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Cultural and Creative Industries as Agents of Sustainability: Investigating SDG11 through
Agra Heritage Walks

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Summary

The cultural heritage of communities provides the platform to achieve SDG 11. However, the heritage proponents lack the requisite financial resources for marketing purposes. There is an urgent need for marketing innovation in the form of organic marketing or zero money approach to enable the artisans to diffuse their knowledge and art to broader sections of society. This paper extensively studies Agra Heritage Walks, a company involved in spreading knowledge about the city of Agra, Uttar Pradesh, India, and its rich and diversified cultural heritage. Through in-depth interviews, the authors analyse the positive impact the organization is having on the craftsmen, artisans, and other stakeholders through their curated walks culminating in rich experiences for their patrons.

Track: Cultural and Creative Industries Track

Cultural and Creative Industries as Agents of Sustainability: Investigating SDG11 through Agra Heritage Walks

1. Introduction

‘Cultural creativity’ amalgamates ‘culture’ and ‘creativity,’ emphasizing the essence of cultural values and innovative ideas. Thereby highlighting human intellect, ingenuity, and imagination. The United Kingdom's Department for Digital, Culture, Media, and Sport (DCMS) established the international standard for categorising creative industries in 1998. The Department for Digital, Culture, Media, and Sport (DCMS) identified 13 sectors that comprise the "creative industry." These industries are crucial in creating jobs, fostering new business opportunities, adding value, and contributing to overall economic growth (Flew & Cunningham, 2010; Hotho & Cham- pion, 2011).

The UNESCO (2022) report indicated that the cultural and creative industries comprised 3.1% of the world's Gross Domestic Product (GDP) and 6.2% of global employment in 2020.



Fig.1 Contribution of cultural industries towards Global GDP & Employment

According to Statista report, in 2020, the cultural and creative industries workforce accounted for 5.9% of all jobs in Western Europe and North America. It comprised 6.7% and 8.2% of total employment in Asia Pacific and Africa, respectively.

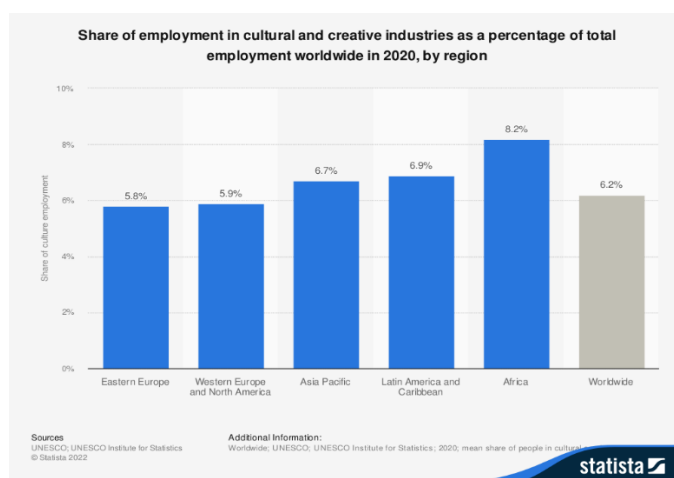


Fig. 2: Worldwide employment share by cultural & creative industries

In the last fourteen years, the value of cultural goods and services exports has increased twofold, amounting to US\$389.1 billion in 2019. The creative economy is considered one of the most rapidly growing and youthful economic sectors worldwide. However, despite its potential, it is also one of the most vulnerable industries, often overlooked by public and private investment.

Hence, UNESCO (2015) has placed the culture of people and communities as the central theme of Post- the 2015 Development agenda. Portolés (2018) contends that cultural heritage has added impetus to social sustainability, thereby leading to the achievement of SDG11. The SDG aims to "make cities and human settlements inclusive, safe, resilient and sustainable" (Naheed & Shoostarian, 2022). Thus, to safeguard cultural heritage, specifically Intangible Cultural Heritage (ICH), UNESCO (2003) provided a comprehensive definition. ICH refers to the practices, representations, expressions, knowledge, and know-how transmitted from generation to generation within communities. Accordingly, Heritage walks have been recognised as ICH. Heritage walks are excursions that focus on showcasing a specific location's cultural, historical, and architectural landmarks i.e. the ICH of a geographical region. During these tours, visitors, led by an expert guide, learn about the architecture, vernacular art, traditions, and cultural customs

Furthermore, Innocenti (2016) asserted that cultural heritage, tangible or intangible, is an arena to promote social inclusion and innovation. Ashworth (2021) argued for the expansive diffusion of cultural heritage through rigorous marketing efforts on the part of the stakeholders (Balmer & Burghausen, 2019). In the present-day marketing industry, numerous strategies for marketing can be applied by the stakeholders. Digital marketing, due an unprecedented growth in the users of the internet, is one of the well-known methods for consolidating and marking presence in the virtual world. Kemp (2020) asserts that across the globe, individuals find it hard to wean themselves away from social media tools. Since the core idea of marketing is about reaching out to your audience at the correct place and time, businesses locate themselves online (Alexander, 2020).

Internet users are expected to reach 5.3 billion (Statista, 2023). Between 2018 and 2023, the CAGR of internet users stood at six percent. During this period only, the highest expected growth was recorded in 2019, with the new 300 million users adding to the user list, witnessing a growth rate of 7.7 % from 2018.

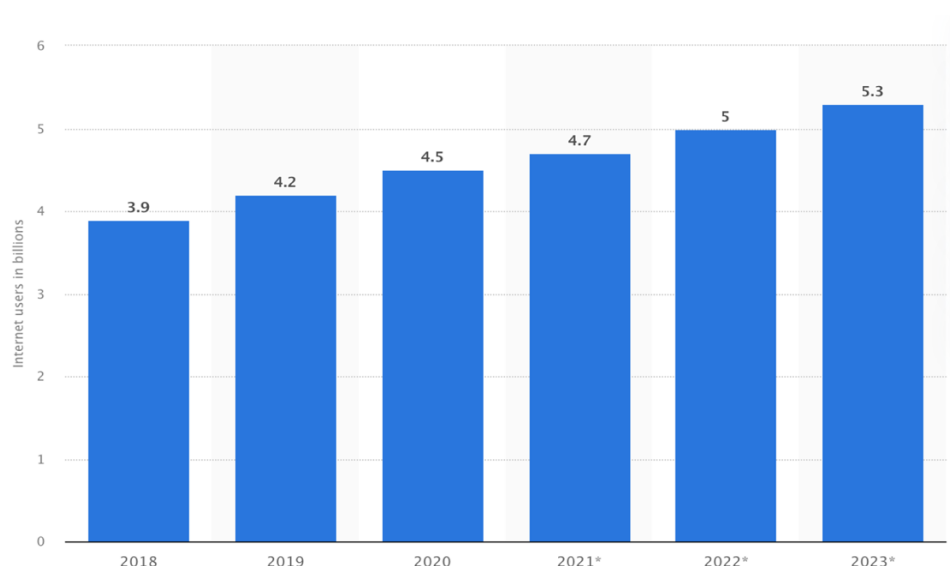


Fig. 3: Number of internet users

These overwhelming numbers certainly add to the ecosystem of social media; however, its notable significance resides in the fact that it reduces the division between the different spheres of the economy that is physical and digital, in a proper way (Hanna et al., 2011). Most notably, Facebook (FB), the Market Leader, has more than 2.9 billion active users per month, making it the largest social media platform so far; the giant platform too holds the distinction of being the first social media platform to reach one billion registered accounts (Chodak & Suchacka, 2017; Myers, 2018). Meta Platforms single-handedly own the four most popular social networking sites, each with over a billion monthly members. Besides the original Facebook, the other three include WhatsApp, Messenger, and Instagram.

In 2018, Daniel Morell explained Organic Marketing as the process of naturally drawing in and converting interested and motivated individuals into paying clients. Instead of spending money on paid promotions, the company wants to attract new consumers by strategically positioning itself in appropriate areas.

According to Fulgoni (2015), there are two categories of social media communications related to brands: 'organic' and 'paid'. While social media marketing has been widely recognized as effective, start-ups and small to medium businesses often face budget constraints that limit their ability to pay for all their content. As a result, organic marketing can be an excellent strategy to begin and accelerate your social media marketing, as noted in a study on Social Media Marketing for Businesses (Alexander, 2020), as active participation on social networking sites is replacing traditional forms of marketing (Mukul et al., n.d.) . Several academics have been prompted by this change to look at marketing tools that boost consumer involvement (Gkikas et al., 2022; Thomas, 2020).

According to the statistics available on Statista (refer to Fig. 4) concerning business-to-consumer marketers in November 2021, it was found that the majority of the respondents, precisely 80%, utilized Instagram for distributing organic content, while 47% used it for paid content distribution. However, Facebook accounted for 87 % organic, and 55% paid content distribution.

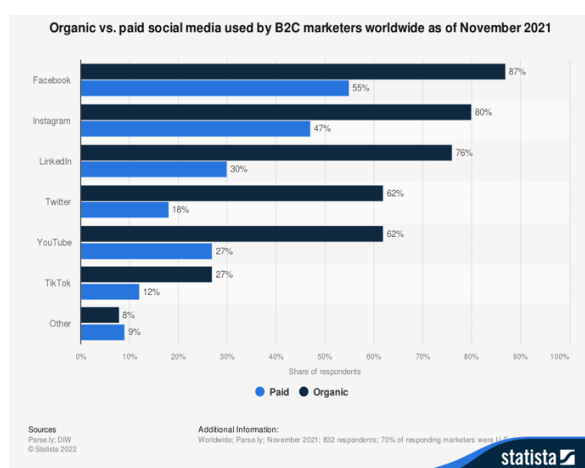


Fig. 4: The comparative graphic of organic & paid users of social media

However, apart from recent marketing approaches outlined by Brodie et al. (2008), Pels and Brodie (2004), Singh and Srivastava (2018), and Wagner (2005), there has not been much research in the business field that delves into how homegrown brands are emerging in

competitive business landscapes. Therefore, the present study through the prism of Agra Heritage Walks, seeks to meet the following research objectives:

- i) To analyse the social sustainability dimension of Intangible Cultural Heritage in a developing nation context.
- ii) To understand marketing innovation (e.g., Organic marketing or zero money approach) impact on the diffusion of social sustainability dimensions.
- iii) To understand marketing innovation (e.g., Organic marketing or zero money approach) impact on the diffusion of economic sustainability dimensions.

The paper has been organized in seven sections. The next section is the review of the extant literature including the main theme of sustainability, and organic marketing, followed by research methodology. In subsequent sections, the results, themes, theoretical and practical contribution(s) of the study and limitations have been discussed. The study concludes by summarizing the focal points of the study.

2. Literature review

2.1 Sustainability

"a way of doing business that creates profit while avoiding harm to people and the planet."

- Centre for Sustainable Enterprises (2010)

Ducker (1955) postulated that the organization "has to consider the action [that] is likely to promote the public good, to advance the basic belief of our society, to contribute to stability, strength, and harmony" (p. 382). Conventionally, sustainability has been comprehended from the environmental aspect (Costanza, 1991; Fadeeva, 2004), wherein the efficient use of natural resources not to exhaust their carrying capacities and avoid the production of pollutants was the organization's primary concern.

The pro-environment perspective afforded a narrow viewpoint to the researchers by neglecting the economic and social dimensions of sustainability. Thus, a need was felt to expand the realm of sustainability to encompass social coherence, economic viability, and concern for the environment (Benoit et al., 2017). Scholars (Kotler, 2011; Voola et al., 2022) increasingly focus on the multi-dimensionality of sustainability. Accordingly, sustainability evolved from the concern for the environment (Dobbers & Wolffe 2000), resource depletion, and pollution-led climate changes (Fadeeva, 2004) to the integration of economic development, social inclusion, and effective and efficient resource management. From the integrational perspective, there is a "simultaneous pursuit of economic prosperity, environmental quality, and social equity" (Elkington, 2002).

In marketing studies, scholars gradually integrate a more holistic concept based on definitions borrowed from the Brundtland Commission (1987) and the triple bottom line (Elkington, 1994). This conceptualization emphasises the complexities inherent in sustainability issues due to the interactions of environmental impact, social equality, and economic viability. In the theory of consumer choice behavior, Prof. Sheth et al. (1991) have also viewed sustainability as a functional value with the social value or the social identity acquired by being part of social groups and/or communities as a crucial element achieving social equity.

The achievement of social equity addresses the grand societal challenges (Tsui et al., 2018) in the form of "distribution in the endowment and/or access to financial and non-financial resources in a society, which manifests in differential abilities and opportunities to engage in value creation, appropriation, and distribution" (Bapuji et al., 2020, p.10). The marginalized communities are forever in danger of losing their identity and cultural heritage. Their cultural

symbols, tangible and intangible, are in peril of being misappropriated or subsumed in the mainstream (Kanai & Gill, 2020).

Hence, as Balmer & Burghausen (2019) and McKercher (2020) posited, there is a need to diffusion information about cultural heritage elements through marketing. However, for craftsmen, artisans, and facilitators (NGOs or otherwise), investing financial resources in marketing and brand building is an expensive proposition. Therefore, there is a need to explore organic marketing as a communication and promotion channel for these artisans.

2.2 Organic Marketing

Organic marketing refers to the act of promoting your products and services without incurring any expenses. Herein, the organization gain customer attention, create interest, desire and finally sell the product naturally i.e. without incurring costs or via paid links or artificially boosted posts. Organic marketing consists of the direct or instinctive campaigns undertaken periodically by the organization without recourse to any financial resources. Examples of organic marketing can be in the form of revising and reinventing GUI (Graphic User Interface), regular updates to your clients through WhatsApp broadcasts, emailers, populating Twitter and Facebook accounts in gradual and natural manner, and improving SEO. Contrarily, paid marketing tools like Google AdWords, or gaining followers by paying, boosting the Facebook posts by paying are examples of inorganic marketing.

However, in marketing domain, being organic is an affordable strategy that pays handsome dividends over a period of time due to negligible financial investments leading to high ROAS (Return on Advertising Spent). Essentially, the concept requires investing efforts to ensure the long-term success of organisation's virtual presence. The primary advantage of organic marketing besides being cost effective is creating a community of authentic audiences for the marketed product or service. Organic marketing can take more time, consistency, and patience, but it is worth the extra effort, especially in the long run.

Presently, there is no universally acceptable definition of the term 'organic marketing.' Hence, the authors have conceptualized organic marketing as an umbrella term. Accordingly, this paper considers marketing elements like digital, social media, and content marketing as tools for organic marketing. Digital marketing "is an inbound marketing technique, effected through a webpage, social media, and value-add content" (Holliman & Rowley, 2014). Social media marketing is a more detailed form of digital, with marketing occurring through any myriads of social media sites such as Facebook, Instagram, or Twitter. Content marketing is highly specific and refers to marketing through sharing content creation to address customer needs and concerns. Within these domains, firms must understand customer challenges, address their concerns and offer solutions (vs. traditional marketing, which usually focuses on features, price, and brand).

Simultaneously, terms like inbound marketing, referral marketing, and zero-money marketing have been subsumed under organic marketing umbrella. The main feature of inbound marketing is content creation. Through the use of educational, innovative, and informative content, inbound marketing can draw the customer into the firm voluntarily. As customers view the marketing message, they are more engaged, more active, and more likely to support the message being presented to them (Hollebeek & Macky, 2019). With the oversaturation of traditional advertising and media, many consumers have developed the ability to consciously or subconsciously ignore ads. By using inbound marketing, businesses have a better chance of expanding customer engagement and earning purchases.

Organic marketing can be more conversational and informal to communicate with different prospective market segments. While, there is a quantifiable ROI in paid promotions, in organic marketing, there is a room for experimentation due to their negligible costs. Therefore, it allows the organization to try out a new campaign or strategy but is unsure about its effectiveness.

Customer-centric pull strategies and inbound marketing are not new. Every marketing strategy can achieve the aim that inbound marketing is committed to, whether it is to increase customers or sales. The first step in establishing a focused inbound marketing strategy is creating an effective and genuine customer persona. Businesses aiming towards a bigger consumer base might need to create multiple personas to detail the subtle differences between their target audience's various personalities and viewpoints. When engaging with the target audience, the buyer persona, a fictionalised portrayal of the consumer base, is crucial. It is a persona that embodies the characteristics and passions of those prospective clients who are most likely to interact with the business. Despite having a foundation in conventional segmentation, the persona adopts traits from the target audience.

2.3 Organic vs. Paid Social Media Marketing

Organic Marketing overrides the significance of paid social media marketing on multiple accounts, the first being an established fan base. The reason being it is one of the methods through which businesses may reach their target audiences in a way that is seen as trustworthy and impartial by the consumers who come across the message. As an additional perk, organic marketing is less expensive than sponsored advertising. The organic approach often entails no out-of-pocket expenses for most tasks. The creation and distribution of content, such as articles, stories, and business blogs, are often free.

The diversified clientele is another advantage wherein a business may expand its client base by maintaining a website and attracting visitors via organic marketing strategies, sometimes employing a sales funnel. It is most likely that each guest uses a unique entry point to get to the company website. Perhaps some people visit the site after reading about it in a social media post or story. It is essential to distinguish between organic and sponsored social media. While the former aids businesses in building a more personable brand voice and boosting consumer interaction, the latter is geared at rapidly turning leads into paying customers (Asante et al., 2023; Dwivedi et al., 2021).

3. Research Methodology

The authors sought to explore the social sustainability and zero-cost marketing impact within the context of Intangible Cultural Heritage, leading to theory development.

The subject of our research is the Agra Heritage Walk, in the city of Agra, Uttar Pradesh, India, famous for its Taj Mahal monument. The company was founded in 2017 and was incorporated in 2023.

The Taj Mahal's popularity overshadows the city's other cultural aspects. Therefore, 'Agra Heritage Walk' presents a unique walking tour of the city with the residents acting as tour guides. These guides can be the local artists, artisans, and residents inhabiting Agra for generations. These curated walks provide a unique storytelling experience that delves into the region's history. This is achieved through visits to artisans' workshops and cultural locations

like temples, mosques, and dargahs. The visitors avoid the regular tourist attractions, immerse themselves in the city's culture, and learn about its cultural heritage.

Ghauri et al. (2020) advocate an in-depth qualitative interview as the ideal approach for this type of research. Researchers, Mallat (2007), Song et al., (2012) & Yin (2018) asserted that an embedded case design is an appropriate methodology for studying an emerging phenomenon. The present study has Agra Heritage Walks and their efforts toward gaining social and economic sustainability with zero money approach as the subject matter. The empirical study spanned four months, starting in November 2022 and ending in February 2023.

The semi-structured interview lasted approximately 90 mins. The questions were structured around a set of themes, covering the respondents' perceptions of Agra Heritage Walks' marketing-sustainability strategy, including their zero-money approach, its scope and potential to scale, the respondents' perception of the gains accrued, and how the marketing strategy was conceived and implemented within the organization.

The present study has taken only one (1) interview with the founder of Agra Heritage Walks. Interviews are scheduled with other stakeholders, including but not limited to the local guides, artisans, clients who have experienced these walks, government officials, and other beneficiaries. However, as explained in the limitations section, this is a time-consuming and gradual process, which the researchers believe requires some more time.

The transcripts were coded using NVIVO 12, enabling the researchers to make the research transparent and systematic (Sinkovics et al., 2008).

4. Results

4.1 Defining and naming themes –

In this stage, the team determined the themes from the dataset. The process involved identifying and justifying each theme, including which aspect it belongs to and why it represents it. To conduct researcher triangulation analysis, the team thoroughly analyzed each theme, associated narratives, and quotes conveyed by each one before finalizing it.

4.2 Word Cloud

Using a word cloud is helpful for summarizing the key themes or ideas that emerged from the dataset. The frequency of words that appeared in the dataset was set at 100 and stemmed words were chosen to merge the similarities in the word. Figure 5 indicates that the most frequent word that appeared in the dataset was "city," "people," "walks," "Agra," "heritage," "community," "home," "culture," "diversity," "explore" and so on. In other words, Agra heritage walks essentially focus on changing the perspectives of local people, developing the community, giving the guest experience of home-like safety, and showcasing the city from unknown and unexplored locations.

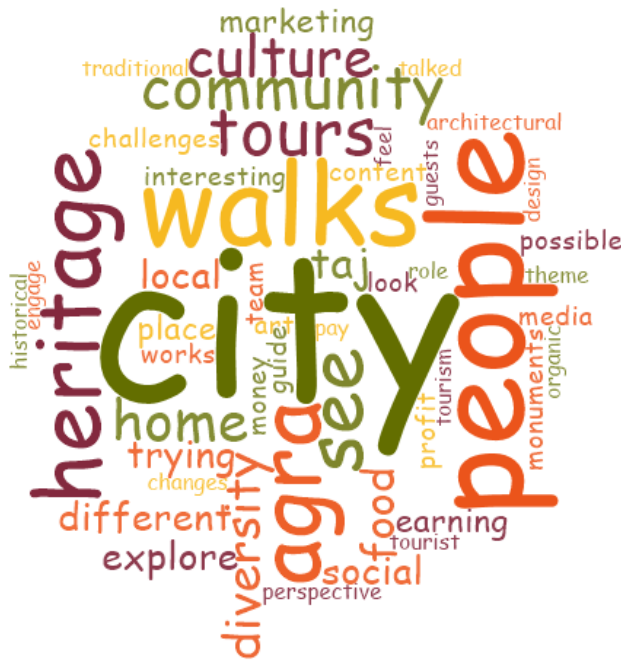


Figure 5. Word cloud

4.3 Theme Identification

4.3.1 Changing perception

The main objective of this theme is to transform the overall perception of Agra among its citizens. Currently, the city's development is concentrated on well-known tourist hotspots, such as the Taj Mahal and Agra Fort, or places within a short distance from the Taj Mahal. Local people's view of tourism also centers on these standardized tourist destinations. In order to promote a fresh perspective, the emphasis must shift away from the Taj Mahal to lesser-known locales such as unexplored narrow alleyways, historically significant culinary spots, trade markets dating back to the Mughal era, and engaging with artisans to learn about the history of handicrafts. The present study expands Giglito et al., (2022) study on the complex relationship between communities and institutions with regard to ICH in Indian ecomuseum context and explores hitherto unexplored relationships.

The organization has expanded its offerings beyond heritage walks to include handicraft walks, camping hostels, Dastarkhan-E-Akbarabad (*local food walks led by women community families/oldest Mohallas*), photo walks, poetry walks, the story of spices tours, walks focused on Mughal women, and Akbarabadi food trails/Zaika-E-Akbarabad discovering shops and eateries that uphold traditional family recipes passed down through generations (*as shown in Appendix 1 to 4*).

The challenge lies in bringing about this change and gaining social acceptance from various stakeholders, including local citizens, mentioning guests despite pax (*"ye ek dehumanization hai ya corporate mindset hai – this is dehumanization or a corporate mindset"*), public administration and authorities, local communities, and even tourists who traditionally perceived and visited the city solely for the Taj Mahal. This shift in focus from the Taj Mahal to other attractions was the primary challenge faced by Agra Heritage Walk, which they successfully addressed.

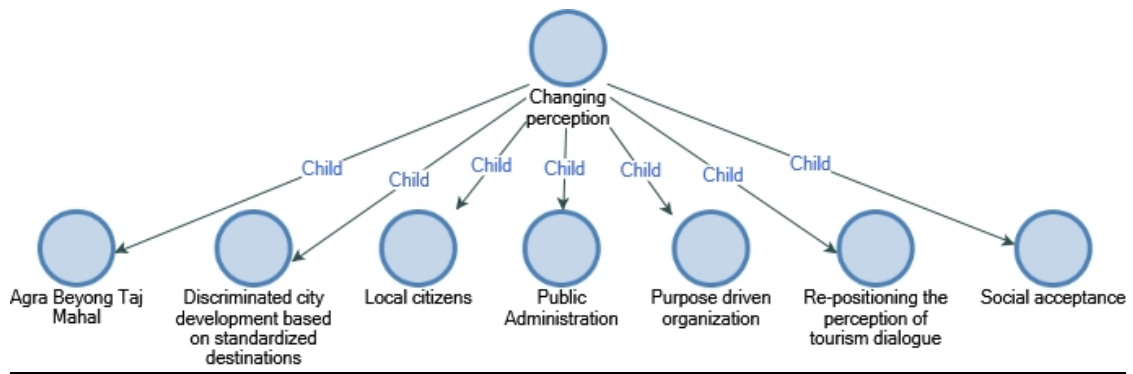


Figure 6 Changing Perception

4.3.2 Zero money outreach

This theme explores how Agra Heritage Walks built its visibility and promoted its purpose-driven organization through two distinct categories: organic outreach from traditional marketing media and digital media. Despite receiving coverage in magazines such as Vogue and Conde Nast, they gained significant popularity from a viral video on YouTube.

"There was this video that I had done with Delhi Food Walks people and Anubhav Sapra, which has garnered like 3 million views or something. And it's like gone big time viral".

The organization gained popularity through various channels, including positive word of mouth from guests and collaborations with like-minded communities. Additionally, user-generated content on platforms such as TripAdvisor, Instagram, and YouTube further increased their visibility. To expand its outreach without spending money, the organization leveraged the power of social influencers, handmade postcards using recycled papers, and hosted fairs and events.

"Abhi bhi jo marketing hain, who marketing with emotions hi hai."

Translation: The marketing that exists today is marketing with emotions.

Furthermore, their collaboration with the local contemporary artist, Colorkaar, to beautify the city streets with creative interventions was highly successful and garnered significant attention. Through this initiative, the aesthetic charm of the streets was significantly enhanced, making the city more visually appealing to both locals and visitors. As a result, the project became increasingly popular and received widespread appreciation.

"One arch was beautified; this year, we are going to beautify the whole street. It will become the most beautiful Street in the city". (as shown in the Appendix)

The authors have identified zero money marketing approach as a unique finding of the present study. The previous studies (Bowitz & Ibenholt, 2009; Jurėnienė, & Radzevičius, 2014) have discussed the increasing shortage of funds from the governments and patrons. Therefore, Parowicz (2019) had suggested zero-money approach as one of the prudent marketing strategies. The present study identifies the same as one of the pioneer themes in ICH marketing.

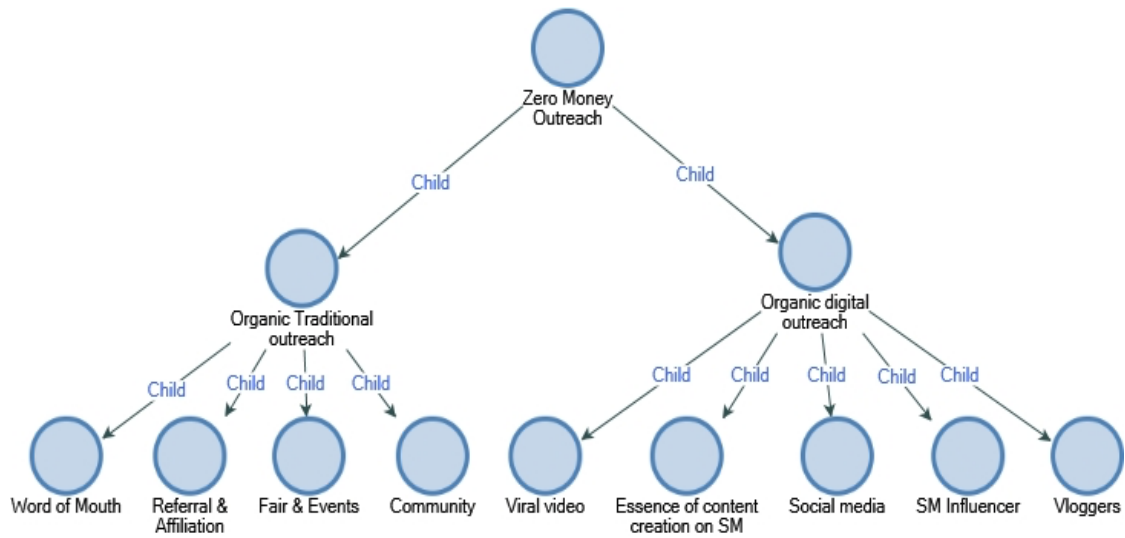


Figure 7 Zero Money Outreach

4.3.3 Walks Engagement design

This theme focuses on the strategic curation of the organization's heritage walks. Specifically, the aim is to offer guests a unique perspective of the city by experiencing it through the eyes of a local host, as opposed to a tour guide who solely recites historical facts. *The organization follows the SEER mechanism - Seek, Engage, Explore, and Reflect (Refer to Appendix) to achieve this goal.* This methodology is integrated into their tours to encourage participants to actively seek new experiences, engage with their surroundings, explore the city deeply, and reflect on their journey.

"Because for us it is like – Humne sab bol diya, unhone sab sun liya, lekin fir kya? Jab tak reflection nahi hoga, jab who khud nahi dekhenge, jab tak woh khud explore nahi karenge. Hum toh ye bol dete hain aap kariye tour hum apke sath hain? You know you give us the tour that is like the best tour”.

Translation: We have said everything, and they have listened to everything, but what next? Until there is no reflection, they do not see it for themselves or explore it themselves. We can suggest taking a tour, and we will accompany you.

Ciolfi et al., (2008) too explored the same conundrum in the museum(s) context. Their study explored the challenges encountered by the cultural organizations when creating interactive exhibits, also the difficulties in relation to access, authorship, participation, creativity and control of live exhibits.

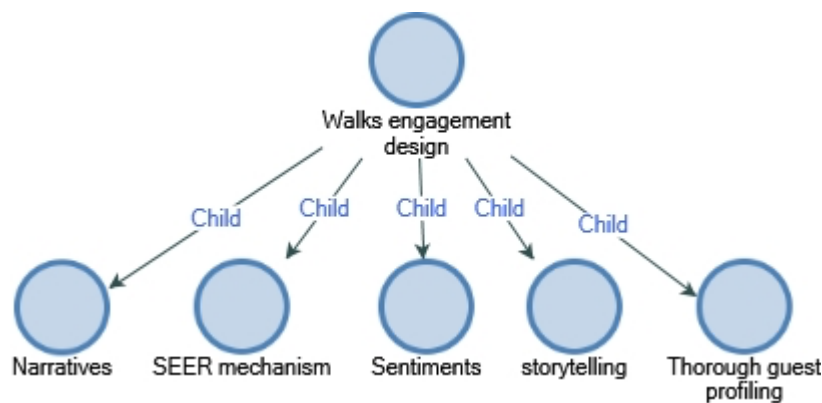


Figure 8 Walks engagement design

4.3.4 Trust

This theme centers on developing trust towards Agra Heritage Walks, an organization that seeks to shift the conventional tourist outlook into an experiential and explorative journey. Trust is of utmost significance to the guests, people of the city, administration, and other collaborative community partnerships, as it ensures that they have faith in the purpose and mission of the organization. Agra Heritage Walks has worked hard to establish a sense of safety and acknowledgment akin to being at home. This has been aided by the positive media coverage they have received. As a result, the organization has established a trustworthy and reliable reputation, allowing it to create meaningful connections with its guests and stakeholders.

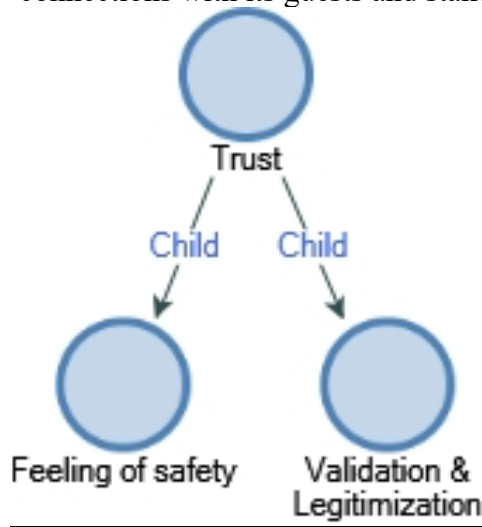


Figure 9 Trust

4.3.5 Developing opportunities in the city

This theme focuses on the valuable contribution that Agra Heritage Walks has made to the local community by creating opportunities for economic development. The organization has played a crucial role in developing the community's creative and heritage assets, and it recognizes the importance of tapping into the skills and knowledge of residents. By empowering natives to participate in preserving and promoting their cultural heritage, Agra Heritage Walks has helped build a sustainable and thriving community.

"With our food programmes, we are able to pay them ₹7000 for four hours of work. Alternatively, maybe more, depending on the group size. Because we are charging ₹2500 for our food experience. Now 50% of it directly goes to the ladies, 25% of it goes to the community, 25 comes to Agra heritage walks." (as shown in Appendix)

Moreover, the walks have begun selling handmade postcards crafted from recycled paper and packaged in upcycled sarees instead of using polythene bags.

"It is a different revenue stream. People are enjoying it, but it is still with so many emotions."

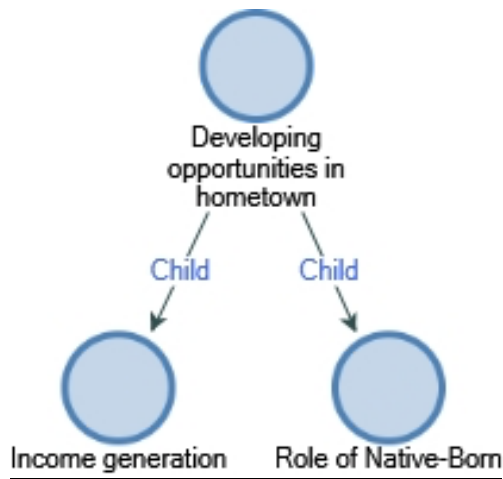


Figure 10 Developing opportunities in hometown.

4.4 Other independent factors of Agra Heritage walk

This section delves into the other independent themes identified in the analysis. These themes discuss the unique offerings and courageous initiatives the organization has taken in response to cultural diversity and how it attempts to reposition itself to alter perceptions. Additionally, this initiative focuses not primarily on profit but on resource utilization by the founder team, as well as individual and collective efforts from the community. The realization that there is a paucity of literature on other heritage assets in the city has led to a concerted effort to work towards addressing this gap.

“Academician k literary se uska background milta hai. We need more and more academicians to come to the city. Do some projects there, be it an ethnographic project, an architecture based, whatever it is, Aayiye yahan rahiye kaam kariye.”

Translation: We require more and more academicians to come to the city and undertake various projects, such as ethnographic research, architecture-based projects, or any other relevant projects. Please come here, stay, and work on such projects.

The organization is deeply committed to preserving the culture and heritage and ensuring that these valuable roots are sustained for future generations. To this end, the initiative was launched with the help of a self-developed incubation called ART residency in the beginning which helped the team to form a purpose-driven mission, despite facing setbacks such as challenges in handling local citizens, operating the organization in different modes, lack of capital investment, team differences, and demographic diversity.

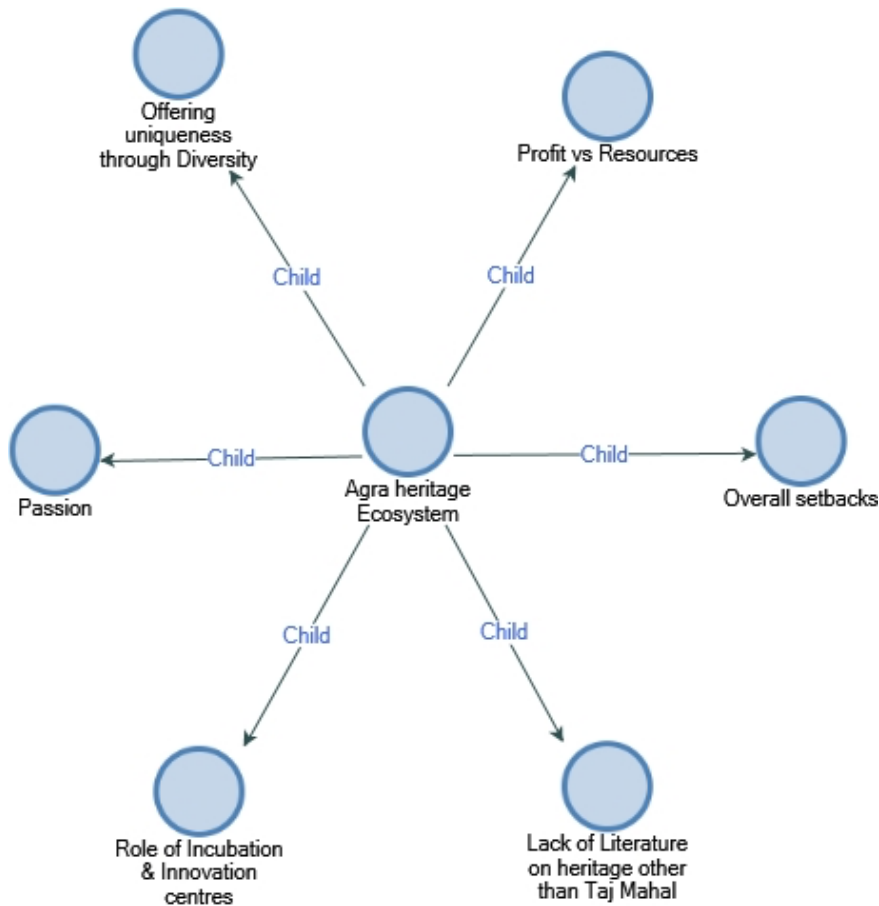


Figure 11 Other independent themes of Agra Heritage Walks

5. Limitations

The study utilized the in-depth qualitative interview to identify the unexplored insights of creative and heritage businesses. Despite the rich information the data provides, the team has experienced challenges. The primary challenge in conducting such studies is the time consumed to arrange meetings to conduct interviews. Entrepreneurs at this stage struggle to manage a team of operations; hence it affects the founder to allocate time for other activities, such as collaborating besides business ventures. The time consumed to schedule the interview range from 15 days to 3 months.

One potential solution to the challenge of scheduling interviews and broadening the study's scope is to conduct longitudinal research that delves into the larger ecosystem of creative and heritage businesses. This approach could unveil the fundamental factors that influence and impact these organizations, offering valuable insights into the future of this field. By adopting a longitudinal perspective, researchers can gain a deeper understanding of the evolution of creative and heritage businesses. This may prove instrumental in identifying new research directions and potential growth areas.

6. Directions for future scope

6.1 Theoretical: The themes outlined in the analysis offer conceptual frameworks that can be applied to assess empirical findings and determine the strength and significance of relationships. These frameworks provide a valuable tool for examining the various factors influencing business success and identifying effective strategies for achieving them. By

utilizing these frameworks, researchers and practitioners can better understand the complex dynamics within the business environment, enabling them to make more informed decisions and optimize their operations for maximum impact.

Figure 7 provides an example of how the theme of zero-money outreach underscores the importance of fostering and sustaining customer relationships through non-monetary means. This theme also offers practical guidance for struggling creative and heritage business founders on expanding their reach and effectively promoting their offerings without resorting to costly marketing initiatives. By leveraging these strategies, business owners can enhance customer engagement and drive sustainable growth, even in challenging economic circumstances.

6.2 Managerial and organizational: To enhance the pre-purchase experience for potential guests and facilitate informed decision-making, there is a growing trend to expand the role of technology and digitalization in tourism. One effective strategy is integrating Virtual Reality (VR) and Augmented Reality (AR) technologies into the customer experience. By providing guests with immersive digital experiences, tourism businesses can offer a sneak peek into their offerings and showcase the unique features of their walks or tours. This allows potential guests to understand better what they can expect, enabling them to make an informed decision about whether the experience suits them. However, further research and evidence-based analysis are required to fully assess the impact of VR and AR integration on tourism businesses.

A collaborative effort between the government and organizations to enhance the resilience of artisans and craftsmen by establishing a basic framework that grants intellectual property (IP) rights to unique IDs linked with their craftsmanship. To support this endeavor, workshops focused on training and development will be conducted by organizations that maintain regular contact with artisans and craftsmen.

This effort can include workshops dedicated to training and development, which will be conducted by organizations that regularly engage with artisans and craftsmen. The main objective of such an initiative is to safeguard the creativity and innovation of artisans and craftsmen by offering them legal protection for their exceptional creations. By providing them with IP rights, artisans and artisans can confidently showcase their unique works without the fear of infringement or unfair competition, which can promote growth and sustainability in the industry.

7. Conclusion

The study has been successful in achieving the objectives enumerated in above sections. The study establishes the relationship between social sustainability and Intangible Cultural Heritage. It concludes that Agra Heritage Walk through their various programs have been able to deliver social equity among the segments of the society.

The research concludes that by practicing zero-money as marketing innovation approach, Agra Heritage Walk has been able to deploy its scarce financial resources in an effective manner.

Appendix



Handicraft Walk

Appendix 1: Handicraft Walk



Dastarkhan-E-Akbarabad

Appendix 2: Dastarkhaan-E- Akbarabad



Akbarabadi food trail / Zaika-E-Akbarabad

Appendix 3: Food Trail



Story of Spices

Appendix 4: Storytelling of spices



Photo Walk

Appendix 5: Photo Walk



S.E.E.R

SEEK . ENGAGE . EXPLORE . REFLECT

Appendix 6: SEER Model

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