

Factors Influencing Tourists' Footfall at Handicraft Exhibitions

Prof. Tushar Kanta Pany (tusharpany@yahoo.co.in)

Professor and Head, Department of Commerce and Business Management, Ravenshaw University, Cuttack, India

Dr. Sunil Kumar Das Bendi (bsunildas@gmail.com), ORCID: 0000-0002-7881-9783

Assistant Professor, School of Business, ASBM University, Bhubaneswar, India



Copyright: © 2022 by the authors. Licensee [The RCSAS \(ISSN: 2583-1380\)](http://www.thercsas.com). This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution Non-Commercial 4.0 International License. (<https://creativecommons.org/licenses/by-nc/4.0/>). **Crossref/DOI:** <https://doi.org/10.55454/rcsas.2.6.2022.005>

Abstract: *This research looks into what drives tourists to attend handicraft shows. The study was conducted in India. The major approach utilised was a research questionnaire to collect data. The study indicates several factors that influence attendance at a handicraft show. A factor analysis revealed four factors: learning, awareness, purchase, and attraction. The survey also divides visitors into three groups: shoppers, casual visitors, and knowledge seekers. Consumer travel exhibitions are where the majority of visitors hang out to make purchases, the greater the amount of coverage and publicity, consequently the more attendance. Attractive travel destinations and media attention are considered important factors for success in this sector. The study will help artists and exhibitors better understand visitor behaviour and, consequently, enhance their business effectiveness.*

Keywords: Artisans, Handicraft Exhibitions, Tourists, Visitors

1

Introduction

Exhibitions are open gatherings at which participating businesses advertise themselves by presenting their goods or services and allowing attendees to experience them. It has always been a great medium for the promotion of "selected" versions of crafts (Herbig et al., 1997). Exhibitions are important for cultural tourism because they preserve and foster the uniqueness of each community's traditions, which in turn helps with long-term preservation (Blythe, 1999). A trade show consists of meetings, incentives, conventions, and exhibitions. It is an important part of the tourism industry. Consumers can easily learn about and experience a range of new goods or services by attending exhibitions (Blythe, 1996; Smith et al., 2003; Yuksel & Voala, 2010).

Handicrafts have always been critical to a country's economic growth and heritage preservation. The handicraft industry is benefited to local and regional economies in a variety of ways, including increased gross domestic product, foreign exchange earnings, and job levels (Manley et al., 2020). Globally, festivals and activities with a strong cultural aspect are growing in popularity. They can be seen as a way to help in bringing about economic growth, a source of pride, as well as stimulating the tourism industry and contributing to the overall welfare of the residents (Cai et al., 2020). These activities introduce indigenous minorities and a growing number of tourists to new people and traditions. It recognises festivals and activities as a modern wave of alternative tourism that contributes to sustainability and strengthens guest and host connections (Kamboj & Joshi, 2021).

Odisha is a state in eastern India. A considerable number of scheduled tribes inhabit the state. The region is referred to as Utkala in the national hymn "Jana Gana Mana". Odisha is a prominent tourist destination in India, offering beaches, sanctuaries, shrines, crafts, and festivals. Bhubaneswar is the capital of Odisha, which is India's premier Smart City (S. K. D. Bendi & Pany, 2018). Odisha has a beautiful craft tradition. The state government has sanctioned 50 different crafts, which are practised by approximately 1.30 lakh craftsmen to various degrees across the state (Kumar & Das Bendi, 2019). Capacity building, skill upgradation, enhanced tools and equipment supply, bank linkage, infrastructure development, product designing and diversification are some of the need-based interventions provided to individuals, self-help groups (SHGs), cooperative societies and apex organisations. Raghurajpur is a heritage crafts village in Puri district, India, noted for its skilled Pattachitra painters and Gotipua dance troupes, the precursors of Odissi. Kelucharan Mohapatra, a master Odissi exponent and Guru, was born here. Pipili, in Odisha's Puri district, is famous for its Chandua appliqué (S. K. Bendi & Pany, 2017). The Indian government has accorded it Geographical Indication (GI) status for Pattachitra paintings and appliqué work.

Literature Review

Marketers and managers can target their efforts more precisely by segmenting tourists based on their actions and desired outcomes. Vacation motives can help us understand why visitors pick certain travel destinations or tourism activities. Tourism destinations' competitiveness must be improved and maintained in the market. The competitiveness of a place is determined by its tourism-related qualities (Kim & Hall, 2019). (Mossberg, 2007) suggested that destination selection is a multi-stage process involving stages such as awareness, relevance, action, and, finally, destination selection. In fact, assessing competitiveness involves assessing economic, management, and marketing aspects. According to Rice and Almosawi (2002), destination management, demand situations, and scenario conditions were all examined. However, a destination's location, infrastructure, and services are not sufficient to assess its competitiveness. Travel reasons can help us understand why visitors choose certain travel destinations or tourism activities (Rezaei et al., 2018).

Authenticity is a term in tourism that describes travellers' views and experiences. It influences human behaviour, particularly that of tourists. Authenticity inspires tourists to visit different cultures. Tourists consider cultural products authentic if they are made by indigenous people following local customs and traditions (Farmaki, 2012). According to Manley et al. (2020), wanting memories, searching for authenticity, seeking novelty, practical necessities, excess time, buying gifts for family and friends, and philanthropy are among the things people do most. Travel adventures are moulded by a succession of interconnected stages that begin with the decision to go and end with the return home.

Handicraft goods' originality dictates craftsmen's capacity to obtain a competitive edge (Yi et al., 2018). Handicrafts will be revitalised and globalised as a result of innovation and cultural practices. Innovation is a key factor in the handicraft sector. (Chang & Hung, 2021) suggested that in handicraft businesses, innovation is the ability to bring new products to market. Handicrafts are the result of artisans' working with endogenous natural resources. Crafts are inextricably related to the places, communities, and societies where they are made. Socialization, family togetherness, excitement, and a sense of community all influence tourists' attendance (Alabau-Montoya & Ruiz-Molina, 2020).

According to Kitsios and Grigoroudis (2020), festival participation, learning, desiring novelty, sociability, and cultural discovery are identified as the main variables influencing festival attendance. The most important variables influencing festival participation are family togetherness, excitement, novelty, and escapism (Manley et al., 2020). Cultural relationships, leisure and psychology, and self-expression were implemented as key motivators (Khan et al., 2017). Factors influencing festival participation in Australia include: community support, escapism, awareness and education, food, beverages, and entertainment, novelty, family togetherness, marketing, and sociability (Evers & Knight, 2008). The most commonly listed factors in their meta-analysis study are sociability, family togetherness, excitement, cultural discovery, novelty, festival attractiveness, entertainment, learning, and relaxation (Ashraf et al., 2020). Few studies have examined this process from an attachment perspective. With the rising focus on concrete spaces like cities and locations, attachment to an exhibition that depicts an object with on-site experience is still a relatively untapped topic (Ling-ye, 2006).

(Kong & Chang, 2016), identify souvenir shopping as a main travel incentive, a substantial source of joy and excitement during a traveller's trip, and a crucial tourist activity that shapes the travel experience. Many people interacted with other shoppers, saw displays, and browsed without purchasing. (Yair & Schwarz, 2011) highlighted that marketing managers must build a product-service combination that delivers tangible value to targeted consumers, drives purchasing, and answers legitimate client demands. Buying a souvenir allows you to capture or suspend an otherwise elusive experience.

According to Khan et al. (2017), a traveller's experience may influence their desire to return or suggest a destination. It's an opportunity to see, hear, and feel the destination. Tourism practitioners should prioritise the consumer experience while creating an experience for guests. This includes garnering a greater number of visitors and local participation by inspiring and supporting them, fostering an appreciation for native cultural heritage, supporting native arts, reinforcing interpersonal relationships, instilling a sense of national pride, and fostering social cohesion and trust (Smith et al., 2003). Residents and visitors alike create ties to locations that suit their physical and social needs. The exhibition area's pavilion isn't the main magnet for visitors (Alegre & Cladera, 2012). Rather, it is the organizers' concrete and intangible services, supplied both

within and outside the pavilion, that entice tourists to return. In addition to the organisers and exhibitors, attendees might build bonds with the venue's infrastructure and equipment (Rittichainuwat & Mair, 2012).

As suggested by Akhoondnejad (2016), event tourism is now one of the tourism industry's hottest categories. Culture is celebrated through festivals and activities. Festival researchers also pay close attention to encouragement. It found that by understanding the strengths and prospects of each market, event managers may recognise and ensure their happiness. Where festival goers are heterogeneous, segmentation and festival-based characteristics are powerful marketing tools to improve and encourage event administrators' preferred and targeted event features (Cai et al., 2020). In addition, the ability of multicultural understanding events to foster shared knowledge would enable event producers to develop new or improve management practices. (Bettis Outland et al., 2010) highlights the growing segmentation being attempted due to visitor incentive diversification. Thus, studying rural tourism motivations is crucial to better understanding the notion and developing more precise segmentation plans.

According to Blythe (2000), tourists frequently shop while travelling. Some statistics claim that travellers spend roughly a third of their travel expenses on shopping. Many scholars have focused on tourist shopping due to its prominence as a traditional tourist activity and a key revenue source for locations. (Blythe, 1996; Smith et al., 2003; Yuksel & Voola, 2010) show a link between age, gender, and shopping and tourist behaviour. It examines visitors' shopping habits and travel features in connection with their socio-demographics. Travel intent, travel style, age, and gender all influence how much money travellers spend on shopping and what they buy.

Theming is widely recognised as one of the most successful management approaches available (Wei & Lin, 2015). A study of literary itineraries found that significant criteria determining tourists' pleasure are literariness and during the journey, participants should be informed about the theme and its history. In this sense, how tourists are presented with theme-related information is critical (Park et al., 2020). According to a study by Kamboj & Joshi (2021), tourists can now get travel information via mobile devices from anywhere and at any time. Numerous studies have examined the industry's importance and growth prospects in various locations. Tourism research has long focused on tourist motivations. In the context of travel, motives are a set of needs that drive a person to travel. People travel for a variety of reasons, including enjoyment of vacation activities and the desire to visit a particular destination. Recognize the importance of researching tourist motivations for producing travel packages in the realm of events.

Travel motives are a set of needs that drive people to travel. In this sense, the travel experience is subjective, but it is also holistic rather than attribute-based. It may help operationalize and measure the tourism industry's complicated satisfaction construct (Rahman et al., 2017). Promoting tourist shopping events can help increase visitor spending. This last one benefits the local economy both directly and indirectly. Destinations can better target their marketing efforts to increase tourism-related economic benefits by analysing guest shopping behaviours. Variables impacting tourist shopping behaviour may help achieve this goal. Although shopping is not usually regarded as a key travel motivation, it is undoubtedly an important component of the tourist experience and may become such in some situations (Bettis Outland et al., 2010). According to Evers and Knight (2008), family togetherness, self-development, and relaxation are widely studied motivating factors. These behavioural patterns lead to achievement, personal growth, and life happiness. However, our understanding of the value of guiding people's motives to attend festivals is lacking.

Based on the extensive literature review, we are able to find out the motivational variables of tourists who visit handicraft exhibitions.

Table1: Motivational Variables of tourists to attend Handicraft Exhibitions

Sl. No	Motivational Variables	Sources
1.	Travel destination that is appealing	(Kim & Hall, 2019); (Khan et al., 2017); (Rahman et al., 2017)
2.	I believe the items are authentic.	(Wei & Lin, 2015); (Manley et al., 2020)
3.	To forecast future developments	(Blythe, 2000)
4.	Handicrafts' attractive colors	(Bettis-Outland et al., 2010);
5.	Interest stemming from the media	(Akhoondnejad, 2016)

6.	Gain information with others	(Rittichainuwat & Mair, 2012); (Evers & Knight, 2008).
7.	Obtain cutting-edge products	(Alegre & Cladera, 2012)
8.	Demonstration in the conventional style	(Khan et al., 2017);
9.	Gather knowledge about the industry	(Yair & Schwarz, 2011)
10.	Collect evidence of product creation	(Kong & Chang, 2016); (Ashraf et al., 2020)
11.	To glance at a wide variety of exhibits	(Ling-yee, 2006)
12.	Meet high-quality attendees	(Evers & Knight, 2008); (Ashraf et al., 2020)
13.	Attend conferences and workshops	(Khan et al., 2017)
14.	To meet the experts	(Manley et al., 2020)
15.	To explore the craftwork that is fashioned	(Kitsios & Grigoroudis, 2020)
16.	Enchanting exhibition Theme	(Alabau-Montoya & Ruiz-Molina, 2020).
17.	Get a chance to engage with artisans.	; (Rahman et al., 2017)
18.	To buy handicrafts	(Yi et al., 2018)
19.	Receive discounts and exclusive offers.	(Kitsios & Grigoroudis, 2020)
20.	Purchasing goods on display	(Farmaki, 2012)

This study seeks to fill a research void by identifying the driving forces behind traditional handicraft exhibitions. As a result, this research seeks to address two questions: What drives tourists to handicraft exhibitions? And, based on their demographics, are there any notable differences in the visitors' motivations? Theoretically, there is no established theoretical framework for analysing tourist motivation as it is a dynamic psychological construct. Scholars contend that tourist typologies are founded on research. However, researchers may be unable to distinguish the tourists' primary goals when using set collections of objects. Finding out what drives visitors is crucial to understanding their decision-making process. Visitors are dependent on their previous travel experience; thus, it is critical that visitors seeking fulfilment completely comprehend this. Festival attendance motivations differ from other sorts of tourism. Some motivational elements are specific to each instance, environment, or visitor, while others are common to all investigations. Similar studies with slightly different objectives have been conducted all over the world. Despite this, it is also true that in a country like India, no meaningful study has been done in this area. Also, given the subcontinent's rich and traditional handicraft sector, more research is required in this area.

Objectives

- What factors influence tourists to visit handicraft exhibitions?
- To analyze the types of tourists, using a demographic variable

Methodology

Survey Tool: Firstly, past studies in this area were revisited. The author organised intensive brainstorming sessions with academicians and research scholars from the university's School of Business. These included individual sessions with five management experts along with a concentrated group approach with five research scholars. The author served as moderator for the discussion. Academicians and scholars were chosen based on their participation in at least two handicraft exhibitions. The writers identified the major features that might attract visitors to a handicraft show using brainstorming sessions and literature results. Twenty variables were carefully chosen from the extensive literature review as mentioned in Table 1.

Multiple variables or influences can drive a visitor at the same time. Visitors may be inspired to attend seminars or workshops, or meet specialists and luminaries in the arena. Others may attend in order to socialize. Some may simply visit to buy or inquire regarding the future usage of a product or service.

Discounts may have an impact on certain people. Tourists who happened to be in town at the time of the exhibition were also willing to attend. Others may visit due to media influence. These potential sources of inspiration were then put into a self-created questionnaire that asked about visitor motives. The questionnaire has three parts. The first component of the questionnaire asked about the visitors' age, gender, origin, education, occupation, and annual income. Following that, the survey asked about how visitors learned about the exhibition and if they were merely in town for the occasion. The ultimate component of the research questions focused on the research objectives. Participants were asked to score their intentions on a Likert scale of 1 (strongly disagree) to 5 (strongly agree). Pilot testing was done before the final data gathering. The survey was given to management students taking the authors' "Marketing Research" course (15 in number). The corporate representatives were chosen because they were close to the visitors and so knew their psyche.

Data Collection: The data was gathered from four handicraft exhibitions in Odisha. Odisha is known as the home of handicrafts, which are a part of our cultural history. Around 1.30 lakh artisans spread across the state practise up to 50 different crafts to varying degrees. The State possesses the country's top craftsmanship, with the most artisans receiving national awards. The 15th Toshali National Crafts Mela was held from January 21st, 2021 to February 5th, 2021 in Bhubaneswar, Odisha. The Textile and Handicrafts Department of Odisha organised the exhibition. It features weavers, artists, and sculptors from across the country. Sewing materials, trash jewellery, and shoes are all hot sellers in the mela. The mela attracts big numbers every year, but the COVID limitations may limit attendance this year. Since 1954, thousands of people have gathered in Bhubaneswar to honour Odisha's tribal life and culture. Odisha Adivasi Mela 2021 was held from January 26th, 2021 to February 9th, 2021 in Bhubaneswar. It had both a physical and virtual presence. A multi-faceted social media marketing strategy has been developed to promote the virtual mela. The event has its own Facebook, Twitter, Instagram, LinkedIn, and YouTube pages to reach more people. The communication strategy revolves around the tribes, their lives, cultures, and heritage. Attempts are being made to reach target populations via social media. Many activities will be planned to keep social media followers informed about the Odisha Adivasi Mela 2021 happenings. The Gandhi Shilp Bazar-2021 National Handicrafts Exhibition was held from 15th March to 24th March 2021. It was organised by the State Co-operative Handicrafts Corporation Ltd. (Utkalika) and the Development Commissioner (Handicrafts), Ministry of Textiles. Artists from all over the country have gathered to display their traditional products. Attractive and skillfully woven handicrafts by Odisha handicraft pioneer Bayanika were showcased in the exhibition.

The respondents were chosen at random. But the respondent had to be an adult. Adults in India are those who have reached the age of 18. By simply observing him, we evaluated whether or not the visitor was suitable for the study. Although children do affect their parents' decisions, we choose to ignore them and concentrate on adults and grown-ups. The questionnaires were handed out at the show gates, asking guests to complete them whenever they had time during their stay. This gave them enough time to answer. This allowed visitors answer while taking a break or eating. The surveys persisted, exclusively given to out-of-town visitors (Indian tourists) and non-locals (those not from the exposition city). Visitors came mainly from Odisha, Kolkata, Bihar, Delhi, Andhra Pradesh, Tamil Nadu, Chhattisgarh and a few international tourists. As expected, the sample included visitors from around the Indian subcontinent. Questions were printed and distributed to 1200 respondents, with 300 questionnaires in each exhibition. To promote harmony, 650 research question forms were delivered to each of the handicraft exhibitions that are being targeted. For these target exhibitions, the returned (responded) surveys indicated 140, 130, 120, 90, and 170 replies from Odisha Adivasi Mela 2021, Gandhi Shilp Bazar-2021 National Handicrafts Exhibition, Pipili craft village, Raghurajpur craft village, and the 15th Toshali National Crafts Mela. So, out of 650 questionnaires, 54% were returned with responses, of which 404 were deemed appropriate and complete (33.6%).

Data Processing

The data was finally organised in Excel. The data was then properly coded and edited as required. Missing data was handled using SPSS's missing data imputation techniques. The data was then normalized. We used Mardia (2002) for measurements of multivariate skewness and kurtosis. The results ranged from -1.96 to +1.96, indicating a normal distribution. The final data analysis was performed after confirming that the data had no skewness or kurtosis.

Results and Analysis

Demographic Profile: After analyzing the demographic data in the category of gender, we find that 251 out of 404 respondents (62%) were male and 153 out of 404 respondents (38%) were female. The respondents were divided into five age categories: 18–27, 28–37, 38–47, 48–57, and 57+ (those above the age of 57). Out of 404 valid responses, 113 (28% of the total) were aged between 18 and 27, 101 (25%) were aged between 28 and 37, 85 (21%) were aged between 38 and 47, 57 (14%) were aged between 48 and 57, and 48 (12%) were aged above 57. Thus, a large proportion of respondents (53%) were aged 18 to 37. Regarding marital status, 275 (68%) of the respondents were married, whereas 129 (32%) of the respondents were single. With regard to educational qualification, 121 (30%) of the respondents are undergraduates, 194 (48%) are graduates, 57 (14%) are post-graduates, and 32 (08%) belong to others, i.e., school dropouts, studied till high school etc. In relation to the type of occupation of the respondents, 73 out of 404 (18%) were government employees, 180 out of 404 respondents (45%) were private employees, 54 out of 404 (13%) were self-employed, and 97 (24%) were students. With regard to family annual income, 89 respondents out of 404 (22%) annual income are less than 100000 rupees, 129 (32%) respondents' annual income is between 100000 and 3,50000 rupees, 121 (30%) of the respondents' annual income is between 350000 and 600000 rupees, and 65 (16%) of the respondents' annual family income is more than 600000 rupees.

6

Table2: Demographic Profile

	Category	Frequency	Percentage
Gender	Male	251	62
	Female	153	38
Age	18 – 27	113	28
	28–37	101	25
	38 - 47	85	21
	48 -57	57	14
	Above 57+	48	12
Marital Status	Married	275	68
	Single	129	32
Education	Under Graduate	121	30
	Graduate	194	48
	Post Graduate	57	14
	Others	32	08
Occupation	Government employee	73	18
	Private Employee	180	45
	Self Employed	54	13
	Students	97	24
Annual Family Income (INR)	Less than 100,000 (\$1333)	89	22
	100,000- 550,000	129	32
	550,000 –1,000,000	121	30
	More than 1,000,000	65	16

Type of Awareness, Type of Involvement and Purchase Patterns: The remarks were separated into three categories: advertisements in print and streaming; social networking sites and websites; and invitations. Social networking sites and word of mouth were united; consequently, they both performed with the same persistence. Members of a group share information. It's the new electronic buzz. Blogging, internet sites, discussion forums, newsletters, and social media sites are all examples of electronic word-of-mouth communication. Consumers may now learn about items and services from a broad geographic range of users. Among the 404 respondents, 117 (29%) learned about the events through advertisements in print and streaming, while 262 (65%) learned about them through social networking sites. 24 (6%) respondents received an official invitation. Promotion through online sources such as social media and website platforms is more active in spreading information about exhibitions and trade events.

It was observed that 238 respondents out of 404 (59%) were especially in town to attend the show, while 166 (41%) visited the event coincidentally. Planned visitors are slightly higher than unplanned visitors. Among the total respondents, 121 (30%) made no purchases, 129 (32%) spent less than INR 5000, 73 (18%) spent between INR 5000 and 10000, 48 (12%) spent between 10000 and 15000, and 32 (8%) spent more than 15000 rupees.

Table 3: Type of awareness, type of involvement and purchase patterns

	Category	Frequency	Percentage
<i>Type of awareness</i>	Print/Visual Advertising	117	29
	Social Media/Website	262	65
	Invitation	24	6
Specifically, or coincidentally attending	Specifically attending exhibition	238	59
	Coincidentally attending exhibition	166	41
Price range of product(s) in Rupees	No products bought	121	30
	<5000	129	32
	5000 - 10000	73	18
	10000 - 15000	48	12
	>15000	32	8
	Total	404	100.0



Descriptive Data on the Factors That Inspire Visitors to Attend a Handicraft Exhibition: The Enchanting exhibition theme was identified as a key variable in the descriptive analysis of the variables. Handicrafts with attractive colours were a strong motivator for young visitors. Some guests conveyed that travel destinations have attracted them to visit exhibitions. Other motivational variables that influence visitors are authentic products and gaining knowledge about the industry. The least motivating elements for tourists were attending seminars and workshops, demonstrations in the conventional style of handicraft products, obtaining cutting-edge products and purchasing goods on display.

Table 4: Descriptive Statistics of influencing factors of visitors attending Handicraft exhibitions

VARIABLES	N	Minimum	Maximum	Mean	Standard Deviation
Enchanting exhibition Theme	404	1	5	3.88	1.118
Handicrafts' attractive colors	404	1	5	3.87	1.126
Travel destination that is appealing	404	1	5	3.86	1.076
I believe the items are authentic.	404	1	5	3.79	1.234
To forecast future developments	404	1	5	3.67	1.356
Gather knowledge about the industry	404	1	5	3.65	1.342
Interest stemming from the media	404	1	5	3.54	1.432
Gain information with others	404	1	5	3.42	1.454
Collect evidence of product creation	404	1	5	3.42	1.245
To glance at a wide variety of exhibits	404	1	5	3.38	1.345
Get a chance to engage with artisans.	404	1	5	3.32	1.286
Meet high-quality attendees	404	1	5	3.24	1.264
To buy handicrafts	404	1	5	3.12	1.336
Receive discounts and exclusive offers.	404	1	5	2.96	1.248

To meet the experts	404	1	5	2.86	1.324
To explore the craftwork that is fashioned	404	1	5	2.86	1.356
Attend conferences and workshops	404	1	5	2.78	1.432
Demonstration in the conventional style	404	1	5	2.74	1.426
Obtain cutting-edge products	404	1	5	2.68	1.478
Purchasing goods on display	404	1	5	2.46	1.486
Valid N (listwise)	404				

Factor Analysis

We used exploratory factor analysis to summarise the data and identify a few relevant components. The Bartlett sphericity test showed statistical significance (p -value = 0.000), showing that the variables are connected. A further measure of sample adequacy, the Kaiser-Meyer-Olin (KMO) Measure of Sampling Adequacy, was 0.74 in our case, much higher than the required threshold of 0.5. During the factor analysis, we discovered five factors that explained 73.4% of the variance. These included learning (6 items, Eigen value of 6.587, variance of 32.93%), attraction (5 variables, Eigen value of 3.022, variance of 15.108), maintaining awareness (3 items, Eigen value of 2.563, variance of 12.815), authenticity (3 items, Eigen value of 1.494, variance of 7.471%) and purchasing (3 items, Eigen value of 1.016, variance of 5.08%). Cronbach's alpha, a measure of internal consistency within items, was .888.

Table 5: Factor Analysis

Factors	Variables	Mean	Reliability (α)	Communalities	Factor Loadings	Eigen value	% of Variance Explained
Attraction	Enchanting exhibition Theme	2.64	.882	.733	.848	6.587	32.934
	Handicrafts' attractive colors	2.67	.882	.720	.834		
	Travel destination that is appealing	2.71	.880	.738	.832		
	Interest stemming from the media	2.64	.882	.690	.817		
	To explore the craftwork that is fashioned	2.80	.879	.727	.813		
	Demonstration in the conventional style	2.62	.884	.605	.767		
Learning	To forecast future developments	2.72	.879	.815	.876	3.022	15.108
	Gather knowledge about the industry	2.69	.879	.791	.866		
	Get a chance to engage with artisans.	2.70	.879	.779	.850		
	Meet high-quality attendees	2.71	.880	.756	.846		
	Attend conferences and workshops	2.80	.878	.746	.815		
Maintaining Awareness	Gain information with others	2.56	.886	.795	.862	2.563	12.815
	To glance at a wide variety of exhibits	2.59	.885	.778	.844		
	To meet the experts	2.68	.884	.726	.809		
Authenticity	I believe the items are authentic.	2.73	.883	.787	.840	1.494	7.471
	Collect evidence of product creation	2.66	.884	.781	.830		
	Obtain cutting-edge products	2.65	.882	.614	.656		
Purchasing	To buy handicrafts	2.52	.888	.719	.829	1.016	5.08
	Receive discounts and exclusive	2.52	.888	.713	.813		

	offers					
	Purchasing goods on display	2.57	.883	.666	.616	

Cronbach's Alpha: **.888**, KMO Measures of Sampling Adequacy: **.858**
Bartlett's Test of Sphericity (Approx. Chi- square): **4918.407**, Significance: **.000**, df: **190**, N=**404**

Cluster Analysis

After the exploratory factor analysis, the visits were clustered. Each factor has a summed scale for the cluster analysis. Initially, HCA recognised three categories: The agglomeration schedule's change in coefficients indicated these three groups. Further analysis revealed three distinct groups of people: window shopping (130), thirst for knowledge (180) and buyers (94). The names were suggested based on each cluster's features.



Table 6: Cluster analysis

Cluster Analysis	Cluster		
	Thirst for Knowledge	Buyers	Window Shopping
Learning	2.42	2.8	3.18
Purchasing	3.86	3.26	3.68
Maintaining Awareness	3.86	3.32	4.2
Attraction	3.24	3.68	3.8
Authenticity	2.56	2.54	3.06
Occupation(s)	Self-employed and Private employees	Government employee	Private employees and Students
Education	Mostly post-graduates	Mostly post-graduates	Mostly graduates
Annual Family Income	550,000–1,000,000 (\$7394–\$13,444)	550,000–1,000,000 (\$7394–\$13,444)	100,000–550,000 (\$1344–\$7394)
Attending specifically, or coincidentally	Specifically attending	Specifically attending	Coincidentally attending
Age	38–47	47–57	18–27;28-37
Price range of purchased item(s)	5,000–10,000 (\$67–\$134)	10,000 – 15,000 (\$134–\$202)	<5000 (\$67)

Buyers: These visitors were mostly government employees aged 48–57 who had little interest in learning or acquiring information. They had come particularly to see the show and had bought a lot. Affluent (mostly postgraduates or equivalent) and well-educated (mostly earning between INR 5.5 and 10 lakhs (\$7394–\$13,444) were the shoppers. These visitors were mostly interested in purchasing products and were less interested in the exhibition's concept or information search.

Window Shopping: This cluster included visitors aged 18 to 37, the majority of whom were post-graduates or equivalently qualified. They didn't buy much, but came to see the show. The concept, location, and promotional campaign drew the most visitors. These people came to the exhibition with their friends and family to have fun. The visitors are mostly private employees and students. They earn INR 1–5.5 lakhs (\$1–\$7394) per year as a family.

Thirst for Knowledge: This was the final cluster, with mostly potential guests (38 to 47 years of age). The majority of them were one-time visitors. Visitors had moderate education (graduates or equivalent qualifications) and the majority worked in the private sector or were self-employed, earning INR 5.5 to 10 lakhs (\$7394–\$13444) per year. The exhibition was attended mostly to learn about new patterns, new items in the industry, and product innovation.

For final validation, Lachenbruch & Goldstein (1979) recommended discriminant analysis. It helped uncover substantial differences across clusters and the degree of correctly identified respondents. The study is robust based on the significant value and effect magnitude. Any researcher is interested in the respondents' classification accuracy. With 98.1 percent accuracy, our study's respondents were appropriately classified into all three categories.

Findings

According to the descriptive statistics, the highest mean score item, "enchanted exhibition theme," is the main reason people visit a craft exhibition. This is consistent with the fact that the visitor group was large during the showcase. Indians are accustomed to receiving goods that are more attractive, like exciting themes and attractive colours. This is significant for handcraft exhibitors and craftspeople that can increase sales through different ethnic themes, success stories, and promotional gifts while maintaining profit margins. After all, it will keep supplies from piling up and ensure product flow through travel destinations that are appealing. The same goes for travel agents, boarding, housing, and food service agents, who include handicraft exhibitions in the itinerary of tourists travelling through the city. For their firms to thrive in competitive markets, they must come up with appealing travel destinations. The authenticity of products builds trust among the visitors. In exhibitions, sellers should be cautious to gain trust from consumers. Many predatory products are available on the market at cheaper prices. Artisans should differentiate authentic products from predatory ones through demonstration techniques and skills. To forecast future development and gather information with others' motivation variables shows that people are continually looking for new things in Indian crafts, and the business cannot hold its allure and popularity any time soon. Likewise, artists and producers must comprehend changing market trends to persuade the younger group, who make up the majority of attendees, to handcraft shows. A contemporary design that appeals to the newest trends, limited home space, and durability would increase demand and, consequently, profitability.

Of the motivational factors that influence visitors to attend handicraft exhibitions, learning comes out as the top priority. Making purchases ranked fourth on the list, indicating the purchasing mindset of visitors to handcraft shows. This conclusion supports consumer travel exhibitions, where distinct craft carnivals are where the majority of the visitors hang out to make purchases. Handcraft show attendees are highly motivated to buy. Attractive travel destinations and media attention were considered important factors. Appearance and exposure do have a good link, the greater the amount of coverage, the more publicity and consequently, attendance. Meeting experts, attending seminars and workshops, and exchanging ideas were not major motives for tourists with low mean ratings. From the responses, it appears that most invitees to a craft show are young individuals who are either studying or have started working. Some of these tourists came because they were invited by their employer. Whenever there is an event organized, the exhibitors frequently send invites to adjacent businesses and businesses to increase attendance. Exhibitions are sometimes marketed on regional and cable television.

Many people use social media for this. These tourists were drawn in by the media, information seeking, discounts, meeting specialists, celebrities, or just media attractiveness. Buying was not a big motivator, but they bought when reductions were offered. Promoters can use similar strategies to increase their numbers. They must be patient as they may not be clients now, but may be in the future. It was assumed that the craft exhibition crowd was well-educated and financially secure (family income). In order to succeed in this sector, handicrafts and other related exhibitors must constantly develop and adapt their design ideas to meet current demand trends as well as implement new innovations at all stages of manufacturing. To make the event successful, organisers should also focus on the layout and overall mood of the exhibition site, including free movement areas, attractive stall construction, and proper product presentation. It should be emphasised that each product, no matter how tiny, gets enough exposure to market itself. Additionally, no service supplied by dealers must be disregarded.

A huge majority of respondents (35%) learned about the exhibition via the internet, social broadcasting, or word of mouth. Just 14% learned about it via traditional print and/or visual ads. For a handicraft exhibition to be successful, the usage of digital networks and promotional tools needs to be significantly improved. Three-fifths of the total number of replies was explicitly in town for just the exhibition, whereas the other two-fifths happened to be in town solely for the exhibition. So, it is important for the planners to publicise these activities locally. This will also assist hotel owners and tour operators, who can offer additional services related to travel to the show. Our research found that strong links between exhibitors, hoteliers, and tour operators would benefit all three. Our research shows that visitors' motivation to attend handicraft exhibitions has four components, one of which should encourage visitors. They are found to be compatible. Based on similarity, the knowledge seekers in this study are likely motivated to keep seeking information. The newest group made some purchases but mainly visited to see new products and ideas. It was found that attending seminars and workshops was not a primary reason for attending handicraft shows. Aspects like exchanging ideas reveal this. The workshops' theme may have helped. Most are for exhibitors, not tourists. These classes are largely about learning new product creation and marketing techniques, which is boring. Recognize that the exhibition concept and media captivated all three groups. Thus, exhibition topics and media impact visitors' decisions to attend handicraft shows in India. Thus, advertising and marketing are important for exhibitors.

Practical Implications

The outcomes of this study will help us better understand consumer behaviour in the handicraft sector and will help us identify and classify handicraft consumers based on shared features. The study will also aim to bridge the chasm between tourists and exhibitioners as new market trends emerge.

Scope for Future Research

The fact that the analysed handicraft fairs were regional is undeniable. Population and geographic changes will inevitably influence the study's outcomes. This allows academics to conduct studies with respondents from all around the world and so construct a model that is universally appealing. Although such research would be costly, it would be immensely valuable to the exhibitors. Several elements, such as location, gender, etc., influenced attendees' choice to see an art show. This could be a research topic for further research studies.

References

- Akhoondnejad, A. (2016). Tourist loyalty to a local cultural event: The case of Turkmen handicrafts festival. *Tourism Management*, 52, 468–477. <https://doi.org/10.1016/j.tourman.2015.06.027>
- Alabau-Montoya, J., & Ruiz-Molina, M.-E. (2020). Enhancing visitor experience with war heritage tourism through information and communication technologies: Evidence from Spanish Civil War museums and sites. *Journal of Heritage Tourism*, 15(5), 500–510. <https://doi.org/10.1080/1743873X.2019.1692853>
- Alegre, J., & Cladera, M. (2012). Tourist characteristics that influence shopping participation and expenditures. *International Journal of Culture, Tourism and Hospitality Research*, 6(3), 223–237. <https://doi.org/10.1108/17506181211246375>
- Ashraf, M. S., Hou, F., Kim, W. G., Ahmad, W., & Ashraf, R. U. (2020). Modeling tourists' visiting intentions toward ecofriendly destinations: Implications for sustainable tourism operators. *Business Strategy and the Environment*, 29(1), 54–71. <https://doi.org/10.1002/bse.2350>
- Bettis-Outland, H., Cromartie, J. S., Johnston, W. J., & Leila Borders, A. (2010). The return on trade show information (RTSI): A conceptual analysis. *Journal of Business & Industrial Marketing*, 25(4), 268–271. <https://doi.org/10.1108/08858621011038225>
- Blythe, J. (2000). Objectives and Measures at UK Trade Exhibitions. *Journal of Marketing Management*, 16(1–3), 203–222. <https://doi.org/10.1362/026725700785100488>
- Evers, N., & Knight, J. (2008). Role of international trade shows in small firm internationalization: A network perspective. *International Marketing Review*, 25(5), 544–562. <https://doi.org/10.1108/02651330810904080>
- Farmaki, A. (2012). An exploration of tourist motivation in rural settings: The case of Troodos, Cyprus. *Tourism Management Perspectives*, 2–3, 72–78. <https://doi.org/10.1016/j.tmp.2012.03.007>

- Herbig, P., O'Hara, B., & Palumbo, F. (1997). Differences between trade show exhibitors and non-exhibitors. *Journal of Business & Industrial Marketing*, 12(6), 368–382. <https://doi.org/10.1108/08858629710190222>
- Khan, M. J., Chelliah, S., & Ahmed, S. (2017). Factors influencing destination image and visit intention among young women travellers: Role of travel motivation, perceived risks, and travel constraints. *Asia Pacific Journal of Tourism Research*, 22(11), 1139–1155. <https://doi.org/10.1080/10941665.2017.1374985>
- Kim, M. J., & Hall, C. M. (2019). A hedonic motivation model in virtual reality tourism: Comparing visitors and non-visitors. *International Journal of Information Management*, 46, 236–249. <https://doi.org/10.1016/j.ijinfomgt.2018.11.016>
- Kitsios, F. C., & Grigoroudis, E. (2020). Evaluating service innovation and business performance in tourism: A multicriteria decision analysis approach. *Management Decision*, 58(11), 2429–2453. <https://doi.org/10.1108/MD-09-2019-1326>
- Kong, W. H., & Chang, T.-Z. (Donald). (2016). Souvenir Shopping, Tourist Motivation, and Travel Experience. *Journal of Quality Assurance in Hospitality & Tourism*, 17(2), 163–177. <https://doi.org/10.1080/1528008X.2015.1115242>
- Ling-ye, L. (2006). Relationship learning at trade shows: Its antecedents and consequences. *Industrial Marketing Management*, 35(2), 166–177. <https://doi.org/10.1016/j.indmarman.2005.03.006>
- Manley, A., Silk, M., Chung, C., Wang, Y.-W., & Bailey, R. (2020). Chinese Perceptions of Overseas Cultural Heritage: Emotive Existential Authenticity, Exoticism and Experiential Tourism. *Leisure Sciences*, 1–22. <https://doi.org/10.1080/01490400.2020.1817200>
- Rahman, M. K., Zailani, S., & Musa, G. (2017). What travel motivational factors influence Muslim tourists towards MMITD? *Journal of Islamic Marketing*, 8(1), 48–73. <https://doi.org/10.1108/JIMA-05-2015-0030>
- Rittichainuwat, B., & Mair, J. (2012). Visitor attendance motivations at consumer travel exhibitions. *Tourism Management*, 33(5), 1236–1244. <https://doi.org/10.1016/j.tourman.2011.11.002>
- Wei, Y.-P., & Lin, S. (2015). Factors Impacting Trade and Public Visitors' Satisfaction in Food-Related Exhibitions in Taiwan. *Journal of Quality Assurance in Hospitality & Tourism*, 16(3), 283–302. <https://doi.org/10.1080/1528008X.2015.1016590>
- Yair, K., & Schwarz, M. (2011). Making value: Craft in changing times. *Cultural Trends*, 20(3–4), 309–316. <https://doi.org/10.1080/09548963.2011.589711>
- Yi, X., Fu, X., Jin, W., & Okumus, F. (2018). Constructing a model of exhibition attachment: Motivation, attachment, and loyalty. *Tourism Management*, 65, 224–236. <https://doi.org/10.1016/j.tourman.2017.10.006>