growth. Every heritage art and craft of India to ultimately create sustainable livelihoods for artisans while unlocking creative human potential globally. There have been enormous efforts over the decades by multiple individuals, groups, governments and others to harness these cultural assets into brands that not only provide economic value and livelihoods but also help in creating a Brand India that is respected and valued around the world. These efforts have largely focused on the supply side, eg, working with artisans and weaver groups, and providing them with much-needed training, design, manufacturing and other inputs. However, it is equally critical to address the demand side of the business, which includes, an understanding of trends, markets and customers, product design sensibilities, technology, global supply chain, quality standards, branding, partnerships and legal issues. It is this *jugalbandi* of the demand and supply sides that will create successful businesses and brands.

About social entrepreneurship:

Social entrepreneurship is an approach by individuals, groups, startup companies or entrepreneurs in which they develop, fund and implement solutions to social, cultural, or environmental issues. This concept is applicable to a wide range of organizations, which may vary in size, aims, and beliefs. The For-profit entrepreneurs typically measure performance by using business metrics like profit revenues and increases

in stock prices. In addition to this Social entrepreneurs, however, are either non profits or they blend for-profit goals with generating a positive "return to society". So, they use different metrics.

Historical review on Social Entrepreneurship:

Social entrepreneurship is distinct from the concept of entrepreneurship, yet still shares several similarities with its business cousin. Jean-Baptiste Say (1767–1832), a French economist, defined an entrepreneur as a person who "undertakes" an idea and shifts perspectives in a way that it alters the effect that an idea has on society. An entrepreneur is further defined by Say as someone who "shifts economic resources out of an area of lower and into an area of higher productivity and greater yield. "The difference between "entrepreneurship" and "social entrepreneurship", however, stems from the purpose of a creation. Social entrepreneurs seek to transform societies at large, rather than transforming their profit margin, as classic entrepreneurs typically seek to do. Social entrepreneurs use a variety of resources to bring societies into a better state of well-being.

The concept of "social entrepreneurship" is not a novel idea, but in the 2000s, it has become more popular among society and academic research, notably after the publication of "The Rise of the Social Entrepreneur" by Charles Lead beater. Many activities related to community development and higher social purpose fall within the modern definition of social entrepreneurship. Despite the established definition nowadays, social entrepreneurship remains a difficult concept to define, since it may be manifested in multiple forms. A broad definition of the concept allows interdisciplinary research efforts to understand and challenge the notions behind social entrepreneurship. The terms *social entrepreneur* and *social entrepreneurship* were used first in the literature in 1953 by H. Bowen in his book *Social Responsibilities of the Businessman*. The terms came into widespread use in the 1980s and 1990s, promoted by Bill Drayton, Charles Leadbeater, and others. Although the terms are relatively new, social entrepreneurs and social entrepreneurship may be found throughout history. A list of a few noteworthy people whose work exemplifies the modern definition of "social entrepreneurship" includes Florence Nightingale , founder of the first nursing school and developer of modern nursing practices; Robert Owen, founder of the cooperative movement; and Vinoba Bhave, founder of India's Land Gift Movement.

Characteristics of Social Entrepreneurs:

Some important characteristics of social entrepreneurs are Bill Drayton founded Ashoka in 1980, an organization which supports local social entrepreneurs. Ashoka operates in multiple countries. Drayton tells his employees to look for four qualities: 1.creativity, 2.entrepreneurial quality, 3.social impact of the idea, and 4. ethical fibre.

The Creativity has two parts: goal-setting and problem-solving. Social entrepreneurs are creative enough to have a vision of what they want to happen and how to make that vision happen. On this, the Schawab Foundation says that entrepreneurs have zeal to measure and monitor their impact. Entrepreneurs have high standards, particularly in relation to their own organization's efforts and in response to the communities with which they engage. Data, both quantitative and qualitative, are their key tools, guiding continuous feedback and improvement."

Entrepreneurial quality builds from creativity. Not only do entrepreneurs have an idea that they must implement, they know how to implement it and are realistic in the vision of implementing it. Bill Drayton says that, "Entrepreneurs have in their heads the vision of how society will be different when their idea is at work, and they can't stop until that idea is not only at work in one place, but is at work across the whole society. "This manifests through a clear idea of what they believe the future will look like and a drive to make this come true. Besides this, entrepreneurs are not happy with the status quo; they want healthy change. This change making process has been described as the creation of market disequilibria through the conversion of antagonistic assets into complementarities.

Social impact measures whether the idea itself will be able to cause change after the original founder is gone. If an idea has intrinsic worth, once implemented it will cause change even without the charismatic leadership of the first entrepreneur. One reason that these entrepreneurs are unreasonable is that they are unqualified for the task they take on. Most entrepreneurs have not studied the skills needed to implement their ideas. Instead, they bring a team of qualified people around themselves. It is the idea that draws this team.

Ethical fibre is important because leaders who are about to change the world must be trustworthy. Drayton described this to his employees by suggesting that they picture a situation that frightens them and then place the candidate in the situation with them. If they feel comfortable in this scenario, the entrepreneur has ethical fibre. One distinguishing attribute of entrepreneurs is that they rarely take credit for making change. They insist that the change they have brought about is due to everyone around them. They also tend to be driven by emotion; they are not trying primarily to make a profit but to address suffering. Muhammad Yunus says about this characteristic, He or She competes in the marketplace with all other competitors but is inspired by a set of social objectives. This is the basic reason for being in the business."

Challenges in the area of Social Entrepreneurship:

1. the world of social entrepreneurship is relatively new, there are many challenges facing those who delve into the field. First, social entrepreneurs are trying to predict, address and creatively respond to future problems.
2. Unlike most business entrepreneurs, who address current market deficiencies, social entrepreneurs tackle hypothetical, unseen or often less-researched issues, such as overpopulation, unsustainable energy sources, food shortages.
3. Founding successful social businesses on merely potential solutions can be nearly impossible as investors are much less willing to support risky ventures.
4. The lack of eager investors leads to the another problem in social entrepreneurship: the pay gap.
5. Social entrepreneurs and their employees are often given diminutive or non-existent salaries, especially at the onset of their ventures. Thus, their enterprises struggle to maintain qualified, committed employees. Though social entrepreneurs are tackling the world's most pressing issues, they must also confront skepticism and stinginess from the very society they seek to serve.
6. Another reason social entrepreneurs are often unsuccessful is because they typically offer help to those least able to pay for it. Capitalism is founded upon the exchange of capital for goods and services. However, social entrepreneurs must find new business models that do not rely on standard exchange of capital in order to make their organizations sustainable. This self-sustainability is what distinguishes social businesses from charities, which rely almost entirely on donations and outside funding.

Types of Social Entrepreneurship:

In *The Power of Unreasonable People*, John Elkington and Pamela Hartigan describe social entrepreneurs' business structures as falling under three different models, applicable in different situations and economic climates:

1. *Leveraged non-profit*: This business model leverages financial and other resources in an innovative way to respond to social needs.
2. *Hybrid non-profit*: This organizational structure can take a variety of forms, but is distinctive because the hybrid non-profit is willing to use profit from some activities to sustain its other operations which

have a social or community purpose. Hybrid non-profits are often created to deal with government failures or market failures, as they generate revenue to sustain the operation without requiring loans, grants, and other forms of traditional funding.

3. *Social business venture*: These models are set up as businesses that are designed to create change through social means. Social business ventures evolved through a lack of funding. Social entrepreneurs in this situation were forced to become for-profit ventures, because loans and equity financing are hard to get for social businesses.

Objectives:

The basic objective of this paper is to understand the different cases exist in the society for the promotion of art and crafts. This is an explanation of how their efforts brought them in the success in promoting social entrepreneurship among them.

Case:1

Yosha Gupta

Founder, MeMeraki

Yosha is a Senior Advisor with Finstep Asia and has worked on the recent research commissioned by the Alliance about Fintechs and the female economy. Yosha has spent 15 years in the FinTech sector and worked across Asia as a Financial Inclusion Consultant with CGAP and IFC World Bank Group. She is also the founder of Memeraki, a social enterprise driving financial inclusion for marginalised artisans and arts by empowering them with technology and creating new economic opportunities for them. Their work has been covered across media outlets like Forbes, SCMP, Tatler, Apple Daily, Hindu, Indian Express and more. She was previously the Founder & CEO of a cashback app with over 1million downloads in India backed by 500Startups, Vector Ventures, Facebook's FBStart programme as well as Cyberport's Startup programme in Hong Kong. She is a regular speaker at digital and payments events as well as advisor to start-ups. Yosha was appointed to the Diversity List 2018 for Hong Kong which aims to give ethnic minorities of Hong Kong a voice in decision making and policy, particularly in government advisory bodies. She was awarded 'Most Influential Payments Professional' by World BFSI Congress and Awards 2018, India.

They are creating India's first 'culture-tech' platform using technology to power and accelerate the artisan creator economy with a mission to digitise it. They are reimagining the future of the artisan creator economy by leveraging technology and creator tools through the following ways

Live Workshops with Master Artists:

Cohort based learning with like minded community taught online by a Master Artist with step by step guidance and feedback and covering the history of the art or craft and many of them with authentic art kits and materials sourced directly from artisans. They already have live workshops for over 60 heritage arts and crafts and every month are increasing this - India has over 3000 traditional arts and crafts and their mission is to get all of these crafts online.

Biggest Curated Collection of Heritage Art from Master Artists:

They are Finding the biggest curated collection of authentic heritage art from master artists across 60+ heritage arts like Pichwai, Kalamkari, Madhubani, Pattachitra, Kerala Mural, Gond, Phad, Lippan Kaam, Terracotta, Tanjore and many others on their website. They also take custom orders.

Hand Painted and Handmade Products:

Beautiful hand painted products like hand painted handbags, evening clutches and home decor that are made with a lot of heart and love.

Case 2:**Jaipur Rugs:**

Nand Kishore Chaudhary is an Indian social entrepreneur. He currently serves as the Chairman and Managing Director of the social enterprise Jaipur Rugs which he founded in 1978.

Nand Kishore Chaudhary was born in a Marwari family in the Churu district of Rajasthan. Growing up as an introverted child and avid reader, he was influenced by the works of Gandhi and Tagore. He went to school in Churu and graduated from Government College in Lohia in 1973.

Nand Kishore was inspired by British researcher and designer Ilay Cooper to get into the business of carpet manufacture and design, and therefore help in the revival of this neglected art. Nand Kishore decided not to follow his father in their traditional family business of shoe-making, and even let go of a government job in a national bank . Instead, he went into the rug and carpet business. His venture started with a loan of 5000 rupees, that he borrowed from his father, and today that venture is known as Jaipur Rugs, an exemplary model of social entrepreneurship at its best.

N. K. Chaudhary established the social business model of Jaipur Rugs, connecting weavers with global markets by building a global supply chain focused on developing human capability and skills at the grassroots level. Jaipur Rugs provides a steady income for people living in the most rural parts of India by connecting them with markets across the world.

Nanda Kishore started a humble carpet business in 1978 with just two weaving-loom and 9 artisans. That has today transformed into Jaipur Rugs, which is a network of more than 40,000 artisans across 6 states in India and is one of India's leading manufacturer and exporter of hand woven rugs, bringing in an annual revenue of \$18 million. Jaipur Rugs has become an ecosystem of companies and organizations, and the 40,000 weavers and their families are an integral part in this ecosystem.

Case: 3**Vidya Shankar Sathya Murthi****Network of Indian Cultural Enterprise(NICE)**

The main vision of NICE is Building Brand India through its Cultural and Creative Economy. The cultural and creative economy of a country leverages the commercial potential of indigenous culture, heritage and knowledge transformed into a product, service or experience. The export of cultural and creative goods or services at the global level significantly enhances a country's brand value, and, in turn, its soft power.

India is the seventh-largest exporter of cultural and creative goods across the world, yet the same unfortunate story of not having any meaningful representation on the world stage is repeated in every aspect of India's cultural assets from fashion and accessories, home decor and furnishings to food and beverages and even tourism.

About Cultural Enterprise:

The Aspen Institute says that “cultural enterprises are commercial ventures that connect creators and artists to markets and consumers”. Further, the definition includes the creation of cultural and social opportunities for creators and consumers. It includes nonprofit and for-profit endeavours.

NICEorg as a cultural enterprise:

Cultural entrepreneurs are those who build successful businesses that deliver branded products and services and are based on India’s cultural traditions, practices, heritage and know-how.

Successful businesses are those that are at least self-sustaining ie, are profitable. Their focus is therefore on entrepreneurs and businesses with a market and customer focus.

Companies like GoCoop, Vahdam Teas, Jaypore, Zouk, Paperboat, Sarva, and many more.

For now, They have chosen the five NICE Sectors of Health, Beauty and Wellness, Food and Beverages, Fashion and Accessories, Home Decor and Furnishings, and Experiential Tourism.

The NICE Ecosystem

NICEorg works towards creating an ecosystem with the cultural entrepreneurs being central players, assisted by funders, mentors and experts. They believe that these successful cultural businesses will ultimately help build Brand India. Just like how successful Indian IT companies and tech startups did so very well.

Focus Sectors

Health, Beauty and Wellness

Millennials are focusing increasingly on mindfulness, Yoga, Ayurveda and herbal remedies for their wellbeing. They support health and beauty enterprises that can transform lives and expand the current \$17 Billion Indian wellness industry to an estimated \$60 Billion by 2030.

Food and Beverages

India’s food processing sector is one of the largest in the world, with output projected to reach \$535 Billion by 2025. Farm to fork, organically grown, vegetarian and super foods are the trends defining food choices. India’s culinary heritage has long encompassed these trends as common kitchen practices.

It is time to share this centuries-old wisdom with the world through Indian-origin and Indian-owned food enterprises. The scaling up of the food and beverage industry will also generate revenue worth \$11 Billion by 2024 and contribute to the national economy. After all, is it Turmeric Latte or Haldi Doodh.

Fashion and Accessories

The value of hand woven garments and clothing with exquisite prints and patterns, a pure cashmere, a handmade bag or jewelry can never be matched by fast fashion.

As locally made, handcrafted products are capturing the global imagination, the future of fashion could well be Made in India. The good news is that India’s textiles and apparel exports are estimated to reach \$70 Billion by 2025 and India’s own market size to rise, at \$160 Billion, to the fourth position in the world.

Home Decor and Furnishings

From bed and table linen to light fittings and accessories to furniture, timeless Indian artifacts draw inspiration from nature and reflect centuries-old artisanship.

These craft forms are legacies that we wish to preserve and promote, especially when the global home decor market, valued at \$616 Billion in 2019, is poised to reach \$838 Billion by 2027. What better way than making them adorn every home and heart!

Experiential Tourism

A journey across India is also a journey into oneself. It offers enriching experiences and creates life-long memories for visitors from across the globe. They promote enterprises that enhance India's global profile through inward and experiential tourism.

As the world recovers in the post-pandemic period, the tourism industry will regain momentum. Improved infrastructure and rising income levels will allow more foreign tourists to travel to – and more Indians to travel within — India in the years to come. This sector is likely to become a \$460 Billion industry and account for 9.9% of the national GDP by 2028.

Case 4:

Praveen Chauhan:

Praveen Chauhan, a Bihari social entrepreneur is recycling flowers offered at Mahabodhi Temple for dying Khadi Clothes

There are so many times when we see something being wasted and we pressurize our minds about if can make something useful and creative of it. But only few of us can develop something useful out of it. Well we know someone having the exact profile who is also making us Biharis proud at international level through his innovative ideas.

Praveen Chauhan is a Gaya-based social entrepreneur and designer. He in cooperation with all his artisans has founded a social enterprise named **MATR**. As the name itself suggests the maternal aspect of care and hard work, **MATR** aims to promote the skills of local Artisan communities to produce high quality Khadi fabrics and garments for national and international designers and retail brands that utilize the traditional skills. They use natural resources throughout their production to promote environmentally responsible initiatives for a sustainable future. This provides their artisan groups to have a better sense of consumer market with increased production volumes.

Recently, a Memorandum of Understanding (MoU) is signed between the Bodhgaya Temple Management Committee and The Happy Hands Project in regard to the collection and use of used Temple flowers for Natural Dye.

The main purpose of this project is to utilize flowers being offered at Mahabodhi temple during prayers and decorations that were left unused and discarded after use. With the support of Bodhgaya Temple Management Committee, The Happy Hands Project will be providing employment opportunities to around 50 under privileged women by using those flowers to create natural dyes. BTMC will be allowing MATR and Because of Nature through The Happy Hands Project to collect those flowers which are left unused after offering in temple. This is the responsibility of MATR representative to collect these flowers from temple and transport to their unit for further use.

This project aims to promote the skills of Artisan communities who employ traditional cultural skills and to support these artisans to present high quality Khadi fabrics, garments and textiles for the national and international markets, aiming for designers and retail brands who appreciate the culture and historical value of these unique traditional skills. Also now Gaya will have something creative to offer to all the foreign nationals and tourists so that next time when they visit Mahabodhi Temple they can take the essence of Gaya with them.

Conclusion:

Social entrepreneurship typically attempts to further broad social, cultural and environmental goals often associated with the voluntary sector in the areas such as poverty alleviation, health care and community development.

The ecosystem framework can be very useful for social entrepreneurs in formulating their strategy. The need for understanding the ecosystem of social enterprises has been increasingly supported as researchers emphasize on the importance of contextual factors supporting and constraining Social ventures. Researchers note that there is a need to understand the ecosystems of social enterprises, as they often operate in a context which is highly localized, interacting with small, local actors, but may also be intimately connected to other systems operating at a broader (regional, country level or even global) level which influence their immediate environment.

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