USING OFFLINE AND ONLINE CHANNELS TO BUILD TRUST IN ANCIENT ART:
A CASE STUDY OF Mithilasmita

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Abstract

Social entrepreneurship has gained popularity in recent times. It has given rise to different form of organizations. Market and hierarchy are two main organizing mechanisms. However, success of a social enterprise is based on trust, an alternative organizing mechanism. However, social entrepreneurship research has focused on trust in a limited way. This paper gives details of how a MITHILAsmita, a women led social enterprise established trust. Case study method was employed. Data collection included analysis of document, web articles, and interviews. It was found that MITHILAsmita protected pre-medieval Madhubani by building trust through online and offline channels. This paper makes important contributions to theory of trust in context of social enterprise. Trust was not just an organizing mechanism but also a way to maintain the quality of paintings and to gain confidence of buyers. This study has important implications for entrepreneurs in general and social entrepreneurs for particular.

INTRODUCTION

"Entrepreneur" is a French word derived from verb "Entreprende" which means "to undertake" (Desai, 2001). Similarly "*Anthah:Prerna*" is Sanskrit word means "Self -motivated" (Rugimbana & Kojo Oseifuah, 2010). There are different meanings and definitions of entrepreneurship based on context and objective. This study focuses on social entrepreneurship and define it as a social change activity that effects community in different ways instead of entrepreneurship as an economic activity with possible social change outcomes (Calas, Smircich, & Bourne, 2009, p. 553). Such enterprise can be categorized as Non-Profit venture (Oxfam), Hybrid non-profit venture (Aravind eye hospital) and social business

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venture. This focuses on social business venture. Social business emerges due to market failure when market forces are not able to satisfy a social need (Austin *et al,* 2006). There are few social business which focuses on women and their empowerment.

Entrepreneurship is very important for development of economy, and for creation of new jobs, especially in developing countries where only 5% of workforce is employed in formal public and private organizations. If there is right institutional structure, increase in entrepreneurship leads to increase in subjective well-being and wealth of people in society (Sreenivasan, 2014). Entrepreneurship enhances wealth in rural areas by contributing to informal rural economy. In rural areas, women are the basis of informal economy (Sreenivasan, 2014).

Women's revolution is the most silent revolution. Women compromise almost 50% world's population. Countries like India and china have a huge population and women make a significant contribution to both formal and informal economy. Within informal economy, they are involved in jobs which include cooking, painting, cleaning, arts, music, sculpturing to name a few. They develop an expertise in their skill over a period of time. Still, there are considered illiterate and not having ability to earn income (Schweickart, 2002).

To design effective programs, it is essential to understand what leads to success of women's social enterprise (Austin, Stevenson, & Wei-Skillern, 2006). Despite widespread importance of inclusion of women in economy, there is dearth of literature on research studies on women entrepreneur led enterprise. Though, there are studies focusing on how a social enterprise empowered women, there are few studies which are based on women-led social enterprise for bottom of the pyramid. While a few researchers have focused on social networks, finance, marketing related aspects of social enterprise, others have emphasized need for research on trust in a social enterprise (Seanor & Meaton, 2008). Factors that affect women led business are different, and change with dynamic nature of the environments in which they live. Trust is a subtle quality that impacts startup process in a considerable way. It is the basis of activities in start-up which include idea validation, team formation, and business development to name a few. The purpose of this research paper is to find out determinants of trust in early stage social enterprise which empowers women from base of the pyramid.

LITERATURE REVIEW

Search Procedure

Articles were searched using search engines such as google scholar, EBSCO, PROQUEST. Search included published articles, conference proceedings and thesis written in this area. There were only 13 articles focusing on trust and entrepreneurship. There was no article focusing on inter-personal trust in women-led early stage social enterprise.

Trust in early stage startups

Startups or early stage enterprise interact within environment full of risks and uncertainties. They are not sure about success of their idea and have little control over actions of variety of people they interact with. Their success is based on trust they establish with different stakeholders and how they reduce their vulnerability. Though Trust is cornerstone for success of early stage entrepreneurship, there is little research in this area. It is not clear how trust is developed, what types are crucial for entrepreneurship and what are boundary conditions for its sustenance (Ashleigh[a] & Warren, 2015).

Trust is defined as *The willingness of a party to be vulnerable to the actions of another party based on the expectation that the other will perform a particular action important to the trustor irrespective of the ability to monitor or control that other party*(Mayer, Davis, & Schoorman, 1995, p. 712).

There a few studies which focus on trust. Menning examined business relationships in the textile industry of Surat, India. He emphasized that inter-personal personalized trust is based on relationships to particular kin people, caste mates, and co religionists rather than broader civic bonds, formal legal controls, or bureaucratic systems as foundations for business trust. Author concluded that Personalized trust is the primary basis for local economic activity rather than impersonal trust.(Menning, 1997). These findings are supported by other authors too. Scarbrough et al found that trust plays an important role in deal making process for early stage technology startups. Caliendo *et al.* (2012) found that trust worthiness and positive reciprocity of entrepreneur impacts the way he does business.

In a study on women cooperatives, Datta and Gailey (2012) showed how women were empowered by entrepreneurial activity based on their existing skill set and even a small income made a huge contribution to their and their family lives. However, these studies were on trust in for-profit enterprise whose primary objective was to make profit rather than a social change and used statistical methods.

There is a dearth of studies which focuses on unique questions in important context such as women led early stage social enterprise using case study methodologies (Hughes, Jennings, Brush, Carter, & Welter, 2012). This research focuses on determinants to trust in unique social venture Focus of this social venture is to preserve anciet art and to empower women.

THEORETICAL FRAMEWORK

A theoretical framework integrates presentation of relevant theories, empirical and conceptual work about the theories. Theoretical framework is the structure, scaffolding, the wire-frame of study. This wire-frame comes from researcher's disciplinary perspective, empirical studies and related theories (Merriam & Tisdell, 2015).
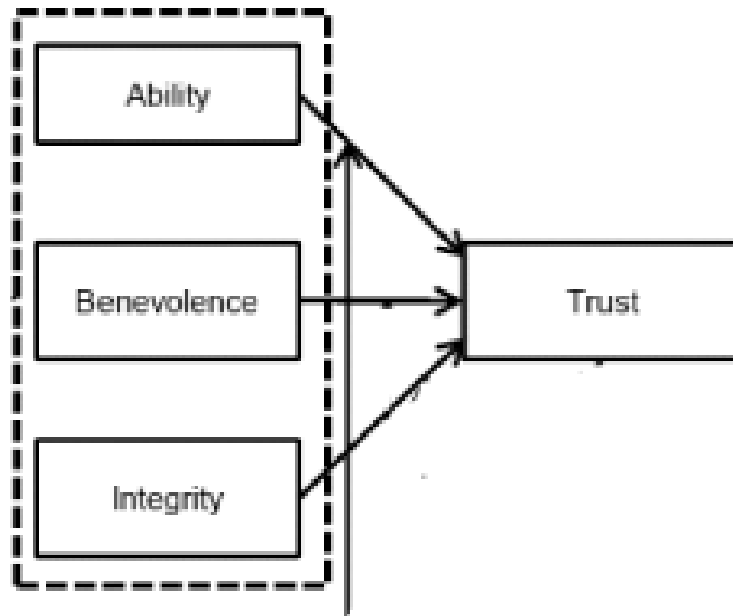
Table 1
Literature Review

Author	Title	Key constructs
Maxwell & Lévesque (2014)	Trustworthiness: A Critical Ingredient for Entrepreneurs Seeking Investors	• Trustworthiness • Investment (DV)
Scarbrough, Swan, Amaeshi & Briggs (2013)	Exploring the Role of Trust in the Deal-Making Process for Early-Stage Technology Ventures	• Interpersonal Trust • Deal making process (DV)
Caliendo, M., Fossen, F., Kritikos, A., (2012).	Trust, positive reciprocity, and negative reciprocity: Do these traits impact entrepreneurial dynamics?,	• Trust • Positive reciprocity • Negative reciprocity Endogenous construct Entrepreneurial dynamics
Helmhout, A.S., & Karabulut, E., (2006)	Institutional barriers to entrepreneurship in clusters Evidence from the Turkish textile sector	• Institutional trust • Entrepreneurship (DV)
Howorth, C., & Moro, A (2006)	Trust within entrepreneur bank relationships: insights from Italy	• Trust
Neergaard, H., & Ulhøi, J.P., (2006)	Government agency and trust in the formation and transformation of interorganizational entrepreneurial networks	• Trust ' • Government agency Endogenous construct Interorganizational entrepreneurial networks
Tillmar, M., (2006)	Swedish tribalism and Tanzanian entrepreneurship: preconditions for trust formation	• Swedish Tribalism • Tanzanian entrepreneurship Endogenous construct Trust
Zahra, Yavuz & Ucbasaran (2006)	How much do you trust me? The dark side of relational trust in new business creation in established companies	• Relational trust Endogenous construct New business creation in established companies
Welter, F. and Kautonen, T. (2005).	Trust in Enterprise Development, Business Relationships and Business Environments – a Literature Review	Literature review
Banks, M., Lovatt, A., O'Connor, & J., Raffo C., (2000)	Risk and trust in the cultural industries,	• Trust • Risk
Menning, G. (1997).	Trust, entrepreneurship and development in Surat city, India	Personalized trust Endogenouos construct Entrepreneurship

Mayer's model of trust was developed for interpersonal trust in organizational settings. According to Mayer's model, trustworthiness which consists of benevolence, competence and integrity lead to trust.

Mayer's model is selected because of its comprehensive definition of trust, relevance to study objectives, specification of antecedents, and parsimony, all of

Factors of Perceived Trustworthiness

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│  ┌──────────────┐   │
│  │   Ability    │   │ ──┐
│  └──────────────┘   │   │
│                     │   │        ┌──────────────┐
│  ┌──────────────┐   │   ├──────► │              │
│  │ Benevolence  │   │ ──┼──────► │    Trust     │
│  └──────────────┘   │   │        │              │
│                     │   │        └──────────────┘
│  ┌──────────────┐   │   │
│  │  Integrity   │   │ ──┘
│  └──────────────┘   │
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which provide a sound foundation for empirical research. In addition, it is a parsimonious model with a manageable number of factors. Parsimony provides a sound foundation for empirical research (Mayer *et al.,* 1995).

Benevolence is the extent to which a trustee is believed to want to do good to the trustor, aside from an egocentric profit motive. Benevolence is the perception of a positive orientation of the trustee toward the trustor. Integrity is perception on how consistently others met their past commitments and how closely their performance matched expectations of fairness and norms of reciprocity. Ability is related to detailed information on other member's background, work experience and current work done (Mayer *et al.,* 1995, p. 5).

METHODOLOGY

Case study approach in is employed in this study as it provides explanation for phenomenon in high complex context. Case study is defined as "an empirical enquiry that investigates a phenomenon within its context, especially when the boundaries between phenomenon and context are not clear (Yin, 2009). Case study method is selected as it helps to understand determinants of trust in case organizations without isolating it from its context. Case selection is key in this method as the selected case should have rich information to support theory extension and the associated

logic. Researchers assert the use of multiple cases improves reliability and validity, however, sometimes unique/ exceptional cases provide opportunity to view from a different perspective. Single case studies based on exceptional cases allow researcher to engage in thorough investigation. Findings from different data sources such as interviews, data records, media clippings were triangulated. However, study is limited as it present only researcher's perspective based on single case study which may bias the findings. Therefore, generalizability of this study is limited with this context (Benbast *et al.* 1987).

A brief about the Case

Mithilasmita is a social business which helps in preserving the original art and converts women artists to women *artpreneurs*. Artpreneurs are artists who are self-motivated to create genuine work of art.

Mithilasmita, means *'The Pride (Asmita) of Mithila'*. Ihitashri was motivated to start Mithilasmita after seeing the sad state of Madhubani art when she visited her village. Many companies were forcing Madhubani artists to quickly paint Madhubani paintings using mechanical means instead of freehand drawing. In addition, stories the art depicted in these paintings was getting lost. There was an utmost need to preserve this art.

However, they are not able to build trust in art and artists. Recognition of artist's work on every piece of art encouraged them to build a brand name for themselves. Mithilasmita conducted awareness campaigns related to market demand and traditional authentic *Madhubani* painting. While there were lots of other companies selling *Madhubani* paintings, Mithilasmita's core differentiator was its knowledge of art, its relationship with artists' community and its focus on product quality. There was almost no one who was selling original paintings sourced directly from artists to the customers, while giving due credit to artist who created it. Every painting was signed by artist who created it.

Mithilasmita goal was to create a community of women *artpreneurs* working specifically for Mithilasmita. Business system set by Mithilasmita enabled them to understand market needs, to grade the quality of work understand to create Madhubani art at confluence of market needs and traditional themes. Mithilasmita was working for educating women artists who would be entrepreneurial, self - motivated in undertaking the work of art.

Mithilasmita was a social business with a social mission to preserve Madhubani art. A part of profit was invested for sustainability of business model which caters to social mission and a part was invested to maintain relationship with community. It achieved objective of women empowerment and rural livelihood generation by selling high quality Madhubani art. Retail customers interested in buying authentic *Madhubani* paintings were its main customers. Impact created by mission was central criteria for performance evaluation rather than wealth creation. However, wealth creation was important for sustainability of business model.

Mithilasmita was a social entrepreneurship venture because its central mission is to create value for Madhubani artists; it pursued opportunities to serve that mission by conducting *Madhubani* art awareness campaigns, giving lectures, participating in various conferences and exhibitions. In addition, it engaged in a process of continuous innovation area of operations, volunteer recruitment, organizing informal workforce of artists. It exhibited accountability to community it served.

About Madhubani paintings

Despite the rapid industrialization of the world, the rural communities continue to be the real flag bearers of our heritage traditions. Ironically, the developing and under-served rural population is actually the one still practicing the ancient cultures of the world[1]

"Culture is a way to bond with the nature, divine and our fellow human beings."[1]

Mithila Painting was a legendary ancient art originally done on mud plastered walls of hut (Exhibit-2). These paintings were made by rural women in Mithila, which consisted of North Bihar in India and parts of Nepal. As most of legendary artist came from Madhubani district, it was popularly called Madhubani art. Through these paintings, community expressed joy and invoked god's blessings during festivals. Many people had also painted Madhubani paintings on trees to save them. In recent times, these paintings were made on cloth, paper or paint canvas. Daughters learnt this art from their mother and other relatives as they would see them painting on every festive occasion. These painting were painted both inside and outside walls of their home, on the floor at entrance of their homes, in temples etc. They depicted elements drawn from nature and Hindu religious gods.

Products and channels

Initially *Mithilasmita* sold freehand made traditional *Madhubani* Wall paintings (exhibit-2). However, on market demand. *Mithilasmita* started selling scarves, ties, cushion covers, sarees, and jewelry boxes, to name a few. *Mithilasmita* collaborated with master artists and designers to innovate products based on market needs. *Mithilasmita* products were admired by people from both India and overseas.

Mithilasmita comprised of for-profit arm and a non-profit arm to tackle different challenges of the traditional art ecosystem in India. *Mithilasmita*'s folk art gallery in Bangalore was suggested as one of "Must place" to tourists[2] who visited Bangalore. It showcased and sold traditional paintings and apparels such as scarves, ties, *sarees*, t-shirts. *Mithilasmita* made sure that visitors were told about stories and themes depicted in painting before they made a purchase. Every painting was signed by artist who created it. In addition to folk art gallery, *Mithilasmita* had an online e-commerce store stared in May, 2012. *Mithilasmita* conducted exhibitions to make people aware about legendary Madhubani painting art form

Awards and accolades

Customers for traditional painting could be divided into four types: Retail India, Retail International, Corporate Indian, and Corporate International. Small Corporate customers typically required paintings once in a year mainly for gifting purpose. Big corporate customers like interior decorators and builders demanded these paintings on monthly basis.

"Earlier, we had only one online store for all customers. International customers find our products too Indian and Indian customers find our products too expensive. In addition, international customers don't want to buy high quality paintings online due to trust related issues. Ihitashri, CEO, Mithilasmita

FINDINGS AND ANALYSIS

This section discusses determinants of trust in Mithilasmita. Data was analyzed using Mayer's model of trust as theoretical framework. Trust is affected by trustworthiness which consists of three dimensions- Benevolence, Integrity and competence (Mayer, 1995).

COMPETENCE AND LEVERAGING SOCIAL NETWORK

Ihitashri spent her childhood days playing with children of women artists in campus of SEWA Mithila. SEWA Mithila (Self Employed Women's Association) Mithila was founded by Gauri maa, her grandmother, who was also founder of SEWA Mithila. SEWA Mithila worked with over 15000 women artists in its entire span. Due to paucity of funds and *Gauri Maa's* poor health, *SEWA Mithila* was closed. Mrs. Sarita Mishra, Ihitashri's mother, a post- graduate in sociology, helped Gauri maa and her husband in their work in early part of her career.

Ihitashri excelled in studies throughout her childhood. Ihitashri was a graduate in electrical engineering from National institute of technology, Kurukshetra India, which has an acceptance rate of 0.001%. Ihitashri was a person with an indomitable spirit. Being a cancer survivor, she had seen death very closely. (Late) *Mr. Samarendra Mishra*, Ihitashri's father had refused employment offers to settle in America so that he could serve the Mithila art from his village *Koilakh* in *Madhubani*. When she lost her father in 2011, she was all the more determined to take the cause for which he spent his life. Her only goal in life was to work for artists of Mithila by promoting their art and creating a sustainable social business.

Ihitashri thought of leveraging her seven years of corporate experience with MNC's like IBM and SAP to service her community. She studied and examined hundreds of work of art made by legendary Mithila Artists. Ihitashri, her mother Mrs Sarita Mishra and Gauri Maa documented wealth of knowledge about Mithila paintings in 'Knowledge Sessions Videos'. Ihitashri conducted field survey with her mother in Madhubani district to understand the challenges, to know the artists and to know their work.

Ihitashri aided researchers from universities such as Brooklyn University NY USA, and Exeter University UK. They tried to understand art, the extent of damage caused due to unethical commercialization or by the usage of pencils, scales, bangles and other tools. She worked for about 14 hours a day in venture related tasks, in taking care of her daughter and in home related chores.

Personal trust puncturing institutional trust

Different countries have different institutions with different strength. Institutions play a key role in developing trust where institutions are strong for example honest legal system, and transparent, honest, efficient bureaucracy (Welter, 2012). However, in country like India, where there are weak institutions, it is personal leadership of entrepreneur and relationship he/she makes with stakeholders defines success (Sinha, 1984).

In post-socialist countries like India, cultural /historical path dependencies prevent development of institutional trust. In these countries, there is necessity to depend on informal networks which further develops personal trust(Zucker, 1986). Mithiasmita build a strategic approach to relationship-building where it focused on establishing 'a strong sense of trust' (Newbert and Tornikoski, 2011: 24).Trust was institutionalized in Mithilasmita by transferring it from the personal to the organizational level. Different Network of trusts was established at different stages of business development. In beginning, whereas strong ties (Butler, 1991) with women artists were revived and were develop. In later stages, trust networks focused more on developing trust networks with markets such as museums, conference organizers, e-portals while keeping focus on sustainability and objective of enterprise. Though literature states that, personal trust might decrease in importance over time and institutional trust becomes more important, indicating recursive interactions between both forms of trust."(Welter, 2012). However, This study found that both while personal trust become more important for working with women artists, institutional trust was more important for partnership with marketers.

When Ihitashri started Mithilasmita in December 2010, she was worried that she may be recognized only as granddaughter of Gauri Mishra, also known as Mother Teresa of Madhubani. However, after 4 years of hard work, Ihitsahri had carved her own niche. Mithilasmita was invited for giving lectures and presentations by many prestigious institutes such as Google, Infosys, Acumen funds, Headstart foundation, Bangalore, and Government of Bihar. She was also a blogger on Huffington Post[1], a leading blogging media. Mithilasmita had won many laurels under her leadership. Ihitashri selection in prestigious programs such as India fellowship program at Acumen funds, and ISB 10,000 women entrepreneurs program helped her in sharpening her entrepreneurial acumen. She also attended 3- month program at Sotheby art institute, London on 'Art & its Markets'. In 2014, Mithilasmita became member of 'Alliance for Artisan Enterprise', a USA Government Initiative & hosted by Aspen Institute, USA. Mithilasmita had 100 volunteers spread across world who were willing to assist *Mithilasmita*.

"Ihitashri, Proud of you and the work you do. Your work brings beauty to the world,"

Jacqueline Novogratz, CEO, Acumen Funds

Ihitashri's relation with Gauri maa, her congenial behavior, and support of her mother helped develop a trust based relationship with women artists. Ihitashri's mother Sarita Mishra headed the operations, procurement and community relationship initiatives. *Mithilasmita's* relationship with community in her village was core of its business model, which was legacy of her Grandmother Gauri Maa.

Benevolence- Building trust with community

Mithilasmita had started few CSR initiatives. "*Light for art*" (LIFA) initiative. This initiative was focused on providing solar lamps and lighting the homes in villages which get very few hours of electricity. Over 260 houses were donated solar lamps, within 3 years through the annual LIFA event, and the count was still increasing. This initiative got funding from various corporates like Bajaj electrical, GCORP Developers and even reputed Bangalore Schools like SriKumarans. This made great difference to people as it meant they could work for greater number of hours and their children could study after sunset.

Mithilasmita also started an award called '*MITHILA RATN*" or *Jewel of Mithila.* This award honored legendary master artists who were forgotten in the race of quick money making or were force to create and sell cheap stencil based paintings instead of free-hand drawings. In addition, Mithilasmita organized awareness campaigns to build awareness about designs that were at confluence of *Mithila* art and current needs of customers. These initiatives motivated youngsters to take ancient art form. These campaigns encouraged artists to use genuine means for creation of art and designed market ready products.

Mithilasmita could not commit anything to the Mithila community without full confidence that they would be able to deliver it. Trust was built on word of mouth. Even a small commitment gone wrong could violate trust and bring the entire business system down.

Gauri maa, added to the trust as they were seen as people who are going to stay for long time and are not just for short time. Mithilasmita was not there for short run. Founders had decades old relation with community in village.

Integrity-Building trust through transparency

Mithilasmita has established a transparent system of grading the products and giving the remuneration based on grading. Though there was difference in pricing in product, community was foretold about it. Master artists explained them the reason for difference. In addition, price of each product was paid to artist as it was sourced. Community's relationship with her grandmother,

Mithilasmita had built a product based grading system which encouraged each artist to receive remunerations & incentives based on quality of art. Expected quality of each product was given a differential grade ranging from *Platinum* (Highest) to *bronze (Lowest)*. It was work of art that was evaluated rather than artists. Compensation was based on grade that work of artist receives. Same artist could sometimes produce an excellent piece of art and at other times may produce an average one. Master artists, artists who had consistently produced Platinum grade work over decades, were asked to evaluate the work based on intricacy of work, colors used, innovation brought in the art. This system encouraged even the average artist to improve their art. At the same time, it motivated master artist to maintain the quality of their work and avoided the practices where a master artist could sign any one's work. Price of product was based on the quality of painting, grade given to painting, artist who has painted it and product on which it was painted. For example: A *tie* with lowest graded Bronze- may be sold for about twenty dollars whereas a scarves with a product grade of Silver+ may be sold for one hundred dollar.

Misinformation about quality of products and source of art is one of the main reason people hesitate to buy arts products. Mithilasmita has very specific and visible metric for judging quality of art. Each customer is explained about intricacy of art.

Giving due recognition to artists

Every painting was co-branded with artist's name. In addition to Mithilasmita brand, name of artists was also included on the web portal. Artists were paid on the spot where as compared to middlemen that made artists wait till their painting was sold. Mithilasmita was provided the best remuneration to women artists as compared to that paid by middlemen.

Ihitashri preserved art and empowered women by building trust with community. She preserved art by focusing on quality of product. She set up a system where work of art was evaluated rather than artist. Master artists helped her in grading process. Remuneration of artists was based on the grading of product.

Ihitashri empowered women by making them women artist entrepreneurs. She corrected market failure by selling products made by these women artists to markets through online and offline channels. She also did branding for their work of art by showcasing the name of artist along with product. In addition, they were made aware how to design products keeping in mind sanctity of art.

Constraints faced in building trust

There are tangible differences in commercial and social enterprise, which in turn affect trust mechanisms. In commercial enterprise, a firm owner acts in his/her own interest, where as in a social enterprise, entrepreneur acts in interest of society.(Austin *et al.,* 2006) Trust is based on a perception of the probability that

other agents will behave in a way that is expected and benevolent (Putnam, 1993). As expectations of stakeholders in social enterprise and commercial enterprise are different, trust building mechanism should be different. Therefore, there is need to explicitly focus what mechanisms leads to trust in social enterprise.

Art preservation and women empowerment were the main objective of Mithilasmita in contrast to wealth creation in case of commercial enterprise. Creation of wealth was just a means to an end. Commercial and social dimensions were always a source of tension in this enterprise. Mithilasmita was constrained by social dimension in terms of innovation in products offered and risks managed. As her objective was to preserve art, she did not venture in to Madhubani print market using printing technology to make Madhubani painted products, which is considered as multi billion market. In addition, her social mission was to serve community through Madhubani art; therefore, her relationship with community was very important. She could not take any order from anyone without a guarantee that she will be able to pay back Madhubani artists who have made those products.

- *Resource mobilization constrained by social mission-* Mithilasmita, being a social business was not able to give hefty salaries to its employees. Able leadership of Ihitashri and social mission of Mithilasmita enabled it to have more than 100 volunteers spread across world and who were willing to assist Mithilasmita whenever required. In addition, Mithilasmita organized a workforce of informal artists by a grading system based on products rather than artists.

- *Performance measurement constrained by social mission* - Performance measurement was easy in commercial enterprises. Financial statements could be made to evaluate performance. In social business like Mithilasmita, It is difficult to evaluate performance based on achievement of social mission.

- *Innovations constrained by social mission-* Mithilasmita innovation of grading quality of products rather than Artists was constrained by her focus on social mission – art preservation . Other competitors hired artist and asked them to produce almost a similar piece of art using mechanical means. Thought it generated profits for them, it was leading to degeneration of art.

- *Risk management constrained by relationship with community-* Having an excelling relationship with community was central to business model of MITHILAsmita. She could not commit anything to client without having a discussion with community. In addition, she could not commit to a big order without having payment in advance as she had to pay back to community. Reneged payment for even one artist could lead to break down of trust.

Online channels integrating offline effort to build trust

While MITHILAsmita has successfully used offline mechanism to establish trust with Madhubani artists, Mithilasmita has used social media to spread its message, reach potential customers, and recruit volunteers. Most of the customers who

purchase products with value greater than USD 200, visited social media like Facebook pages, LinkedIn, twitter to know more about product. In addition, most of the online sales happen through interaction via social media channels. Educational videos on YouTube showcased Mithilasmita's women artists working on Madhubani paintings.

CONCLUSION

Mithilasmita has provided women artists' self-esteem, reputation in international community and economic security. Every country specializes in one form of art or another. There are lots of social enterprises working with artists. However, they are not able to build trust in art and artists. Purpose of this study was to find out what builds trust in social enterprise in general and art-related social enterprise in particular.

Firstly, this study extends and validates Mayer's model in context of social enterprise.

Secondly, this study reemphasizes importance of trust especially in early stage startups. Many researchers have emphasized need for leadership. However, trust, the cornerstone of leadership has not been studied. This paper illustrates how a women entrepreneur developed trust with community through online and offline strategies. Transparency, community involvement and giving due recognition were some of the main trust building mechanisms.

Thirdly, this study emphasizes different types of trust are required for different types of stakeholders in different stages of relationships. Trust was institutionalized in Mithilasmita by transferring it from the personal to the organizational level. Different Network of trusts were established at different stages of business development.

Fifthly, this study shows how personal trust punctures institutional trust. Personal trust might decrease in importance over time and institutional trust becomes more important (Welter, 2012), This study found that both while personal trust become more important for working with women artists, institutional trust was more important for partnership with marketers.

Sixthly, this study contributes to literature on morphology of economic organizations by illustrating how a constraints faced by social enterprise are different from commercial enterprise in terms of resource mobilization, risk management strategies, performance measurement and innovation.

Seventhly, it shows how Mithilasmita filled an institutional void by providing people living in poverty a means to have self –esteem and income..

IMPLICATIONS

Firstly, this study has important implications for researchers and practioners in area of social enterprise. Trust is cornerstone for success of these enterprises. This

study provides a detailed explanation of how a social enterprise developed trust with different stakeholders and what constraints it faced.

Secondly, this study has indirect implications for work-family balance research. Much of the work family balance research is focused on west. In eastern world, Concept of family is different from western world in general and with respect to women at base of the pyramid in particular. Doing paintings at home or in a group near their home provides them flexibility and camaraderie. This case illustrates how women at base of the pyramid integrate, their home chores and work / a piece of art, which in turn becomes part of their life.

Thirdly, This research is very important for SKILL INDIA program. Artisans are backbone of skilled India. India has a rich conglomeration of arts. In west, Hand based Art work is one of most valued skill. While Indian government has started a huge initiative to re-skill the people in jobs required by corporates, there is already an exceptional skilled manpower in traditional arts and crafts. Government need to find out how it can develop trust and make similar institutional arrangements in similar settings to preserve the art, provide dignity and empowerment.

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