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RESEARCH ARTICLE

FACTORS OF ENTREPRENEURIAL FAILURE IN THE ART AND CRAFTS SECTOR: THE CASE OF THE GRAND-BASSAM ART AND CRAFTS VILLAGE

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Abstract

This study, entitled "Factors of Entrepreneurial Failure in the Arts and Crafts Sector: The Case of the Grand-Bassam Craft Village," aims to identify the factors of entrepreneurial failure in the arts and crafts sector in general, and in the Grand-Bassam craft village in particular. This qualitative research involved 20 subjects. The results show that entrepreneurial failures in arts and crafts, particularly in Grand-Bassam, are often caused by a lack of financial resources, difficult access to credit, weak product promotion, and a shortage of young apprentices and skilled master craftspeople to pass on their expertise. Other factors include marketing difficulties, competition, and a lack of technical and management support.

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Introduction:-

Since the dawn of history, crafts have existed among peoples and constituted a large part of their humanity. There are artisans in every country. Artisans have historically been at the center of all civilizations and traditions (Kizaba, 2006). Artistic crafts occupy a special place within the crafts sector. Indeed, it was not until the 1998 decree that the artistic crafts category explicitly appeared in the registration criteria for the crafts sector (Pacitto and Richomme, 2004), and until 2003 that a decree established the list of artistic crafts professions. The art of innovation and surprise is a culture of artisans, as the locality has seen young artists come and go and transform. Through its creativity, innovation and its role in processes of change and preparation for the future, culture deserves a place at the centre of development strategies and processes, as an element associated with policies on education, health, environmental protection, land use planning and economic and social development (Weber, 2009).

Arts and crafts is a profession based on traditional knowledge and purely creative trades. Despite their technical mastery, artisans experience difficulties in selling their products. (Rezoivoire, 2022). Hence the entrepreneurial

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failure in this sector. Entrepreneurial failure is a vague, polysemic and multidisciplinary concept. To describe it, authors use different terminologies such as the death of the business, cessation, bankruptcy, insolvency or closure (Beaver, 2003). This is the case of the craft village of Grand-Bassam, considered the largest craft village in West Africa with more than 400 artisans established, this village is bathed in ruin despite all the cries of distress from the sellers. Indeed, the cessation of the activities of the craft village implies not only a radical drop in the income of several families but also that of the economy of the city of Bassam. The site, which also suffered the ravages of the post-election crisis in Côte d'Ivoire, now lies between ruins and abandonment. While it was once a source of pride for tourism, some vendors are now turning to other activities to make ends meet. The craft village of Grand-Bassam has lost all its appeal. (Rezoivoire.Net 2022). The decline in craft activity reflects the entrepreneurial failure in this sector.

In literature, the causes of entrepreneurial failure are multiple and linked to internal factors, specific to the entrepreneur (Porter, 1980; Stevens and Potter, 2011) and external factors, linked to the macroeconomic environment (Coulibaly, 2004; Ibourk & Aazzab, 2016). Entrepreneurs take considerable risks by embarking on a business project. For many, the life of their business is short and uncertain. While some succeed, others decide to abandon it after only a few years (Baldwin et al., 2000). Paradoxically, most of the work in the field of entrepreneurship focuses on entrepreneurial success (Singh et al., 2007) with regard to profitability, sales growth or survival. Although statistics show that the disappearance of a new venture is a more likely fate than its survival (Baldwin et al., 2000), emerging ventures that fail remain a little-studied group (Singh et al., 2007).

Based on these findings, our research will focus on entrepreneurial failure, primarily in the arts and crafts sector. We will focus on the case of the Grand-Bassam craft village, hence the following topic: "Factors of Entrepreneurial Failure in the Arts and Crafts Sector: The Case of the Grand-Bassam Craft Village." The main objective is to identify the factors that explain entrepreneurial failure in the arts and crafts sector in the Grand-Bassam craft village. To achieve this goal, we adopted a qualitative approach based on data collected through an interview guide administered to artisans in the Grand-Bassam craft village. The question we will answer is: "What are the factors of entrepreneurial failure in the arts and crafts sector in the Grand-Bassam craft village?"

Research Objectives:-

Three research objectives emerge from the research questions, including one general objective and two specific objectives. They allow for a better understanding of the research elements, the identification of the concepts to be developed, and the clarification of the methods of investigation. These three objectives are formulated as follows:

General Objective:

Identify the factors of entrepreneurial failure in the arts and crafts sector, in general, and in the case of the Grand-Bassam craft village, in particular.

Specific Objectives:

- Outline the internal factors of entrepreneurial failure in the arts and crafts sector, in general, and in the case of the Grand-Bassam craft village, in particular.
- Describe the external factors of entrepreneurial failure in the arts and crafts sector, in general, and in the case of the Grand-Bassam craft village, in particular.

Methodological Approach:

Study Population:

All scientific research necessarily focuses on a study population. This is defined as a set of elements or a human group concerned by the study's objectives (Muchielli, 1968). Grawitz (1974) adds that this human group is chosen based on the same natures, properties, and characteristics. In other words, the study population can be defined as the category of people or structures and organizations that are likely to possess the desired information to meet the objectives of a study. For N'da (2015), it refers to the population that the researcher wishes to study and from which they wish to make generalizations. Our research focused on the factors of entrepreneurial failure in the arts and crafts sector: the case of the Grand-Bassam craft village. The current population of the Grand-Bassam craft village is estimated at fewer than 2,000 artisans, apprentices, and resellers. Thus, for the purposes of our study, the target population is the number of artisans meeting all of our criteria. More specifically, our study focused only on artisans with long-term employment and in difficult circumstances. Thus, these individuals constitute a group of respondents who provide information related to entrepreneurial failure in the arts and crafts sector. The relevance of our

population selection is consistent with our various objectives. However, since it was impossible to interview all artisans, we limited the work by determining a sample.

Sample:-

In the research process, it is important to define the population of interest. Indeed, a good understanding of the target population allows us to adapt the study to the characteristics of the individuals who compose it. Our study focuses on the factors of entrepreneurial failure in the arts and crafts sector in the craft village of Grand-Bassam. More specifically, the actors concerned are only the village's artisans. In our research, the sample is chosen using a non-probabilistic method, constituted by reasoned choice (Mayer et al., 2000; Deslauriers, 1991). In this sense, the sampling of participants was made based on the intentional choice of the researcher. For Lamoureux (2006), the choice of sampling by reasoned choice consists of deliberately choosing subjects from the population in order to form a sample. The size of the sample is of little importance as long as it produces new facts (Lincoln and Guba cited by Deslauriers, 1991). It therefore follows from this objective that the size of the sample is rarely determined in advance because everything depends on the evolution of the research and the necessary information. It follows that the sample depends on the needs of the research, the judgment of the researcher and the saturation of the categories (Deslauriers, 1991). This research was therefore interested in artisans. The final sample consisted of 20 participants for semi-structured interviews such as: sculptors, carpenters, basket makers and jewelers who could help us better understand the phenomenon studied.

We selected them based on the following criteria:

- agree to participate in the interview;
- know the status of their company's activities;
- have worked as an artisan for at least 10 years;
- sell fewer than 5 works of art per week.

Among the diverse types of interviews, we opted for semi-structured interviews, each lasting approximately 30 minutes. During the interview, the interviewee will be asked to spontaneously address a number of topics related to the study topic, either spontaneously or after being prompted by the researcher. The unique feature of the qualitative approach is that it does not aim for representativeness of the sample, but rather for the relevance of the information.

Data collection and analysis methods:-

This chapter provides information on research methods and techniques. To collect and analyze empirical data, we must follow a specific approach. It describes the preferred methodology, presents the instruments, and presents the data collection process. The data processing process in its various stages is also outlined.

Data collection methods:-

A method is a logical procedure that a discipline develops and borrows. It is therefore important to outline the methods that should serve as a guiding principle for our research. In our study, two methods caught our attention: the instruments and the data collection procedure.

Data collection instruments:-

To better monitor our interviews, we used an interview guide as a data collection instrument. Its purpose was to help the researcher refocus the interview on the objective of the study, and to prompt the interviewee at the most appropriate time and as naturally as possible on topics they did not spontaneously raise. It should allow us to obtain both freely formulated discourse from the participants and answers to the research questions (Couvreur and Lehuède, 2002). The interview guide structures the interviewing but does not direct the discourse. It is an organized system of themes, which the researcher must be familiar with. To conduct our interviews, we developed an interview guide for artisans in the Grand-Bassam craft village, structured into three (3) parts: the state of the activity, factors of entrepreneurial failure in the arts and crafts sector, and suggestions. The questions in the interview guide were relatively open-ended to allow for the necessary information to be gathered. Clearly, the questions were specific enough to obtain quality responses, allowing the research to progress. The interviews took place in the Grand-Bassam craft village. All interviews were recorded with the participants' prior consent. This allowed for the full transcription of their comments. The collected data was then subjected to content analysis. This allowed us to present the results of our research in the third part of this study.

Data collection procedure:-

The survey itself was conducted in May 2022 after the return from the internships. We first submitted Research Certificates signed by the director of Higher Normal School of Continuing Education (ENSEP), Mr. ZAN Bi Honore, to the artisans. To gather real and relevant information, we went to the craft village of Grand-Bassam for a semi-structured interview with the artisans concerned. The semi-structured interviews were carried out using an interview guide. We developed an interview guide which, through semi-structured interviews (with a limited number of open-ended questions), allowed us to question the artisans. This interview guide is submitted to the artisans who met our criteria.

They are able to provide us with information on the reasons for the failure of their activity. The interview guide was used as a support to interview the twenty (20) artisans working in the carpentry, basketry, jewelry and sculpture trades. The interviews lasted on average 20 minutes. To better gather information, the interviews were recorded, we used a dictaphone as a tool. This electronic tool allows the recording of data by capturing the voice. It has long been recognized as a classic tool for qualitative research. We asked open questions and the respondents answered with a certain precision. The choice of interviews is a traditional method for conducting qualitative research. This study, thanks to useful information, provides several tools for qualitative research. For this specific case, we opted for an interview guide. The interview guide is a data collection tool that defines a list of themes and subthemes to be addressed during the interview. An interview guide was designed and sent to artisans to gain insight into entrepreneurial failure in their sectors.

Statistical data:-

Processing Before moving on to a data processing method and choosing the appropriate approach, it is first necessary to choose a technique for collecting the data deemed necessary for the research in question.

Data processing (Data processing tool):-

The data processing tool is an important and delicate phase in scientific research. The choice of data processing technique depends on the type of study being considered. This is why, for our study, we opted for interviews. An interview is an exchange during which the interlocutor expresses his or her perceptions, interpretations, and experiences. Indeed, it consists of a particular mode of verbal communication between two interlocutors, an interviewer who collects the information and a respondent who provides the data (Fortin, 2010). There are three types of interviews: non-directive interviews, directive interviews, and semi-directive interviews. This type of data collection technique is the preferred technique in exploratory studies (Blanchet and Gotman, 1992). He states in this regard: "This type of survey is particularly relevant when we want to analyze the meaning that actors give to their practices, to the events of which they may have been active witnesses; when we want to highlight the value systems and normative benchmarks from which they orient and determine themselves" (1992, p.27).

The interview is an instrument that allows a more in-depth analysis of the facts than the questionnaire, which is what motivated us to choose it in this research. The semi-directive interview has all the characteristics specific to our study, hence its choice to the detriment of the other two types of interviews. The semi-directive interview is a qualitative technique for collecting information that allows the discourse of the interviewees to be centered around themes defined in advance and recorded in an interview guide. The interview was semi-directed so as not to let the respondents go in all directions. As Berthier (2016) points out, we set ourselves areas of exploration and ensured that the subject deals with the themes. According to Daunais (1992), the choice of the interview allows us to enter into direct and personal contact with subjects to obtain research data.

The interview aims to find out what the individual thinks and to collect information that is difficult to obtain through observation or a questionnaire, such as feelings, representations, or opinions (Deslauners, 1991; Van der Maren, 1990). Legendre (1988) defines the interview as a method of gathering information in which the investigator and the person being interviewed are face to face. Savoie-Zajc (2003), on the other hand, defines the semi-structured interview as a verbal interaction flexibly facilitated by the researcher who is guided by the rhythm and the unique content of the exchange in order to address the general themes that he wishes to explore with the research participant.

This interaction allows for a rich understanding of the phenomenon under study, which is developed jointly with the interviewer. This technique, where one seeks to understand the other, is called qualitative. It is a flexible, non-rigid method that seeks to adapt to circumstances, the context, and the individual. According to Gauthier, 1990, deciding to use an interview primarily means choosing to enter into direct and personal contact with subjects to obtain research data. The semi-structured interview is certainly the most widely used form in research (Vilatte, 2007). It involves defining a general theme (the instructions), creating a formalized thematic guide (instructions covering specific aspects of the theme), and planning listening and intervention strategies (prompting or reformulating). In short, to collect information from the triad, we used the semi-structured interview technique in connection with the objective of showing the factors of entrepreneurial failure in the arts and crafts sector in the city of Grand Bassam.

Data analysis (Data analysis tests):-

Our data analysis method is inspired by Laurence Bardin's content analysis method. According to Bardin, 2007, content analysis is "a set of communication analysis techniques aimed, through systematic and objective procedures for describing the content of messages, at obtaining indicators that allow the inference of knowledge relating to the conditions of production/reception of these messages." At the qualitative level, content analysis focuses on both the signified and the signifier. It is therefore relevant to this study because it is used to process interview data. It is the appropriate analysis method for analyzing the data from our fieldwork. Indeed, it is constructed in relation to our objectives and developed in conjunction with them. The qualitative data from the interviews were processed using thematic data analysis.

In this study, Bardin's content analysis appears appropriate for analyzing interviewees' discourses on the factors of entrepreneurial failure in the arts and crafts sector in the craft village of Grand-Bassam. This is a data analysis in which certain categories are predetermined from the literature, while others may emerge. Thematic data analysis forms the analytical basis of this study to meet the research objectives. Content analysis seeks to identify the manifest content of the discourses produced. Its objective is to condense the collected data using indicators that constitute the units of coding and analysis. In the case of thematic content analysis, the unit of coding and analysis is the theme (Evrard et al., 2009). Thus, an analytical grid was established based on the themes and subthemes identified during the floating attention analysis. The objective of this tool is to enable a synthetic reading of all the respondents' speeches classified by theme (Jolibert and Jourdan, 2006).

The interest of this analysis technique lies in the fact that knowledge of words leads to knowledge of things, because behind the discourse, the words, lie intentions and motivations that cannot be immediately grasped (Mucchielli, 2002). The indicators we have chosen are the frequencies of appearance of the different factors mentioned. For this purpose, the participants' responses obtained during the interviews were transcribed in full and therefore subjected to a thematic content analysis (Pires, 1997; Negura, 2006). According to Paille and Mucchielli (2016), it is a method that consists of reducing the raw data of a material by naming themes or categories in order to find meaning and significance for them.

To summarize, our analysis approach corresponds to that generally used in qualitative research, which is as follows:

- computer entry of the collected information (full transcriptions and pre-analysis);
- floating readings, where the aim is to read and reread the documents in an attempt to fully grasp their apparent message (Savoie-Zajc, 2000);
- identification of emerging themes followed by their operational definition to determine the meaning of each theme as well as the coding criteria;
- coding by written annotations followed by color coding, which consists of linking the data to ideas in order to retrieve all passages under the same heading (Baribeau, 2009);
- reorganization of themes, a step that is accompanied by grouping or dividing statements according to themes;
- review of intra-group themes to validate the unity of meaning, its positioning in the analytical grid in relation to the themes, and the content of the themes for each actor and then for all the speeches;
- final validation and proposal of a final thematization, representative of the content of the actors' speeches.

Results:-

We collected data on the factors of entrepreneurial failure in the arts and crafts sector through our field research. The data includes the factors of their internal and external failures and the suggestions of each artisan. The analysis of their difficulties was carried out using a qualitative analysis. The results obtained from these analyses are the subject of this chapter, which consists of two sections. The first presents the analysis of the results, and the second focuses on the interpretation of these results.

Presentation and analysis of results:-

Following our survey, we obtained three (3) different graphs using Excel 2016 software as a common source. These graphs represent the frequency and percentage of questions in our interview guide, hence the state of the business, external factors on the one hand, and internal factors on the other, of entrepreneurial failure in the arts and crafts sector. We analyzed the graphs based on the results obtained.

Status of Artisan Activity in the Craft Village:

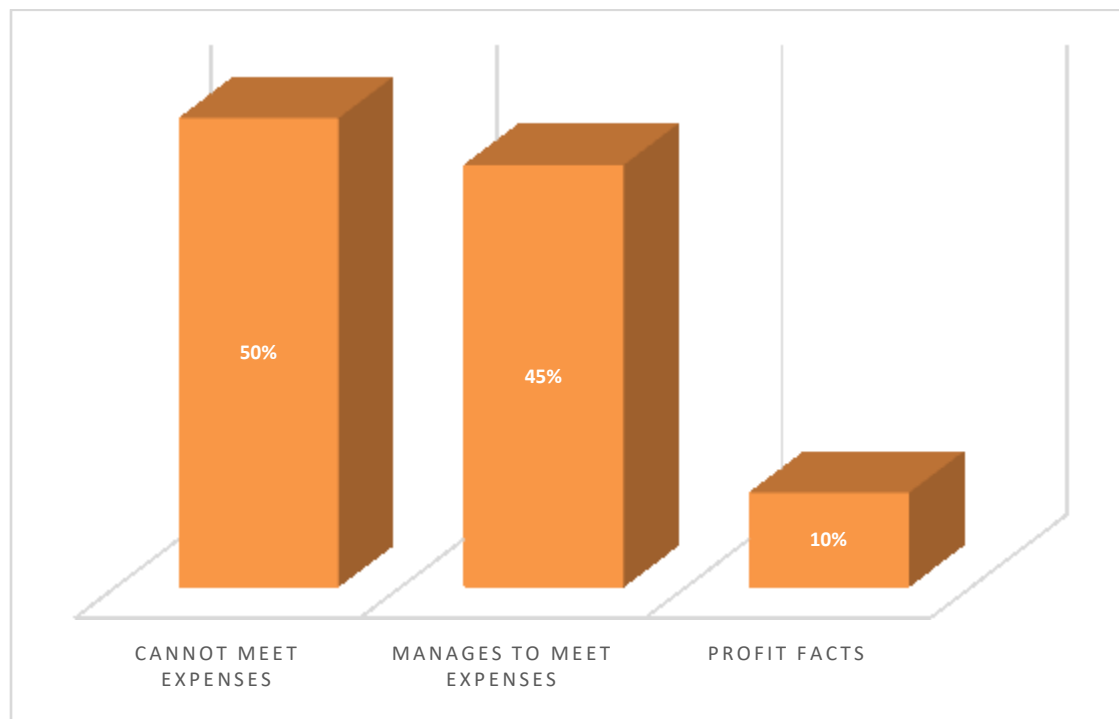


Figure 1: Status of Artisan Activity

When we asked the following question: "Are you able to meet your expenses and make a profit?", 50% of artisans stated that they were unable to meet their expenses or even make a profit. 40% of respondents stated that they were able to meet their expenses, and 10% of respondents were able to make a profit. This shows that most artisans' businesses are in a state of bankruptcy. Twenty (20) artisans mentioned several factors of entrepreneurial failure in this study. We therefore divided the factors into two groups: external and internal. The results presented here will present the external and internal factors of entrepreneurial failure in the arts and crafts sector, respectively, from the artisans' perspective.

External Factors:

The figure below shows the various external factors mentioned by the artisans, as well as the frequencies of their occurrence as noted in the interviewees' comments.

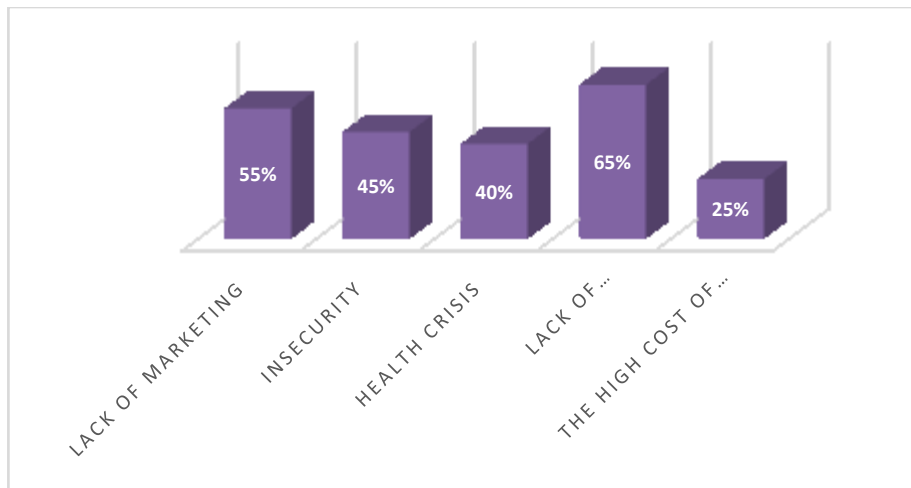


Figure 2: External factors of entrepreneurial failure in the arts and crafts sector

The graph above shows the results of external factors of entrepreneurial failure in the craft sector. Following our survey, regarding the question "what is causing your business to no longer work?", five (5) external factors were repeatedly cited by artisans. The majority of respondents (65%) cited the lack of institutional support as a key factor. This was followed by the electoral crisis with 55%. Beyond these first two factors, 45% also mentioned insecurity and 40% the health crisis. Finally, 25% of respondents noted the high cost of taxes.

Internal Factors:

In addition to external factors, there are three (3) internal factors that also explain entrepreneurial failure in the arts and crafts sector, as shown in the figure below.

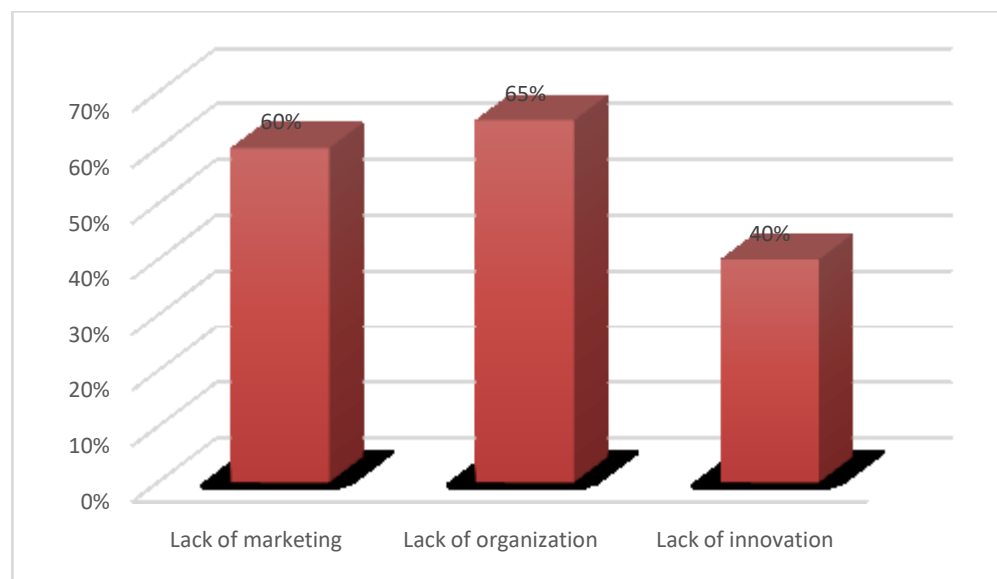


Figure 3: Internal Factors of Entrepreneurial Failure in the Arts and Crafts Sector

The results of the graph representing internal factors were obtained using the same process as the external factors, but here, fewer factors were identified. When asked "Isn't the problem with you?", the artisans in the craft village identified three (03) internal factors. Poor organization was cited as the main factor by 65% of respondents. After this factor, they cited a lack of marketing by 60%, and a lack of innovation came last at 40%.

Interpretation of results:-

In this section, we will interpret the results of each graph. Indeed, the interpretation of qualitative data consists of identifying the results based on the reflections and subjectivity of the researcher (Zghal, 1991).

State of activities of artisans in the craft village:

The first observation that emerges from Figure 1 is the difference in the frequency of occurrence of the different activity states of each artisan mentioned. Thus, the dominant state of activity is related to the fact that 50% of artisans cannot meet their expenses. According to respondent 1: "No, there are even some who eat on credit, that's it, it's not even going well, not at all." This shows the difficulties for him to manage his expenses. We continue with respondent 2 who says: "No, because look at my big workshop like that since morning I haven't sold anything and for me it's at least 5000 f I leave at home if I haven't left anything it's difficult but currently there, yesterday even it was 2500 it can't even make a meal to say I'm going to make a profit." Saying that "yesterday even it was 2500 it can't even make a meal to say I'm going to make a profit" means that for respondent 2, he and his family members cannot eat their way through. Respondent 8 adds: "never, but it's our job that we chose, we don't have a choice, so we're here.

Often, even if we work a week, we don't see a customer, we don't even sell 5,000, often even if you're sick, you're afraid of going to the hospital because there's no money." For a craftsman who works a week without selling at least 5,000, how will he be able to meet his needs? We end with respondent 10 who states: "currently, it's not working, to really achieve our goals, if the person says that, he lied, you can work for months, you don't even sell a single item, we don't make a profit, even to take care of the children's school, it's complicated." For all these craftsmen, their activities do not allow them to meet their expenses in general, whether it's the expenses for the proper functioning of the business or family expenses. We therefore considered that its artisans are in a state of bankruptcy.

Bankruptcy represents the situation in which a company no longer has sufficient funds to meet its deadlines and debts, for a company that cannot meet its expenses is in a state of bankruptcy. It is a complete form of failure and the definition of entrepreneurial failure retained here is that of failure which is supported by the theory centered on the primacy of resources. Smida and Khelil (2010) presented a good synthesis of the works which deal with this approach, by giving the determinants of failure. In this study, the economic approach to failure is retained which is explained by theories centered on the primacy of resources. These theories explain the failure of companies by highlighting the importance of internal means compared to external constraints (Smida and Khelil, 2010).

This is followed by the artisans who manage to cover their expenses (40%). According to Interviewer 4, who states: "It's not easy, we take care of the expenses and that's it." And Interviewer 5: "It's not easy, it's hard, but from time to time we manage to cover the bills, at least currently it's just to meet our needs." Here, it's clear that they barely manage to cover their expenses, sometimes even periodically. They could have covered their expenses if and only if their clientele were permanent. Regarding the same point, Interviewer 13 states: "I would say it's just to cover our expenses, even if it doesn't make us rich, it gives us our dignity, we don't live, we survive." Investigator 16 adds: "We love our work, that's why we're not in it, otherwise nothing works since the coronavirus. We have to go back there, well, when we sell, it's just the little things to feed ourselves." These artisans, as interviewee 13 so aptly puts it, don't live off their work, but survive; in other words, they make do with what they earn. They can't make a profit; all they earn is to cover their expenses. For someone who has a business, who can't make a profit and barely covers their expenses, they're heading towards bankruptcy. Their business accumulates losses and doesn't make any profit to cover this deficit.

In the batch of the state of the activity, it appears that the people who manage to make profits remain low, according to their frequency and percentages (10%). During our survey it emerged that two (2) artisans manage to meet their expenses or even make profits. We see this with respondent 3 who says: "yes, it's okay, I manage to make profits because I work from an address book." And respondent 15 who says: "yes, I make the effort to participate in the different festivals where I have customers who order items with me to resell, so that's how I make profits." The two respondents have particular methods to make profits, they have customers to whom they sell their goods to resell and it is thanks to this that they manage to make profits. They are therefore the only ones to be successful in their activities. All these activity states mentioned above represent according to the theory centered on the primacy of resources, this approach comes from the observation that most of the authors who have written on the impact of the predominance of the entrepreneurial context have not been able to find the reasons why companies that started their

activities at the same time and/or in similar environments achieve different levels of performance (Cooper, Gimeno-Cacson and Woo, 1994). Thus, according to this theory, performance depends largely on the resources available and controlled by the company.

These are the attributes of the company such as technology or product, governance and management, strategy, organization and employees and financing (To Hu, 2011). These resources have particular characteristics: value, rarity, inimitability and non-substitutability. This approach also explains the difference in the performance of companies by the differences in the resources they possess (Smida and Khelil, 2010). Other studies (Lelogeais, 2004; Li, Sun and Wu, 2010) integrate the level of diversification and the number of employees into their analyses as factors of failure.

External Factors:

The following figure presents the various external factors contributing to entrepreneurial failure in the arts and crafts sector. Five (5) factors were highlighted following interviews with artisans. These are: lack of institutional support, the electoral crisis, insecurity, the health crisis, and high tax costs.

Lack of institutional support:

Overall, respondents mentioned, among other things, the lack of institutional support, which came first with 65%. According to respondent 2: "We lack state support, the government doesn't take us into account." Respondent 5 said: "No, we don't have state support. Even during COVID, they said there was a budget, they voted to give it to us, they registered us everywhere, at the town hall and everything, but we didn't see anything." Respondent 8 supported this argument by saying: "No, the state must bring tourists here. The government must pay attention to artisans; they must look at the craft aspect." Respondent 11 is of the same opinion, saying: "it is the largest village in West Africa, so the state must take a look at the village because it is disappearing, even when there are incidents, the state does not react."

"Respondent 13 states: "we have really been abandoned by our authorities, they have bequeathed our places to people without granting us other places, yet we have been paying taxes to the town hall since the time of our parents, there is no effort at the level of our authorities." For these five (5) respondents, the state has abandoned the craft village, they do not take into account the concerns of the craftsmen of the village, they do not take the trouble to contact them to see the difficulties they are facing. Respondent 7 says: "They are there, they organize the fairs, but it's expensive and it's not certain that it will work." Respondent 12 adds: "No, the state must ensure that all festivals and fairs are open to everyone." For the latter, the state must review the prices for participation in festivals and the price of stands and allow everyone who wishes to participate.

High tax costs:

Finally, the high tax cost, at 25%, comes last in the ranking but still remains an important external factor. Respondent 5 says: "Taxes are high, so tourists no longer have the courage to come and buy things to leave, especially wholesalers." Respondent 9 continues by saying: "There were tourists, the whites, they pay themselves, but the taxes are really high." Respondent 17 joins the others and says: "Taxes are high, those who buy things to leave, it's complicated, the price of taxes is higher than the price of goods." The high cost of living has influenced the cost of taxes to the point where the price of goods is lower. Most customers are tourists; some come to buy items wholesale to resell abroad, but the taxes are so high that they no longer have the courage.

Lack of marketing:

Next, lack of marketing is the next internal factor, accounting for 60%. Some say they did it, but there were no results, so they no longer do it because they no longer see its importance. This is the case for Respondent 1: "We did everything, even yesterday. A guy came until noon. We took the photos, he said he'd put them on the internet, but we didn't see anything. They come all the time, but it doesn't work." Respondent 6: "Well, there are people who come to us to offer us ideas, but we don't see anything. Maybe they haven't found the market, or maybe they don't know. Otherwise, they come to us to invest in it, but we don't see anything."

And others who find that it requires resources to do it, respondent 9 adds: "it's when it works that you talk about advertising, it doesn't work so advertising doesn't happen." Then respondent 19 who states: "I think that if you don't have the resources, you can't do that, because it costs money." According to them, marketing requires financial resources, they certainly don't have any, which is why they don't do marketing. We also have this last group who

think that if they do marketing, they will probably get customers. This is the case of respondent 10 who says: "No, but if it can bring customers in, that's fine with us." And respondent 13: "It's already difficult on the advertising side for the promotion of art, but we need online sales and the promotion of our activities to get people talking about the craft village."

Discussion:-

Many researchers and institutions have focused on the issue of entrepreneurial failure in the craft sector, as well as the search for sustainable solutions. This work has allowed us to understand and address several salient dynamics in terms of similarities and differences related to the expression of entrepreneurial failure in the arts and crafts sector. It should be noted that this work opens the door to discussing the results of our investigation, which focuses on the factors of entrepreneurial failure in the arts and crafts sector: the case of the Grand-Bassam craft village.

Comparison of results:-

The objective of this study is to demonstrate the factors contributing to entrepreneurial failure in the arts and crafts sector in the craft village of Grand-Bassam. The aim of this study was to determine the external and internal factors contributing to entrepreneurial failure in the arts and crafts sector. To better discuss our results, both axes will be used:

- internal factors contribute to entrepreneurial failure in the arts and crafts sector in the craft village of Grand-Bassam;
- external factors contribute to entrepreneurial failure in the arts and crafts sector in the craft village of Grand-Bassam.

The main findings reveal that entrepreneurial failure in the arts and crafts sector is linked to various factors such as:

- externally, we have: lack of institutional support, the post-election crisis, insecurity, the health crisis, and high tax costs;
- -internally, we have: poor organization, lack of marketing, and lack of innovation. In this section of the work, all the results are discussed in light of the literature review in order to identify potential similarities and/or differences.

External factors:

• Lack of institutional support

Regarding the lack of institutional support, it seems essential that entrepreneurs be supported and able to rely on both private and public structures. Also, in terms of reluctance towards state support measures and assistance, our results seem to be consistent with the findings of the study conducted by Boudarbat and Aly Mbay (2020) as well as that of Global Entrepreneurship Monitor (GEM); their surveys, conducted in 2020 and 2018 respectively, also showed that only a minority of Moroccan entrepreneurs have used support and assistance structures to launch or carry out their activities (Boudarbat & Aly Mbay, 2020). Supporting business creators is increasingly becoming a field of research in entrepreneurship, especially since, on a practical level, it is attracting admiration and becoming a real fashion phenomenon (Condor and Hachard, 2014; Cueille and Recasens, 2010). Donors have provided support for the development of SMEs in various forms.

Since the early 1980s, financial services support has received particular attention, reflecting the widespread belief that real progress has been made in the development and delivery of financial services for microenterprises. Since about 1975, support in the area of business development services (BDS) for SMEs has been well received by donors. This supports the view that institutional support is essential for the success of a business. Like these authors who believe that business support or monitoring can influence its failure or success, some artisans have indicated that one of the causes of their failure is the lack of institutional support.

Conclusion:-

The conclusion represents the final part of our research, which is an exploratory qualitative study conducted with twenty (20) artisans from the craft village. The research questions were as follows: What are the factors of entrepreneurial failure in the arts and crafts sector, in general, and in the craft village of Grand-Bassam, in particular? What are the internal factors that lead to entrepreneurial failure in the arts and crafts sector, in general, and in the craft village of Grand-Bassam, in particular? What are the external factors that explain entrepreneurial failure in the arts and crafts sector, in general, and in the craft village of Grand-Bassam, in particular? Within this

theoretical framework, the main objective was to show the factors of entrepreneurial failure in the arts and crafts sector, in general, and in the case of the craft village of Grand-Bassam. More specifically, our study in particular aimed to expose the internal factors of entrepreneurial failure in the arts and crafts sector, in general, and in the case of the craft village of Grand-Bassam, in particular. And to describe the external factors of entrepreneurial failure in the arts and crafts sector, in general, and in the case of the craft village of Grand-Bassam, in particular.

In order to achieve our objectives, we collected our data using a qualitative methodology. We first conducted a survey using an interview guide that we submitted to our study population. In a second step, we had semi-structured interviews with artisans on the following themes: the state of artisans' activity, external and internal factors of entrepreneurial failure in the arts and crafts sector and suggestions for improving the situation of artisans. This study therefore opted for non-probability sampling by reasoned choice. The data collection technique used is the interview and the interview guide served as a data collection instrument. The interview was semi-structured. Our results are of critical importance to artisans and stakeholders in the entrepreneurial world, as well as to entrepreneurs who have failed in the past and are struggling to make a comeback.

The main findings of our research regarding the factors contributing to entrepreneurial failure in the arts and crafts sector are as follows:

- external factors (lack of institutional support, electoral crisis, insecurity, health crisis, high tax costs) and;
- internal factors (poor organizational structure, lack of marketing, lack of innovation).

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