

# *Indian Classical Dance Companies and Studios in the Diaspora*

## *Doing Sustainable Business while Shaping Clientele Cultural Worldviews, Ethnic Identity, and Values*

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**ABSTRACT:** This article reports on a survey of artistic entrepreneurs of Indian classical dance companies and studios (ICDC&S) in the diaspora and their clientele. Results suggested that diaspora ICDC&S are fairly sustainable businesses. Artistic entrepreneurs reported good self-efficacy in diaspora engagements, with variations due to gender, dance style, and entrepreneurial experience. The majority of ICDC&S clients reported high pro-cultural attitudes, a fair propensity to explore and commit to one's ethnic group, and high ideal-type value orientations. Diaspora ICDC&S are emerging sustainable business models that connect the artistic worlds to market realities and deploy culture/values to strategically carve a space within complex globalized landscapes. **KEYWORDS:** Indian classical dance companies and studios, diaspora, diaspora clientele, sustainable business, cultural worldviews, ethnic identity, values, holistic values. **DOI:** [doi.org/10.34053/arti-vate.14.1.237](https://doi.org/10.34053/arti-vate.14.1.237)

Scholars of the cultural economy are increasingly interested in art markets, institutions, and enterprises as important drivers of economic development (Dasgupta & Mahn, 2023; UNCTAD, 2022). Adopting a 'forms of capital' approach, the art world is framed as a social field with distinctive, contentious dynamics and symbolic politics (MacKay, 2022). Within this milieu, creative and cultural industries, specifically arts-based entrepreneurship, are gaining prominence (Andersen & Green, 2024).

## **Arts-Based Enterprises and Artistic Entrepreneurship**

Arts-based institutions or enterprises are like hetero-spaces which transmit art and culture and also engage in economic activities and relations within artistic communes and with clientele (Andersen et al., 2021; Karpata, 2024; Richez-Battesti & Petrella, 2023; Walther et al., 2022). The core of these enterprises, thus, is to transmit cultural and moral values (Muzyka et al., 2024; Schneider & Rohmann, 2021; Trivena et al., 2024; Zufriady et al., 2024). Arts-based entrepreneurship or artistic entrepreneurship builds on the twin premises of wealth creation and production of non-monetized social benefits (Barcellos et al., 2016; Davies & Sigthorsson, 2013; Kuhlke et al., 2015). With arts as the main driver, artistic entrepreneurship renders symbolic cultural capital and transforms creative ideas into artistic-cultural goods and services and develops the creative economy (Ballereau et al., 2015; de Ávila et al., 2023; Phillips, 2010; Varbanova, 2017). Scholars have also suggested that art entrepreneurs and their customers co-create aesthetic value (Elias et al., 2018; Essig & Guevara, 2016; Pret & Cogan, 2019; Rapisarda & Loots, 2021; Toscher, 2019, 2020; White, 2021). The idea is to take care of business and also preserve artistic ethos and values (Everts & Haynes, 2021; Rohayani et al., 2022).

There is, undeniably, widespread skepticism among artistic entrepreneurs in associating with business strategies due to a visible disconnect between inspired artistic worlds and competition-driven market worlds (Bérubé & Gauthier, 2024) and artists' inability to identify with the business role (Brown, 2005; Fleming, 2018; Gangi, 2014; Kolb, 2015). Despite this and other precarities such as high degree of informalization and absence of sub-sectoral infrastructure (Zimmer & Pahl, 2016), arts-based enterprises evolve and strive to challenge traditional market logics by offering cultural goods/services and appealing to moral/value-based sensitivities of markets/publics to ensure undiminished demand (Fairley, 2012; Green, 2022; McQuilten et al., 2020; Nogales Muriel, 2023). They are often hybrid in governance characteristics and build on the trope of aesthetic and cultural values (Ferreira et al., 2023), helping to create community or communities from the construction of artistic utopias, ascribing imperative values to aesthetics, and building on the arguments of culture as at once emblematic of diversity and higher-order oneness (Bonet & Negrier, 2018; Caruana & Nogales Muriel, 2020; Nogales Muriel, 2019, 2024).

## **Dance Companies, Studios, and Dance-based Enterprises**

In this vein, few business studies scholars have shown interest in dance companies, studios, and their managerial and marketing strategies to survive in the contemporary economy (Carlucci, 2018; Gagliano, 2020; Lambert, 2017; Nuñez Osuna, 2022; Radbourne, 2000; Zaggelidou et al., 2012, 2013). Studies have focused on techniques used by dance companies to be self-sustainable and effective management and marketing strategies that can be used by dance schools (for instance, market segmentation, market promotion,

program differentiation, and pricing strategy) (Woods, 2013). A few also suggest that cultural learning, school operation, and community engagement combined with economic considerations / business strategies would be positively predictive of consumption levels at dance studios (Hunt, 2022; Zaggelidou et al., 2012). Oklahoma's study (Nuñez Osuna, 2022) focuses on how existing and emerging dance companies can develop long-lasting and sustainable strategies by merging and implementing innovative business models. The study provided a framework called the 'Dymond process' to assist dance companies in building, orienting, and reorienting their activities as their own strategies based on design thinking methodologies combining dance entrepreneurship, business strategy, and digital transformation. Rofiq et al. (2024) have applied the dynamic capability theory to enhance the performance of dance studios in Indonesia. Using an interpretive anthropological approach, the study explores the subjective experiences of founders, managers, instructors, students, and parents from eight studios selected via purposive sampling. The findings reveal significant differences in adaptability and sustainability practices: leveraging global networks and innovative practices, balancing cultural preservation with local participation, and prioritized heritage struggling with market demands.

## **Neoliberalism, Globalization, Migration, and the Arts Sector**

The neoliberal turn and globalization have also impacted the arts sector, with many southern nations deploying arts and cultural diplomacy to strategically position themselves globally (Basu, 2023; Chandra & Sinha, 2023; Dasgupta & Clini, 2023; Dastidar & Elliott, 2020; Liu et al., 2024). With migration as a contemporary reality, scholars suggest modelling cultural diversity and economic growth in a bi-directional causal frame—cultural diversity can grow due to migration (fueled by economic growth), and economic growth of various continents can in turn can be dependent on entrepreneurial expansion of cultural industries with cultural diversity (Shaban & Cadene, 2023).

## **Indian Classical Dances in the Diaspora: Proliferation, Entrepreneurship, Clientele and Ethical Intent**

Conceptually, Bille (2024) proposes that for arts-based/cultural institutions where economic value/market is produced when goods (cultural goods) are consumed (such as theatre, dance studios and companies, music concerts), such consumption can have a private and a public component. She suggests that when private consumption of such goods is taking place, individuals accumulate cultural capital. This accumulated capital can impact other people and create externalities, i.e., cultural capital externalities directly correlated to levels of consumption, the quintessential public component.

As a case in point, international migration trends have intensified the diaspora presence of Indian art forms, including Indian classical dance forms, which have had a historical and sustained presence in the diaspora (Majumdar, 2021). Many dance scholars,

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themselves immigrants, have undertaken scholarly work on the international adaptation of Indian dance style to cater to diaspora sensibilities (Banerjee, 2015; Dalidowicz, 2015; Katrak, 2004, 2008, 2011; Meduri, 2004, 2008, 2014; Prickett, 2012, 2013; Purkayastha, 2012; Ranganathan & Loquet, 2009; Rao, 2023; Tandon, 2005). Prominent discourses include hybridization of the global stage, adapting dances for multicultural classrooms, creative choreographies merging western dance forms, and improvised kinesthetics (Banerjee, 2009, 2013; Chatterjea, 2004; David, 2005, 2007, 2009, 2010, 2012; Devarajan, 2012).

Particularly, the presence and proliferation of Indian classical dances in the diaspora is inextricably linked with the wider and necessary work of decolonization, decentering dominant modes of knowledge formation, and centering pluriversality in dance artistry (Gorringer, 2022). Gorringer (2022) further argues that development of Indian classical dance forms in the diaspora is essential both to prevent their fetishization on the one hand and their submersion within the dominant habitus of other dance forms on the other hand. This would then allow for values, narratives, and conventions of those art forms to thrive. The larger understanding is that Indian classical dance forms (particularly in the diaspora contexts) can uphold dominant Indian cultural narratives and logics (inalienable practices ontologically tied to a set of values) and simultaneously integrate into and converse with other cultural art forms, thereby creating new pathways (Muni, 2018).

Clientele of ICD in the diaspora are mostly female immigrants of Indian origin with parental/familial quests for connecting with their roots (Anis et al., 2011; Bjork Guneratne, 2010; Buck & Rowe, 2014; Chakraborty & Gupta, 2010; Risner & Kerr-Berry, 2016; Walker, 2014). Researchers have also suggested that diaspora learners of Indian classical dance forms look for a value-based connection through dance by an embodied transmission of culture (Saraswat, 2019; Tewari, 2023). There is transcendence and transformation (of dancers'/learners' socially assigned identifications) through aesthetic virtuosity, which eludes fixity and has cross-cultural significance (Burridge & Dyson, 2012; Burridge & Frumberg, 2010). Diaspora pursuance of Indian classical dances thus helps to navigate challenges of dual identities, maintain cultural continuity, and establish a strong cultural identity or, more specifically, multigroup ethnic identities exploring and connecting with ones' roots (Hunter, 2015; Varma & Siromahov, 2023; Yunyu & Burridge, 2013).

## Emerging Questions and the Present Study

With this proliferation, an institutional reality often overlooked is Indian classical dance companies and studios in the diaspora, though some studies have been undertaken on Indian performing arts industries in the global landscape (Sreenandan et al., 2024). One possible reason for this is that Indian art forms and correspondingly those institutions have historically preferred to dissociate from any business or for-profit dialogues and lean

towards a more philanthropic approach (Chaudhry, 2017; Kaplan, 2011). The interest in building Indian classical dance companies and studios that are financially viable and sustainable is a fairly recent trend spurred by globalization (Evrard & Colbert, 2000; McNicholas, 2004; Rodriguez, 2016; Rohayani et al., 2022). In this context, whether and how diaspora Indian classical dance companies and studios (henceforth ICDC&S) project a model of business ethics (Ferrell, 2013; Ferrell et al., 2019; Luetge, 2014) is an unexplored terrain.

This article reports on a cross-country survey of artistic entrepreneurs of Indian classical dance companies and studios in the diaspora together with their clientele. The aim is to explore whether and how they do sustainable business while shaping clientele cultural worldviews, ethnic identity, and values. The following research questions (RQs) are examined:

- RQ1: Are ICDC&S in the diaspora sustainable business enterprises and, if so, to what extent?
- RQ2: What are artistic entrepreneurs' self-efficacious beliefs and perceptions on engaging with ICD teaching-learning at ICDC&S in the diaspora?
- RQ3: Are there variations in ICDC&S sustainability perceptions and instructional self-efficacy due to artistic entrepreneur demographics, immigration histories, and ICD expertise?
- RQ4: To what extent are cultural worldviews shaped by diaspora clients of ICDC&S?
- RQ5: How and to what extent are ethnic identities of diaspora clients of ICDC&S shaped and impacted?
- RQ6: How are value orientations and values of ICDC&S clients shaped and influenced through the ICDC&S engagements?
- RQ7: Are there variations in ICDC&S clientele worldviews, ethnic group allegiance, and value orientations due to clientele demographics, immigration histories, and ICD engagements?

## Method

### Design, Recruitment and Participants

For this cross-country survey, diaspora ICDC&S and their artistic entrepreneurs were selected through snowballing methods. The eight countries (USA, UK, Singapore,

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Germany, Belgium, Australia, South Korea, and South Africa) were identified based on available contacts and the possibility of connecting to potential participants. Contacts of 132 ICDC&S and artistic entrepreneurs were obtained, who were sent email requests to participate in the survey (January 2022). After two reminders (15-day interval), 89 artistic entrepreneurs completed the survey (response rate=67.42%). They in turn provided contacts of 1,322 clients who may be approached to participate in the survey. ICDC&S clients were approached with the survey in April 2022. Likewise, after two reminders, 913 respondents returned the completed survey (response rate=69.06%). Table 1 depicts the diaspora ICDC&S artistic entrepreneurs' demographic, training and ICD experience profiles, and Table 2 depicts the ICDC&S clients' profiles.

Informed written consent was obtained from all the study participants. No risks resulting from taking part in the study were identified. There is no registered funder to report for this submission. The study protocol was approved by the author's department at the affiliate Institution (dt. 1/2/2022), further vetted by an independent ethics committee of the University of Mumbai, India, and conforms to the norms prescribed by the 1975 Declaration of Helsinki, as amended in 2000, and comparable ethical standards. There are no conflicts of interest to report on this submission. Data are available through the author.

## Materials and Measures

Questionnaires were administered via a SurveyMonkey portal to ICDC&S artistic entrepreneurs and clientele, respectively. Details on basic demographics, immigration histories, and ICD engagement were sought. Artistic entrepreneurs' questionnaire comprised two scales. The Organizational Sustainability Scale (OSS) (Sezen-Gültekin & Argon, 2020a) was used to assess the diaspora ICDC&S on sustainability parameters. The Teachers' Sense of Efficacy Scale (TSES) 12 item-version (Tschannen-Moran & Woolfolk Hoy, 2001) was used to assess dance teacher-artistic entrepreneurs' instructional self-efficacy. Four scales were used to assess clientele outcomes: the Cultural Worldview Scale (CWS) (Choi et al., 2007), the Multidimensional Ethnic Identity Measure-Revised (MEIM-R) (Phinney & Ong, 2007), the Portrait Values Questionnaire-Final Revised Version (PVQ-RR) (Schwartz, 2017), and the Holistic Values Scale (HVS) (Sharma, 2021). For all measures, confirmatory factor analyses (CFA) were done to assess their validity for the present study. The following model-fit indices were used to examine the goodness of the fit:  $\chi^2/df \leq 2$ , higher  $p$ -value; comparative fit index ( $CFI$ )  $> 0.05$ ; Tucker-Lewis index ( $TLI$ )  $> 0.95$ ; standardized root mean squared residual ( $SRMR$ )  $< 0.08$ ; and root mean-squared error of approximation ( $RMSEA$ )  $< 0.05$ . See Appendices 1–6 for details on the measures.

## Data Analytic Strategy

RQ1, RQ2, RQ4, RQ5 and RQ6 were explored using descriptive statistics. To examine RQ3 and RQ7, multiple linear regression (MLR) models were developed. In the MLR models, the percentage of variation in outcome scores due to independent predictors was assessed through adjusted  $R^2$ , and standard error of the estimate provided the unexplained variability. Model significance was assessed through  $F$ -test statistic, which highlighted that at least one predictor significantly influenced the dependent variables.  $T$ -test values depicted the coefficient significance using both unstandardized ( $B$ ) and standardized ( $-1 \leq \beta \leq 1$ ) coefficients.

## Results

The analyses present scores of artistic entrepreneurs of ICD studios and companies on organizational sustainability and self-efficacy measures. Clients' scores on cultural worldview measure the multigroup ethnic identity scale, and values questionnaire are presented. Predictors of artistic entrepreneurs' and clients' scores are analyzed through multiple linear regression models.

### Artistic entrepreneurs' Scores on OSS<sup>1</sup> and TSES-12<sup>2</sup> Measures

OSS scores ( $M=116.84$ ,  $SD=27.02$ ) ranged from 39–195, with the majority scoring in the range of 117–155 (52.81%), followed by scores in the ranges of 78–116 (35.96%), 39–77 (8.99%), and 156–195 (2.25%). TSES-12 scores ( $M=77.73$ ,  $SD=16.09$ ) ranged from 12–108, with the majority reporting scores in the range of 71–89 (62.92%), followed by scores in the ranges of 51–69 (17.98%), 90–108 (12.36%), 31–49 (4.49%), and 12–29 (2.25%) (Table 1).

### Predictors of Artistic entrepreneurs' Scores: Multiple Linear Regression (MLR) Models

In the MLR model 1 (OSS scores) in Table 3, the adjusted  $R^2$  is .24, i.e., around 24% of the variation in OSS scores can be explained by artistic entrepreneur demographics, training, and artistic entrepreneurial experience variables. The standard error of estimate or unexplained variability is 4.132. Model significance is established through  $F$ -test statistic ( $7, 80$ )=69.65,  $p=0.022$ , referring to the fact that at least one predictor significantly affected OSS scores.  $T$ -test values depicted the unstandardized ( $B$ ) and standardized ( $\beta$ ) coefficients, which revealed that gender and ICDC&S artistic entrepreneurial experience in the diaspora significantly predicted OSS scores.

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<sup>1</sup> Organizational Sustainability Scale.

<sup>2</sup> Teacher Self-Efficacy Scale-12-item Version.

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In the MLR model 2 (TSES-12 scores) in Table 3, the adjusted  $R^2$  is .26, i.e., around 26% of the variation in TSES-12 scores can be explained by artistic entrepreneur demographics, training, and artistic entrepreneurial experience variables. The standard error of estimate or unexplained variability is 3.214. Model significance is established through  $F$ -test statistic (7, 80)=65.12,  $p=0.024$ , referring to the fact that at least one predictor significantly affected TSES-12 scores.  $T$ -test values depicted the unstandardized ( $B$ ) and standardized ( $\beta$ ) coefficients, which revealed that gender and ICDC&S artistic entrepreneurial experience in the diaspora significantly predicted TSES-12 scores.

Data suggested that female artistic entrepreneurs with a postgraduate degree in dance specializing in Bharatanatyam dance style, with higher ICDC&S total artistic entrepreneurial experience and 11–30 years of ICDC&S artistic entrepreneurial / entrepreneurial experience in the diaspora contexts, were most likely to report higher organizational sustainability and sense of efficacy scores.

### Clients' Scores on CWS<sup>3</sup>, MEIM-R<sup>4</sup>, PVQ-RR<sup>5</sup>, and HVS<sup>6</sup> measures

CWS scores ( $M=62.38$ ,  $SD=11.72$ ) ranged from 19–95, with the majority clients scoring in the range of 57–75 (73.49%), followed by scores in the range of 38–56 (15.22%), 76–95 (6.24%), and 19–37 (5.04%). MEIM-R scores ( $M=18.74$ ,  $SD=3.73$ ) ranged from 6–30, with the majority scoring in the range of 18–23 (70.76%), followed by scores in the range of 12–17 (18.18%), 24–30 (6.46%), and 6–11 (4.60%). PVQ-RR scores ( $M=225.10$ ,  $SD=47.70$ ) ranged from 57–342, with the majority scoring in the range of 228–284 (49.40%), followed by scores in the range of 171–227 (34.39%), 114–170 (7.78%), 285–342 (5.26%), and 57–113 (3.18%). HVS scores ( $M=303-321$ ,  $SD=62.77$ ) ranged from 76–456, with the majority of clients scoring in the range of 304–379 (48.52%), followed by scores in the range 228–303 (33.84%), 152–227 (8.98%), 380–456 (6.68%), and 76–151 (1.97%).

### Predictors of Clients' Scores: MLR Models

In the MLR model 1 (CWS scores) in Table 4, the adjusted  $R^2$  is .32, i.e., around 32% of the variation in CWS scores can be explained by client demographics and ICD engagement variables. The standard error of estimate or unexplained variability is 5.121. Model significance is established through  $F$ -test statistic (10, 901)=145.56,  $p=0.027$ , referring to the fact that at least one predictor significantly affected CWS scores.  $T$ -test values depicted the unstandardized ( $B$ ) and standardized ( $\beta$ ) coefficients, which revealed that gender, religion, education, occupation, dance style, immigration duration, and clientele

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<sup>3</sup> CWS—Cultural Worldview Scale.

<sup>4</sup> MEIM-R—Multidimensional Ethnic Identity Measure-Revised (MEIM-R).

<sup>5</sup> PVQ-RR—Portrait Values Questionnaire-Revised (PVQ-RR).

<sup>6</sup> HVS—Holistic Values Scale.

engagement with ICDC&S in the diaspora significantly predicted CWS scores.

In the MLR model 2 (MEIM-R scores) in Table 4, the adjusted  $R^2$  is .31, i.e., around 31% of the variation in MEIM-R scores can be explained by client demographics and ICD engagement variables. The standard error of estimate or unexplained variability is 3.912. Model significance is established through  $F$ -test statistic (10, 901)=161.28,  $p=0.025$ , referring to the fact that at least one predictor significantly affected MEIM-R scores.  $T$ -test values depicted the unstandardized ( $B$ ) and standardized ( $\beta$ ) coefficients, which revealed that gender, religion, education, occupation, dance style, immigration duration, and clientele engagement with ICDC&S in the diaspora significantly predicted MEIM-R scores.

In the MLR model 3 (PVQ-RR scores) in Table 4, the adjusted  $R^2$  is .36, i.e., around 36% of the variation in PVQ-RR scores can be explained by client demographics and ICD engagement variables. The standard error of estimate or unexplained variability is 4.121. Model significance is established through  $F$ -test statistic (10, 901)=342.76,  $p=0.0010$ , referring to the fact that at least one predictor significantly affected PVQ-RR scores.  $T$ -test values depicted the unstandardized ( $B$ ) and standardized ( $\beta$ ) coefficients, which revealed that gender, religion, education, occupation, dance style, immigration duration, and clientele engagement with ICDC&S in the diaspora significantly predicted PVQ-RR scores.

In the MLR model 4 (HVS scores) in Table 4, the adjusted  $R^2$  is .33, i.e., around 33% of the variation in HVS scores can be explained by client demographics and ICD engagement variables. The standard error of estimate or unexplained variability is 3.142. Model significance is established through  $F$ -test statistic (10, 901)=227.85,  $p=0.020$ , referring to the fact that at least one predictor significantly affected HVS scores.  $T$ -test values depicted the unstandardized ( $B$ ) and standardized ( $\beta$ ) coefficients, which revealed that gender, religion, education, occupation, dance style, immigration duration, and clientele engagement with ICDC&S in the diaspora significantly predicted HVS scores.

Data from the models suggested that female clients, Hindus, college degree holders, homemakers or self-employed individuals, and Bharatanatyam dance learners with a longer duration of residence in the host country were most likely to report higher scores on outcomes (cultural worldviews, ethnic identity, and values).

## Discussion

The results provide evidence and substantiation for the research questions explored in the study. Scores on the organizational sustainability measure substantiated RQ1 and suggested that diaspora ICDC&S could be fairly sustainable enterprises. Artistic entrepreneurs' higher scores on the teacher self-efficacy scale supported RQ2, with the majority of respondents reporting good self-efficacy in engaging with ICD teaching-learning in the diaspora. Research on dance companies and studios as sustainable business enterprises is substantiated (Carlucci, 2018; Gagliano, 2020; Hunt, 2022; Lambert, 2017; Oklahoma, 2022; Nuñez Osuna, 2022; Radbourne, 2000; Rofiq et al., 2024;

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Woods, 2013; Zaggelidou et al., 2012, 2013). Literature on artistic enterprises as attempting to successfully balance business strategies and maintaining cultural/aesthetic values by delivering cultural goods and facilitating aesthetic transcendence is also corroborated (Bonet & Negrier, 2018; Caruana & Nogales Muriel, 2020; Fairley, 2012; Ferreira et al., 2023; Green, 2022; McQuilten et al., 2020; Nogales Muriel, 2019, 2023, 2024). Fairly high OSS scores are also emblematic of hybridization and international adaptation of ICD forms, which scholars consider inextricably linked to the wider work on decolonizing epistemologies and pluriversality in deontological/teleological ethics (e.g., Banerjee, 2015; David, 2012; Gorringer, 2022; Meduri, 2014; Muni, 2018; Prickett, 2013; Purkayastha, 2012; Rao, 2023).

RQ3 was validated through the results of the MLR models and added new dimensions to diaspora ICDC&S entrepreneurship. Regression models suggested that female artistic entrepreneurs, those with a postgraduate degree in dance, and Bharatanatyam dancers with higher ICDC&S total artistic entrepreneurial experience, particularly so internationally, were most likely to report higher organizational sustainability and sense of efficacy scores.

Scores on the cultural worldviews measure support RQ4, with the majority of ICDC&S clients reporting pro-cultural attitudes. Using ICDC&S as illustrations, literature on how arts-based enterprises are hetero-spaces transmitting culture and values to clientele is supported (Andersen et al., 2021; Karpati, 2024; Muzyka et al., 2024; Richez-Battesti & Petrella, 2023; Schneider & Rohmann, 2021; Trivena et al., 2024; Walther et al., 2022; Zufriady et al., 2024).

RQ5 is supported by multidimensional ethnic identity scale scores, suggesting a fair propensity of ICDC&S diaspora clients to explore and commit to one's ethnic group. Substantiating existing literature, clientele scores suggested that ICDC&S is a way of embodied transmission of culture, navigating challenges of dual identities, maintaining cultural continuity, and establishing a strong cultural identity or, more specifically, multigroup ethnic identities exploring and connecting with ones' roots (Anis et al., 2011; Bjork Guneratne, 1999; Buck & Rowe, 2014; Burrige & Dyson, 2012; Burrige & Frumberg, 2010; Chakraborty & Gupta, 2010; Hunter, 2015; Risner & Kerr-Berry, 2016; Saraswat, 2019; Tewari, 2023; Varma & Siromahov, 2023; Walker, 2014; Yunyu & Burrige, 2013).

Likewise, RQ6 was substantiated by the portrait values questionnaire and holistic values scale scores. ICDC&S clients reported moderately high allegiance to ideal-type value orientations and particularly those values (holistic values) that aligned with Indian cultural milieu. Literature suggesting that engagements with arts-based enterprises has non-monetary social benefits, bolstering symbolic cultural capital and co-creating aesthetic values that have externalized effects on other domains of clientele value-orientations, is ratified (Ballereau et al., 2015; Barcellos et al., 2016; Davies & Sigthorsson, 2013; de Ávila et al., 2023; Elias et al., 2018; Essig & Guevara, 2016; Everts & Haynes, 2021;

Kuhlke et al., 2015; Phillips, 2010; Pret & Cogan, 2019; Rapisarda & Loots, 2021; Rohayani et al., 2022; Toscher, 2019, 2020; Varbanova, 2017; White, 2021). Results of the MLR models substantiated RQ7 and added newer dimensions for understanding ICDC&S diaspora clientele. Female Hindu clients with a college degree, whether homemakers or self-employed, specializing in Bharatanatyam dance style and residing in the host country for more than ten years (11–30 years) were most likely to report higher scores on CWS, MEIM-R, PVQ-RR, and HVS measures.

## **Study Limitations and Directions for Further Research**

The study has the following limitations that point to directions for further research. The survey was conducted in selected countries, which may have inherent biases. A wider landscape of ICD enterprises in the diaspora needs to be mapped, and logical selection is warranted. Artistic entrepreneurs' selection was also not randomized, and clients' sampling was recommended by entrepreneurs. These inherent biases in terms of staging need to be addressed through rigorous sampling procedures. Moreover, despite being recommended by artistic entrepreneurs, clientele response rate was fairly low. This may interfere with the generalization of results. Artistic entrepreneurs' outcomes were self-reported OSS scores, particularly reflecting only the entrepreneurial lens. To obtain a more holistic and nuanced perspective on ICDC&S sustainability, multi-stakeholder perspectives would be needed. Clientele outcomes were on cultural worldviews, ethnic group identity, and values, which entailed a far-transfer effect of ICDC&S engagement (as artistic accomplishment/performance abilities were not the focus). While mapping externalities of private art consumption in external domains is a conceptually ratified manifestation of cultural capital, limitations persist. While externalities could be a visible strength of art/dance engagement, precisely these externalities could run the risk of being colored by multiple factors beyond control and not being mapped in the present study.

Data for the present study were cross-sectional and did not entail causality. To have more robust results, one plausible option could be laboratory-like experiments or studies in more controlled and simulated settings that close/limit possibilities of external influences. Further, to have a more robust analysis of the outcomes of the ICDC&S clientele it is necessary to compare them with the outcomes of non-ICDC&S members. In general, the present survey is biased towards entrepreneurial interpretations, voices, agency, and worldviews. Whereas this may serve to be a good starting point, since ethical considerations in this study are visualized through ICDC&S clientele values and worldviews, more subjective, nuanced, broad-based explorations are needed. Moreover, the disconnect between artistic temperaments and business acumen and logics is well acknowledged. While artistic entrepreneurship studies are building the ethos, whether institutional/creative value-based business sustainability analysis from an artistic entrepreneurial lens would be adequate remains a question to be addressed.

The following gaps and omissions thus point to directions for further research: lack of qualitative depth—quotes or narratives from entrepreneurs or clients to strengthen interpretive claims; missing comparison groups (non-dance learners); limited discussion on how negative experiences or institutional challenges shape sustainability; and lack of analysis of digital pedagogy or post-pandemic transformations, both central in diaspora arts. In addition, some other intervening factors not included in the present study need to be controlled or accounted for in future research, including, but not limited to, ICDC&S firm size, vision/mission and praxis objectives, staffing patterns and staff culture.

### **Concluding Remarks**

The findings add to the sparse literature on ICDC&S in the diaspora (Evrard & Colbert, 2000; McNicholas, 2004; Rodriguez, 2016; Rohayani et al., 2022), given that the practical interest in building such artistic enterprises (as models of value-driven ethnical businesses; see Ferrell, 2013; Ferrell et al., 2019; Luetge, 2014) has burgeoned in the recent past. Overall, the results suggest that ICDC&S in the diaspora are business models that connect the artistic worlds to market realities and deploy culture/values to strategically carve a space within the complex landscapes of neoliberalism and globalization (Basu, 2023; Bérubé & Gauthier, 2024; Brown, 2005; Chandra & Sinha, 2023; Chaudhry, 2017; Dasgupta & Clini, 2023; Dastidar & Elliott, 2020; Fleming, 2018; Gangi, 2014; Kaplan, 2011; Kolb, 2015; Liu et al., 2024; Zimmer & Pahl, 2016). Theoretically, there is alignment with the following contentions: a bi-directional causal relationship between migration-induced cultural diversity and economic growth (Shaban & Cadene, 2023); artistic enterprises as ‘forms of capital’ with diversity, dynamics, and symbolic/cultural connotations in individual-personal realms and also extrapolated to the public spheres (Andersen & Green, 2024; Dasgupta & Mahn, 2023; MacKay, 2022; UNCTAD, 2022); and cultural capital externalities created by ICDC&S (Bille, 2024).

### **Implications for Diaspora Arts Policy and Arts Entrepreneurship**

For business ethics praxis, the results herald renewed attention to diaspora ICDC&S as artistic enterprises and business models with moral weight and consideration. ICDC&S sustainability in the diaspora is reflective of the transnational creation of cultural capital. However, as the data are cross-sectional, many confounding cultural and familial factors will indicate the extent and nuances of the connection between dance engagement by diaspora Indians and the shaping of values/worldviews. Nonetheless, as the data revealed, perceived self-efficacy of artistic entrepreneurs to deliver goods is emblematic of cultural value transfer in the international milieu. ICDC&S clientele worldviews, ethnic identity exploration and commitment, and value orientations speak to conceptual literature on cultural capital transfer and their private and public implications.

For arts policy makers and entrepreneurs, the following is recommended: (a) to look

at indigenous art markets, institutions, and enterprises as drivers of economic development in the diaspora milieu; (b) to re-ignite public and entrepreneurial interest in dance companies and studios as well as their market survival and managerial strategies ; (c) to look at how ICDC&S in the diaspora can be further supported; and (d) that the ICDC&S clientele (the learner cohort) encourages looking at studios/companies as helping them cultivate pro-cultural attitudes, allow a fair propensity to explore and commit to one's ethnic group, and build high ideal-type value orientations.

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**Table 1.** Diaspora Indian Classical Dance Companies and Studios: Artistic Entrepreneurs' Characteristics.

	N	%
Current domicile country		
USA	45	50.56
UK	14	15.73
Germany	4	4.49
Belgium	4	4.49
Singapore	10	11.24
Australia	4	4.49
South Korea	4	4.49
South Africa	4	4.49
Age		Mean=43.68 SD=9.80
28-35 years	23	25.84
36-45 years	41	46.07
46-55 years	12	13.48
56-65 years	13	14.61
Gender		
Male	14	15.73
Female	58	65.17
Non-disclosing	9	10.11
LGBTQIA+ identifying	8	8.99
Religion		
Hindu	64	71.91
Buddhist	8	8.99
Christian	7	7.87
Muslim	10	11.24
General Education		
High school equivalent	4	4.49
College degree	56	62.92
Postgraduate degree	15	16.85
Professional degree	14	15.73
Indian classical dance education		
Postgraduate diploma in Indian classical dance	16	17.98
Postgraduate degree in Indian classical dance	65	73.03
Doctoral degree in Indian classical dance	8	8.99
Indian classical dance style specialized in		
Bharatanatyam	61	68.54
Kathak	14	15.73
Odissi	6	6.74
Kuchipudi	4	4.49
Mohini Attam	2	2.25
Kathakali	2	2.25
Dance studio/company artistic entrepreneurial experience total		Mean=13.39 SD=4.84

6-10 years	28	31.46
11-15 years	36	40.45
16-20 years	15	16.85
21-30 years	10	11.24
Dance studio/company artistic entrepreneurial experience in foreign land		Mean=12.36 SD=4.33
6-10 years	38	42.70
11-15 years	26	29.21
16-20 years	23	25.84
21-30 years	2	2.25
Organizational Sustainability Scale (OSS) scores		Mean=116.84 SD=27.02
39-77	8	8.99
78-116	32	35.96
117-155	47	52.81
156-195	2	2.25
Teachers' Sense of Efficacy Scale (TSES)-12-item-version scores		Mean=77.73 SD=16.09
12-29	2	2.25
31-49	4	4.49
51-69	16	17.98
71-89	56	62.92
90-108	11	12.36
Total	89	100.00

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**Table 2.** Diaspora Clientele of Indian Classical Dance Companies and Studios.

	N	%
Current domicile country		
USA	494	54.11
UK	181	19.82
Germany	35	3.83
Belgium	32	3.50
Singapore	58	6.35
Australia	44	4.82
South Korea	34	3.72
South Africa	35	3.83
Nationality		
Indian-origin	774	84.78
Foreign nationals	139	15.22
Age		Mean=33.40 SD=10.59
15-24 years	261	28.59
25-34 years	318	34.83
35-44 years	215	23.55
45-54 years	74	8.11
55-59 years	45	4.93
Gender		
Male	58	6.35
Female	660	72.29
Non-disclosing	76	8.32
LGBTQIA+ identifying	119	13.03
Religion		
Hindu	623	68.24
Buddhist	55	6.02
Jain	115	12.60
Sikh	38	4.16
Christian	43	4.71
Muslim	39	4.27
Education		
High school equivalent	83	9.09
College degree	384	42.06
Postgraduate degree	281	30.78
Professional degree	165	18.07
Occupation		
Student (High school/College/University)	115	12.60
Graduate school student	84	9.20
Homemaker	415	45.45
Paid service	69	7.56
Self-employed	230	25.19
Living arrangement		

With natal family	225	24.64
With conjugal family-spouse & children	415	45.45
With kin	65	7.12
Living alone	208	22.78
Dance style specialization		
Bharatanatyam	572	62.65
Kathak	132	14.46
Odissi	76	8.32
Kuchipudi	55	6.02
Mohini Attam	43	4.71
Kathakali	35	3.83
Immigrant/Foreign country domicile duration		Mean=15.88 SD=5.62
5-10 years	121	13.25
11-15 years	377	41.29
16-20 years	207	22.67
21-25 years	160	17.52
26-30 years	48	5.26
Duration of being a client/learner at an ICDC&S		Mean=5.33 SD=2.43
3-5 years	637	69.77
6-8 years	201	22.02
9-12 years	45	4.93
13-16 years	30	3.29
Cultural Worldview Scale (CWS) scores		Mean=62.38 SD=11.72
19-37	46	5.04
38-56	139	15.22
57-75	671	73.49
76-95	57	6.24
Multigroup Ethnic Identity Measure-Revised (MEIM-R) scores		Mean=18.74 SD=3.73
6-11	42	4.60
12-17	166	18.18
18-23	646	70.76
24-30	59	6.46
Portrait Values Questionnaire-Recently Revised (PVQ-RR) scale scores		Mean=225.10 SD=47.70
57-113	29	3.18
114-170	71	7.78
171-227	314	34.39
228-284	451	49.40
285-342	48	5.26
Holistic Values Scale (HVS) scores		Mean=303.21 SD=62.77
76-151	18	1.97

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152-227	82	8.98
228-303	309	33.84
304-379	443	48.52
380-456	61	6.68
Total	913	100.00

**Table 3.** Multiple Linear Regression Analysis of Organizational Sustainability Scale (OSS) Scores and Teachers' Sense of Efficacy Scale-12-item-version (TSES-12) Scores.Coefficients <sup>a,b</sup>

	Model 1					Model 2				
	OSS scores					TSES-12 scores				
	Unstandardized Coefficients		Standardized Coefficients			Unstandardized Coefficients		Standardized coefficients		
	B	Std. Error	$\beta$	<i>t</i>	Sig.	B	Std. Error	$\beta$	<i>t</i>	Sig.
(Constant)	3.781	.324		4.781	0.031	3.886	.331		4.892	0.030
Current domicile city	2.445	.213	0.32	2.678	0.114	2.339	.212	0.29	3.412	0.104
Age	2.113	.206	0.27	2.445	0.126	2.032	.197	0.24	3.211	0.121
Gender	5.661	.334	0.84	6.881	0.026	5.809	.388	0.86	6.902	0.024
Religion	2.332	.209	0.28	2.551	0.119	2.311	.208	0.27	3.113	0.109
General education	2.558	.219	0.37	3.202	0.110	2.448	.218	0.31	3.223	0.107
Indian classical dance education	2.775	.223	0.39	3.228	0.107	2.667	.221	0.35	3.331	0.105
Indian classical dance style specialized in	2.664	.218	0.36	3.211	0.109	2.515	.218	0.33	3.228	0.106
Dance teaching/studio/company artistic entrepreneurial experience total	2.818	.221	0.38	3.226	0.101	2.772	.224	0.37	3.335	0.104
Dance teaching/studio/company artistic entrepreneurial experience in the diaspora	5.414	.312	0.81	6.774	0.029	5.992	.392	0.89	6.915	0.023

a Dependent Variable: OSS scores

b Dependent Variable: TSES-12 scores

**Table 4.** Multiple Linear Regression Analysis of Cultural Worldviews Scale (CWS) Scores, Multidimensional Ethnic Identity Measure-Revised (MEIM-R) Scores, Portrait Values Questionnaire-Recently Revised (PVQ-RR) Scores, and Holistic Values Scale (HVS) Scores.Coefficients <sup>a,b,c,d</sup>

	Model 1					Model 2					Model 3					Model 4				
	CWS scores					MEIM-R scores					PVQ-RR					HVS				
	Unstandardized Coefficients		Standardized Coefficients			Unstandardized Coefficients		Standardized coefficients			Unstandardized Coefficients		Standardized Coefficients			Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	$\beta$	<i>t</i>	Sig.	B	Std. Error	<i>B</i>	<i>t</i>	Sig.	B	Std. Error	$\beta$	<i>t</i>	Sig.	B	Std. Error	$\beta$	<i>t</i>	Sig.
(Constant)	3.12	0.24		4.65	0.043	3.24	0.26		4.68	0.042	4.12	0.27		5.77	0.041	4.32	0.28		5.84	0.039
Current domicile country	1.23	0.09	0.21	2.11	0.134	1.56	0.13	0.29	2.77	0.145	1.81	0.08	0.22	2.37	0.203	1.77	0.10	0.21	2.44	0.208
Nationality	1.22	0.09	0.20	2.09	0.135	1.57	0.13	0.28	2.75	0.144	1.82	0.09	0.23	2.39	0.201	1.78	0.11	0.22	2.46	0.207
Age	1.12	0.06	0.16	1.97	0.148	1.74	0.15	0.31	2.86	0.141	1.84	0.09	0.23	2.39	0.201	1.79	0.11	0.23	2.50	0.206
Gender	6.48	0.46	0.81	8.03	0.024	6.57	0.47	0.86	8.13	0.027	7.16	0.48	0.85	8.25	0.024	7.97	0.49	0.86	8.39	0.023
Religion	5.12	0.38	0.76	6.45	0.029	5.06	0.38	0.75	6.77	0.038	6.75	0.36	0.74	7.76	0.038	6.83	0.39	0.78	7.91	0.037
Education	6.35	0.42	0.80	7.85	0.027	6.12	0.41	0.79	6.89	0.036	6.88	0.40	0.78	7.87	0.036	6.93	0.41	0.81	7.98	0.034
Occupation	5.87	0.39	0.78	6.91	0.026	5.65	0.39	0.76	6.82	0.035	7.02	0.42	0.81	8.09	0.026	6.45	0.30	0.71	7.52	0.042
Living arrangement	1.28	0.11	0.23	2.26	0.131	1.66	0.14	0.30	2.83	0.142	1.13	0.04	0.12	1.95	0.312	1.89	0.14	0.27	2.58	0.198
Dance style specialization	6.44	0.45	0.80	7.98	0.024	6.11	0.41	0.80	6.91	0.035	6.81	0.38	0.76	7.77	0.037	6.62	0.34	0.73	7.55	0.040
Immigrant/foreign country domicile duration	5.34	0.39	0.78	6.59	0.025	6.15	0.42	0.81	6.94	0.034	6.77	0.37	0.74	7.69	0.039	6.91	0.40	0.80	7.95	0.036
Duration of being a client/learner at an ICDC&S	1.38	0.14	0.26	2.33	0.127	1.67	0.15	0.31	2.85	0.140	1.25	0.05	0.16	2.01	0.289	1.80	0.11	0.24	2.51	0.205

a Dependent Variable: CWS scores

b Dependent Variable: MEIM-R scores

c Dependent Variable: PVQ-RR scores

d Dependent Variable: HVS scores

**Appendix 1: Organizational Sustainability Scale (OSS)**

Scale name	Organizational Sustainability Scale (OSS)
Scale developer/s	Sezen-Gültekin and Argon, 2020a
Background details	The measure was developed in the context of Turkey to assess educational institutions with academics as respondents
Items and Dimensions/Factor structure	<p>39-item measure assessing organizations on five sub-dimensions viz., environmental sustainability, cultural sustainability, social sustainability, economic sustainability and administrative sustainability.</p> <p>Some illustrations of items include: Our institution carries out social responsibility projects for the protection of nature; Our institution believes that its cultural values will be transferred from year to year; Our institution sees culture as a bridge between the past, present, and future; Our institution implements practices to prevent acts of exclusion and isolation among students; Our institution makes an effort to ensure that every student is treated equally; Our institution tries to create national consciousness with actions such as encouraging the purchase of local products; Our institution has an innovative structure that can adapt to change; Our institution uses its organizational memory (archive) effectively to ensure that its knowledge is transferred to the future.</p>
Scoring and score range	<p>Items are rated on a five-point Likert-type rating as follows: 1=totally disagree, 2=disagree, 3=undecided, 4=agree, and 5=totally agree. Average scores can range from 1-5 with 1-1.79 as very low average range scores and 4.20 to 5 as very high average range scores on OS parameters.</p> <p>Summative scores (which were used in this study to get integer-level precision and capture nuances), can range from 39-195, with higher scores indicating greater organizational sustainability.</p>
Previous studies-validity and reliability	Scale developers have found the measure to have good psychometrics (Sezen-Gültekin & Argon, 2020b, 2020c, 2022) based on exploratory and confirmatory factor analyzes, and internal consistency and composite reliability coefficients. Authors also found the measure to have good internal consistency (Cronbach $\alpha$ = .98).

Psychometrics for the present study	For the present study: Cronbach $\alpha=.97$ ; item-scale intercorrelation range=.96 -.99.
Confirmatory factor analyses (CFA) results	The OSS was developed in the context of Turkey with respondents from Turkish higher educational institutions/universities, So, CFA was done with the present study's datasets and the following model-fit indices indicated a good fit and cross-cultural applicability: $\chi^2/df=1.49$ , $p=0.85$ ; Comparative fit index (CFI)=0.97; (Tucker-Lewis index (TLI) =0.96; standardized root mean square residual (SRMR)=0.06; and, root mean squared error of approximation (RMSEA) =0.03.
References	<p>Sezen-Gültekin, G., &amp; Argon, T. (2020a). The relationship among organizational myopia, organizational resilience and organizational sustainability at a higher education institution in Turkey: A structural equation modelling. <i>International Online Journal of Education and Teaching</i>, 7(4), 1470-1491. <a href="https://files.eric.ed.gov/fulltext/EJ1271257.pdf">https://files.eric.ed.gov/fulltext/EJ1271257.pdf</a></p> <p>Sezen-Gültekin, G., &amp; Argon, T. (2020b). Examination of the relationship between organizational resilience and organizational sustainability at higher education institution. <i>International Journal of Curriculum and Instruction</i>, 12, 329-343. Available online at <a href="http://ijci.wcci-international.org">ijci.wcci-international.org</a></p> <p>Sezen-Gültekin, G., &amp; Argon, T. (2020c). Development of Organizational Sustainability Scale. <i>Sakarya University Journal of Education</i>, 10(3), 507-531.</p> <p>Sezen-Gültekin, G., &amp; Argon, T. (2022). Barriers and facilitators of educational sustainability: metaphorical perceptions and views of teachers. <i>International Journal of Contemporary Educational Research</i>, 9(2), 259-271. <a href="https://doi.org/10.33200/ijcer.1005620">https://doi.org/10.33200/ijcer.1005620</a></p>

**Appendix 2: Teacher Self-Efficacy Scale-12-item-version (TSES-12)**

Scale name	Teacher Self-Efficacy Scale-12-item-version
Scale developer/s	Tschannen-Moran and Woolfolk Hoy, 2001
Background details	Shortened version of the 24-item measure developed by the authors. The concept of self-efficacy derives from Bandura's social cognitive theory of behavioral change (Bandura, 1997). Teacher self-efficacy is the teacher's self-belief in the ability to successfully cope with tasks, obligations and challenges related to their professional role (e.g., didactical tasks, managing discipline problems in the class, etc.) (Caprara et al., 2006)
Items and Dimensions/Factor structure	<p>The 12-item measure assesses teacher self-efficacy across three factors – instructional strategies, student engagement, and classroom management, with four items in each. Item illustrations are: how much can you do to craft good questions for students? (self-efficacy for instructional strategies); how much can you do to motivate students who show low interest in school work? (self-efficacy for student engagement); and, how much can you do to control disruptive behavior in the classroom? (self-efficacy for classroom management).</p> <p>For the present study, wordings/terminologies of the following items were modified to suit the study on ICDC&amp;S and clientele therein. The term 'school work' in the following items was replaced with 'dance lessons': e.g., item 2: how much can you do to motivate students who show low interest in dance lessons (school work in original item)?; item 3: how much can you do to get students to believe they can do well in dance lessons (school work in original item)?; and, item 11: how much can you do to assist families in helping their children do well in dance lessons (school work in original item)? Likewise, in items 1, 6, 7 and 12, the word 'classroom' was replaced with 'Indian classical dance studio' (which was the classroom milieu for the present study).</p>
Scoring and score range	Teacher participants rate themselves on a nine-point scale ranging from 1=nothing to 9= a great deal to rank their self-efficacy on various teaching-related tasks. Subscale scores range from 4 –36 and total scores range from 12 –108.
Previous studies- validity and reliability	Researchers have extensively used both the short and long versions of TSES (Dominguez-Lara et al., 2019; Gálvez-Nieto et al., 2023; Salas-Rodríguez et al., 2021). Several previous studies have found the TSES short form (12-item version) to have good psychometrics and cross-cultural applicability (Barni et al., 2019; Caprara et al., 2006; Ho & Hau, 2004; Jamil et al., 2012; Klassen et al., 2009; Moulding et al., 2014; Ronfeldt & Truwit, 2023; Scherer et al., 2016; Skaalvik & Skaalvik, 2007).
Psychometrics for the present study	For the present study: Cronbach $\alpha=0.92$ ; item-scale intercorrelation range=0.88 –0.95.
Confirmatory factor analyses (CFA) results	Further CFA analyses were done to check for validity with select terminology change/replacement in the items, with the following model-fit indices indicating a good fit: $\chi^2/df=1.61$ , $p=0.86$ ; $CFI=0.97$ ; $TLI=0.97$ ; $SRMR=0.05$ ; and, $RMSEA=0.04$ .
References	<p>Bandura, A. (1997). <i>Self-efficacy: The exercise of control</i>. Freeman.</p> <p>Barni, D., Danioni, F., &amp; Benevene, P. (2019). Teachers' self-efficacy: The role of personal values and motivations for teaching. <i>Frontiers in Psychology, 10</i>, 1645. <a href="https://doi.org/10.3389/fpsyg.2019.01645">https://doi.org/10.3389/fpsyg.2019.01645</a></p> <p>Caprara, G. V., Barbaranelli, C., Steca, P., &amp; Malone, P. S. (2006). Teachers' self-efficacy beliefs as determinants of job satisfaction and students' academic achievement: A study at the school level. <i>Journal of School Psychology, 44</i>, 473-490. <a href="https://doi.org/10.1016/j.jsp.2006.09.001">https://doi.org/10.1016/j.jsp.2006.09.001</a></p> <p>Dominguez-Lara, S., Fernández-Arata, M., Merino-Soto, C., &amp; Navarro-Loli, J. S. (2019). Escala de Autoeficacia Docente: análisis estructural e invarianza de medición en docentes peruanos de escuelas públicas. <i>Revista Argentina de Ciencias del Comportamiento, 11</i>(3), 61-72. <a href="https://doi.org/10.32348/1852.4206.v10.n3.21037">https://doi.org/10.32348/1852.4206.v10.n3.21037</a></p> <p>Gálvez-Nieto, J.L., Salvo-Garrido, S., Domínguez-Lara, S., Polanco-Levicán, K., &amp; Mieres-Chacaltana, M. (2023). Psychometric properties of the Teachers' Sense of Efficacy Scale in a sample of Chilean public school teachers. <i>Frontiers in Psychology, 14</i>, 1272548. <a href="https://doi.org/10.3389/fpsyg.2023.1272548">https://doi.org/10.3389/fpsyg.2023.1272548</a></p> <p>Ho, I. T., &amp; Hau, K. T. (2004). Australian and Chinese teacher efficacy: Similarities and differences in personal instruction, discipline, guidance efficacy and beliefs in external determinants. <i>Teaching and Teacher Education, 20</i>, 313–323. <a href="http://dx.doi.org/10.1016/j.tate.2012.03.004">http://dx.doi.org/10.1016/j.tate.2012.03.004</a></p> <p>Jamil, F.M., Downer, J.T., &amp; Pianta, R.C. (2012). Association of pre-service teachers' performance,</p>

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**Appendix 3: Cultural Worldview Scale (CWS)**

Scale name	Cultural Worldview Scale (CWS)
Scale developer/s	Choi et al.(2007)
Background details	The CWS aims to measure pro-cultural attitudes (i.e., perceived human-culture relationships) in terms of general beliefs and perceptions (i.e., general attitudes). It was developed in the context of studies with two Australian samples.
Items and Dimensions/Factor structure	The 19-item-measure has four factors or dimensions: cultural linkages (6-items: e.g., the cultural values of our forefathers are important to me), recognition of cultural values (6-items-reverse scored: e.g., we do not need to care about cultural heritage); cultural loss (3-items: e.g., we are not losing our cultural heritage); and, preservation of traditions and customs (4-items: e.g., our traditional style of dress is important to me).
Scoring and score range	Respondents are asked to express agreement/disagreement with each statement, using a five-point Likert scale: (1) Strongly agree, (2) Mildly agree, (3) Unsure, (4) Mildly disagree, and (5) Strongly disagree. Six items aligned to the factor on recognition of cultural values are reverse-scored. Summative/total scores can range from 19-95, with higher scores suggestive of greater pro-cultural attitudes.
Previous studies-validity and reliability	The original CWS has been found to have good psychometrics in studies with Nigerian samples (Saleh, 2020). Choi and Fielding (2016) have also developed a modified shorter 12-item version of CWS with studies in Korean contexts.
Psychometrics for the present study	For the present study, the original 19-item version was used with the following psychometrics: Cronbach $\alpha=0.88$ ; item-scale intercorrelation range=0.85 –0.95.
Confirmatory factor analyses (CFA) results	CFA model-fit indices also indicated good fit with the present study's dataset: $\chi^2/df=1.49$ , $p=0.85$ ; $CFI=0.97$ ; $TLI=0.96$ ; $SRMR=0.04$ ; and, $RMSEA=0.03$ .
References	Choi, A. S., & Fielding, K. S. (2016). Cultural attitudes as WTP determinants: A revised cultural worldview scale. <i>Sustainability</i> , 8(6), 570. <a href="https://doi.org/10.3390/su8060570">https://doi.org/10.3390/su8060570</a> Choi, A. S., Papandrea, F., & Bennett, J. (2007). Assessing cultural values: Developing an attitudinal scale. <i>Journal of Cultural Economics</i> , 31, 311-335. <a href="https://doi.org/10.1007/s10824-007-9045-8">https://doi.org/10.1007/s10824-007-9045-8</a> Saleh, D. (2020). Validation of recognition of Cultural Values Subscale of Cultural Worldview Scale among Nigerians. <i>International Journal of Research and Innovation in Social Science</i> , 4(5), 1-5.

## Appendix 4: Multidimensional Ethnic Identity Measure-Revised (MEIM-R)

Scale name	Multidimensional Ethnic Identity Measure-Revised (MEIM-R)
Scale developer/s	Phinney and Ong, 2007)
Background details	Extensively used measure of ethnic identity
Items and Dimensions/Factor structure	There are 6 items of which three items assess exploration (e.g., I have spent time trying to find out more about my ethnic group, such as its history, traditions, and customs) and three assess commitment (e.g., I have a strong sense of belonging to my own ethnic group).
Scoring and score range	Participants rate the statements on a five-point Likert-style scale ranging from 1 ("strongly disagree") to 5 ("strongly agree"). Total scores range from 6-30, with higher scores indicating greater alignment to one's ethnic identity by the propensity to explore and tangible commitment.
Previous studies-validity and reliability	Previous studies have found the MEIM-R to have good psychometrics across a variety of racial, ethnic, and age groups (Brown et al., 2014; Burrow-Sanchez, 2014; Choquette et al., 2024; Feitosa et al., 2017; Herrington et al., 2016; Homma et al., 2014; Musso et al., 2018) and has also been used with Indian-origin cohorts (Khiangte, 2016; Laltanpuii, 2018; Sharma, 2019).
Psychometrics for the present study	For the present study: Cronbach $\alpha=0.88$ ; item-scale intercorrelation range=0.84 -0.95.
Confirmatory factor analyses (CFA) results	Used with Indian-origin cohorts in previous studies, which confirmed its cultural applicability (Khiangte, 2016; Laltanpuii, 2018; Sharma, 2019).
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	<p><i>image and cultural intelligence</i> (Unpublished doctoral dissertation). Indian Institute of Technology Guwahati, India. Retrieved from <a href="http://gyan.iitg.ernet.in/bitstream/handle/123456789/1458/TH-2124_136141004.pdf?sequence=2&amp;isAllowed=y">http://gyan.iitg.ernet.in/bitstream/handle/123456789/1458/TH-2124_136141004.pdf?sequence=2&amp;isAllowed=y</a></p>
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## Appendix 5: Portrait Values Questionnaire-Final Revised Version (PVQ-RR)

Scale name	Portrait Values Questionnaire-Final Revised Version (PVQ-RR)
Scale developer/s	Schwartz, 2017
Background details	<p>It is a final revised version of the Schwartz measure to assess values, developing upon the earlier versions (the PVQ-5X, Schwartz et al., 2012; the PVQ-R, Schwartz et al., 2017).</p> <p>Schwartz's (2017) refined theory of values comprises four core values (self-transcendence, conservation, self-enhancement, openness to change), ten original values (benevolence, universalism, conformity, tradition, security, power, achievement, hedonism, stimulation, and self-direction) and 19 narrowly defined values (benevolence-dependability, benevolence-caring, universalism-tolerance, universalism-concern, universalism-nature, humility, conformity-interpersonal, conformity-rules, tradition, security-societal, security-personal, face, power-resources, power-dominance, achievement, hedonism, stimulation, self-direction-action, self-direction-thought).</p>
Items and Dimensions/Factor structure	This latest and most refined version (PVQ-RR) has 19 narrowly defined values and 57 items. In the PVQ-RR, three items measure each of the 19 values: each item consists of one sentence that describes a different person and the goals/aspirations/wishes considered by him/her as important in life (gender-specific versions are available and provided to each participant).
Scoring and score range	<p>Respondents compare the person mentioned to self and rate for similarity/difference on a six-point asymmetric labelled scale: 1=not at all like me; 2=not like me; 3= a little like me; 4=moderately like me; 5=like me; 6=very much like me.</p> <p>Schwartz and Cieciuch (2016) suggest that the rationale for having an asymmetric response scale is that people tend to think attributing importance to values is socially desirable. Moreover, response scale asymmetry helps capture psychological asymmetry and allows for a nuanced scale discrimination when required.</p> <p>Raw summative scores range from 57-342, with higher scores suggestive of an ideal-type value orientation/allegiance. Average scores can range from 1-6 for each of the 19 narrowly defined values and for the whole measure.</p>
Previous studies-validity and reliability	Previous studies have found the PVQ-RR to have good validity (e.g., Chrystal et al., 2019; Hanel et al., 2018; Woltin & Bardi, 2018). Schwartz and Cieciuch (2022) assessed the psychometrics of PVQ-RR in a study with 49 cultural groups and using 32 language versions. Their multidimensional scaling analysis suggested that PVQ-RR reproduced perfectly the theorized order of the 19 values (of the refined value theory) around the circle across the globe.
Psychometrics for the present study	In this study, the raw summative cumulative score were used to assess (in a single integer value) the hierarchies and correlates of values held by diaspora Indians across continents. For the present study's dataset: Cronbach $\alpha=0.94$ , item-scale intercorrelation range=0.87 -0.96.
Confirmatory factor analyses (CFA) results	As there is no available study to assess PVQ-RR psychometrics with immigrant cohorts, CFA was also done, with the following model-fit indices indicating a good fit and intercultural validity: $\chi^2/df=1.39$ , $p=0.84$ ; $CFI=0.97$ ; $TLI=0.98$ ; $RMSEA=0.04$ ; $SRMR=0.05$ .
References	<ol style="list-style-type: none"> <li>1. Chrystal M., Karl J. A., &amp; Fischer R. (2019). The complexities of "minding the gap": Perceived discrepancies between values and behavior affect well-being. <i>Frontiers in Psychology</i>, 10, 736. <a href="https://doi.org/10.3389/fpsyg.2019.00736">https://doi.org/10.3389/fpsyg.2019.00736</a></li> <li>2. Hanel, P. H. P., Litzellachner, L. F., &amp; Maio, G. R. (2018). An empirical comparison of human value models. <i>Frontiers in Psychology</i>, 9, Article 1643. <a href="https://doi.org/10.3389/fpsyg.2018.01643">https://doi.org/10.3389/fpsyg.2018.01643</a></li> <li>3. Schwartz S. H., Cieciuch J. (2016). Values. In Leong F. T. L., Bartram D., Cheung F., Geisinger K. F., Iliescu D. (Eds.), <i>The ITC International Handbook of testing and assessment</i> (pp. 106-119). Oxford University Press.</li> <li>4. Schwartz S. H., Cieciuch J., Vecchione M., Davidov E., Fischer R., Beierlein C., Ramos A., Verkasalo M., Lönnqvist J.-E., Demirutku K., Dirilen-Gumus O., Konty M. (2012). Refining the theory of basic individual values. <i>Journal of Personality and Social Psychology</i>, 103(4), 663-688. <a href="https://doi.org/10.1037/a0029393">https://doi.org/10.1037/a0029393</a></li> </ol>

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|  | <ol style="list-style-type: none"><li>5. Schwartz S. H., Cieciuch J., Vecchione M., Torres C., Dirilem-Gumus O., Butenko T. (2017). Value tradeoffs propel and inhibit behavior: Validating the 19 refined values in four cultural groups. <i>European Journal of Social Psychology</i>, 47(3), 241-258. <a href="https://doi.org/10.1002/ejsp.2228">https://doi.org/10.1002/ejsp.2228</a></li><li>6. Schwartz, S. H. (2017). The refined theory of basic values. In S. Roccas &amp; L. Sagiv (Eds.), <i>Values and behavior: Taking a cross-cultural perspective</i> (pp. 51-72). Springer International Publishing. <a href="https://doi.org/10.1007/978-3-319-56352-7_3">https://doi.org/10.1007/978-3-319-56352-7_3</a></li><li>7. Schwartz, S. H., &amp; Cieciuch, J. (2022). Measuring the refined theory of individual values in 49 cultural groups: Psychometrics of the Revised Portrait Value Questionnaire. <i>Assessment</i>, 29(5), 1005-1019. <a href="https://doi.org/10.1177/1073191121998760">https://doi.org/10.1177/1073191121998760</a></li><li>8. Woltin, K. A., &amp; Bardi, A. (2018). Fitting motivational content and process: A systematic investigation of fit between value framing and self-regulation. <i>Journal of Personality</i>, 86(6), 973-989. <a href="https://doi.org/10.1111/jopy.12369">https://doi.org/10.1111/jopy.12369</a></li></ol> |
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**Appendix 6: Holistic Values Scale (HVS)**

Scale name	Holistic Values Scale (HVS)
Scale developer/s	Sharma, 2021
Background details	It is an Indian culture-specific modified 76-item version of the Schwartz's Portrait Values Questionnaire (PVQ) and the ten motivational value factors (Schwartz et al., 2001). The HVS focuses on Indian-culture specific values of action and salvation and tested for psychometrics with Indian adult participants in two studies conducted by the author.
Items and Dimensions/Factor structure	<p>The HVS comprises 76 items and 15 motivational value factors (viz., acceptance, accomplishment, benevolence, compassion, conformity, courtesy, hedonism, security, self-direction, self-enrichment, self-evolution, stimulation, religiosity, universalism, uprightness).</p> <p>The 76 HVS items are encompassed within these 15 motivational value factors: self-enrichment (12-items: e.g., It is important for her/him to follow simple living and high thinking); compassion (8-items: e.g., She/He believes in the habit of giving because s/he considers it as equivalent to the supreme love to the humanity); self-evolution (5-items: e.g., s/he believes that her/his true self is not this body or mind, but it is her/his soul, the consciousness that represents the self); uprightness (3-items: e.g., it is important to her/him to have his actions in accordance to his thoughts and words); conformity (3-items: e.g., it is important to her/him to be obedient); courtesy (3-items: e.g., it is important to her/him to be polite to other people all the time); religiosity (4-items: e.g., religious belief is important to her/him); benevolence (3-items: e.g., it is very important to her/him to help the people around her/him. S/he wants to care for other people); acceptance (4-items: e.g., it is important to her/him to listen to people who are different from her/him. Even when s/he disagrees with them, s/he still wants to understand them); universalism (4-items: e.g., s/he believes all the worlds' people should live in harmony. Promoting peace among all groups in the world is important to her/him); self-direction (4-items: e.g., Thinking up new ideas and being creative is important to her/him. S/he likes to do things in her/his own original way); stimulation (4-items: e.g.,</p>

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	<p>S/he thinks it is important to do lots of different things in life. S/he always looks for new things to try); hedonism (3-items: e.g., S/he seeks every chance s/he can to have fun. It is important to her/him to do things that give her/him pleasure); accomplishment (10-items: e.g., being very successful is important to her/him); and, security (6-items: e.g., S/he is concerned that social order be protected).</p>
Scoring and score range	<p>Similar to PVQ, respondents are asked to compare the person described to themselves and rate similarity/difference to themselves on a 6-point labeled scale ranging from 1=not like me at all to 6=very much like me. Summative scores in HVS can range from 76 – 456, with higher scores suggestive of greater alignment with Indian value structures and dimensions.</p>
Previous studies-validity and reliability	<p>The author found the HVS to have good psychometrics when tested in two studies with Indian adult cohorts.</p>
Psychometrics for the present study	<p>For the present study: Cronbach <math>\alpha=0.91</math>; item-scale intercorrelation range=0.88 –0.94.</p>
Confirmatory factor analyses (CFA) results	<p>As the study was with diaspora clientele of ICDC&amp;S, CFA was done to confirm cross-cultural applicability, with the following model-fit indices: <math>\chi^2/df =1.51</math>, <math>p=0.85</math>; <math>CFI=0.96</math>; <math>TLI=0.96</math>; <math>RMSEA=0.03</math>; <math>SRMR=0.06</math>.</p>
References	<ol style="list-style-type: none"> <li>1. Schwartz S. H., Melech G., Lehmann A., Burgess S., Harris M. (2001). Extending the cross-cultural validity of the theory of basic human values with a different method of measurement. <i>Journal of Cross-Cultural Psychology</i>, 32(5), 519-542. <a href="https://doi.org/10.1177/0022022101032005001">https://doi.org/10.1177/0022022101032005001</a></li> <li>2. Sharma, R. (2021). Reinventing the universal structure of human values: Development of a new holistic values scale to measure Indian values. <i>Journal of Human Values</i>, 27(2), 175-196. <a href="https://doi.org/10.1177/0971685821993945">https://doi.org/10.1177/0971685821993945</a></li> </ol>