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CRAFTOURISM: DEVELOPMENT & VALIDATION OF A SCALE TO assess visitors' behavioural pattern based on identified travel motives

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Although perennial and transgenerational practice of local and traditional crafts have been recognized as factor a priori to segmental differentiation of destinations, inadequate research effort has been observed to understand and analyze the cognitive involvement of visitors to enact as craftsmen and to develop a scale to measure the motivation which brings out this role reversal. Destination marketing organizations are quick to enlist this role-reversal of visitors, nomenclated as Craftourism by the researcher, as tourism-product offer based on acculturation. This study focuses on development and validation of a robust scale to measure visitor motivation to enact in this role-reversal. The scale development procedure yielded a five factor measurement instrument with acceptable levels of reliability and validity. The five dimensional spread of motivation related to Craftourism were identified as experiential learning, creative thrill, sensory gratification, socialization and self esteem. The scale was tested for predictive capability of behavioural intentions of visitors with respect to two specific intentions namely repeat visit and positive referrals and was found to be significantly effective. The implications of the scale developed were discussed in both theoretical and managerial perspectives.

Keywords: *craft, tourism, scale development, visitor, measurement, role-reversal*

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INTRODUCTION

Motivation to travel has been recognized as a cognitive urge, often conceptualized as a socio-psychological phenomenon, which stimulates visitors to undertake journeys to specific destinations (Cohen, 1974, Crompton & McKay, 1997; Fodness, 1994). Empirical evidences justifying tourist motivation pointed out that destination preference franchised by visitors are predominantly determined by the magnitude of perceived satisfactory experience (McIntosh et al., 1995; Crompton & McKay, 1997; Fodness, 1994). Researchers, namely Pearce (1993), McIntosh et al. (1995), Nicolau and Mas (2006) and many others emphasised that assessing visitor motivation is critical in gaining an understanding of visitor behaviour and they went on to assert that the exploration of theoretical perspectives of visitor motivation should yield positive research outcomes in the context of travel behaviour, travel pattern and travel preference. Vassiliadis and Fotiadis (2008) identified a four factor construct for visitors' motivation to travel museums. Tourist motivation, therefore, has received considerable attention of researchers in tourism literature, however, the understanding of motivation has not been expanded to the process of destination-specific acculturation-in-practice namely role-reversal of visitors with reference to traditional crafts.

Changing paradigms of tourism is witnessing the emergence of experiential travelling where visitors are getting integrated with the patronization and practice of destinations' cultural and heritage-based outputs, may be more suitably represented as an expanded and dynamic acculturation stigma. learning and participating have emerged as a critical element of travel with crafts as a central focus (Shushma, 2012). As an element of cultural celebrations, handicrafts can be used to enhance the attractiveness of the destination for non-local visitors, develop community image, raise funds for special, civic or charitable projects, provide opportunities for the community to deal with fine arts, help to preserve and revitalize local cultures and traditions, provide important leisure activity outlets, build social

cohesion and provide opportunities for family members to strengthen their bounds, foster civic pride and cohesion (Weaver & Robinson, 1989; Janiskee, 1980; Getz 1991; Liang, Illum & Cole, 2008; Getz, 2008). As Long et al., (1990) argue, rural communities strive to enhance the local tourism industry to attract nonresidents to the community with the expectation to boost the economy.

Past research works observed that visitors are involved in pro-destination activity namely positive referrals once they are satisfied with the destination they visited (Kotler et al., 2010). Therefore it becomes imperative for the destination marketer to ensure visitor satisfaction by improving the experience of the visitors associated with the destination visited (Pike, 2008). Researchers have also pointed out that destination bonding can be a useful input in understanding the criticality in satisfaction-loyalty relationship (Yuksel, Yuksel and Bilim (2010). Research inputs are available in the context of emotional bonding with destination and destination loyalty. Adequate insights of visitor integration with local craft production and its probable direct and moderating impacts on visitors' cognitive aspects and consequent behavioural manifestations have not been explored at all.

The districts of Birbhum, Bankura and Murshidabad in the state of West Bengal, India were chosen as the sites to carry out this research work. Birbhum is recognised as the hub of traditional crafts namely 'batik work' (wax-cracks on textile and leather) and 'kantha work' (a special type of stitching on textile materials). Other craft practices that namely potteries, textile dying, bamboo works, macramé etc also prevails among thousands of artisans. Murshidabad, situated in the northern part of West Bengal, India is the home of ivory works and bell-metal crafts. Bankura, primarily an arid zone in the south-western part of West Bengal, India is famous for its 'dokra works' (sculptures in brass and other alloys) and terracotta sculptures, It is also famous for textile weaving and specifically for a particular type of saree (traditional women-wear) namely 'baluchari'. Every year millions of visitors flock in these

states of handicraft production and participate in the learning and practice of these crafts.

LITERATURE REVIEW

The economic implications of tourism-craft linkage depends on the effectiveness of the sub-sectors of tourism such as retailing, leisure services etc., to effectively harness the locally produced crafts and artefacts into the tourism market (Saji & Narayanaswamy, 2011). Today, the craftsmen involved in the manufacture process have braced themselves by opening new vistas into the current trend, with drastic changes in their thinking and attitude by producing products according to present market demands (Shariff, 2005). John (2014) conducted an extensive study to identify the revival issues of Channapatna toys, a speciality handicraft product, of Karnataka, India and found that awareness and integration of visitor with the production process can play a pivotal role in the revival process. Craft tourists have been considered to be both source of revenue generation and promotional vehicle for the rural destinations as they are often parts of craft clusters (Pustylnick, 2011) and the combination of earthly rural essence and indigenous craft practice can be an adequate strategic fit for Craftourism. Crompton and McKay (1997) and McIntosh et al. (1995) were of the opinion that heritage and cultural experience imbibes accumulation of knowledge and integrating with the cultural spread. Heritage and cultural motivation can stimulate destination choice and broad-spectrum travel behaviours (Kerstetter et al., 2001) which include participation in local practice, activities and events (Lee & Lee, 2001, Funk & Bruun, 2007. Kim and Eves (2012) considered consumption of local cuisine as one of the significant and potential travel motivations. Urge to explore and seek the novelty was perceived to be triggered by the experience of environment (Loewenstein, 1994). Crompton and McKay (1997) concluded that travel can be considered as a physical involvement towards

satisfying a cognitive desire to expand intellectual enrichment by becoming an integral part of the destination.

Travel motivations, other than centering heritage and cultural insights of destinations have also received considerable attention by the researchers. Seeking excitement and indulging in uncertainty has been observed as optimal arousal attitudes in travel context (Mayo and Jarvis, 1981) which has been more specifically presented by Iso-Ahola and Weissinger (1990) as an escapism from daily routine & monotony and participating in something creative and novel. A desire to experience travel through sensory appeals has also found empirical support (Dann and Jacobsen, 2002, Urry, 2002). Push and pull motivations have been categorized by the researchers to play decisive role in travel decisions (Yoon and Uysal, 2005; Dann, 1977). Yoon and Uysal (2005) observed that 'push' motivations are emotional and internal aspects of the individual which lead to travel decisions. Pull motivations are exogenous factors that influence visitors to travel to a destination (Yoon and Uysal, 2005). McGee et al. (1996) emphasized that pull motivations are governed by a destination's attractiveness such as heritage and culture, natural ambience, recreation facilities etc. Nostalgia, novelty and social interaction were identified as critical travel motives by Kassean and Gassita (2013). Travel motivations, a combination of push and pull, culminates in registering emotional bonding of the visitors with the destination. Several studies have indicated that the need for prestige distinctions in the form of 'sense of self-worth', 'sense of accomplishment', 'sense of creative-self' can play as travel motivators (Crompton and McKay, 1997; Dann, 1977; Urry, 2002). According to Dann (1977), travel behaviour can derive cognitive-drives from the desire for ego-esteem and the need to be recognised.

Emotional bonding with destination, as one of the outcomes of travel motivation, has received considerable attention of researchers in contemporary literatures in tourism perspective. A number of antecedents have been identified to play decisive role in framing emotional bonding of the visitors with the destination visited namely recreation and relaxation (Nawijn et al., 2013), restaurants and

dining facilities (Han and Jeong 2013), cultural and ethnic festivals (Grappi and Montanari 2011; Lee et al. 2008), shopping opportunities (Yuksel 2007), theme parks (Ma et al., 2013), and adventure tourism (Faullant et al., 2011). Studies have also emphasized the impact of emotional bonding of the visitors with the destination on motivation to travel (Goossens 2000) and destination preference (Chuang 2007).

Researchers have also verified the relationship between the travel motivation and destination loyalty (Baksi and Parida, 2014; Baksi, 2013; Baksi and Parida, 2013; Chi and Qu, 2008; Yoon and Uysal, 2005) not only in terms of repeat visit but also through positive referrals (Bigne et al, 2009; Murray and Howat, 2002; Yoon and Uysal, 2005).

Although contemporary literature revealed adequate empirical support in favour of heritage and culture playing a pivotal role in enhancing visitor motivation, involvement of visitors towards participating in production of crafts and thus manifesting behaviour of role-reversal, has not been studied at all. Visitors' travel motivation has been conceptualized as a multidimensional construct comprised of a number of tested dimensions namely escape from routine, ego satisfaction, sensory appeals, knowledge accumulation etc. The term 'Craftourism' has been coined by the researcher to emphasis on a specific novel pattern of tourism which may significantly affect the visitors' motivation to travel and hence need to be quantified and scaled. Craftourism as a travel motivator may bring changes in behavioural consequences of visitors too.

Thus, the specific objective of the study is to develop and validate a scale quantifying Craftoursim as visitors' travel motivator in role reversal and to sample test its impact on behavioural pattern of visitors.

METHODOLOGY

In order to ensure reliability and validity of the scale the study followed steps that are successfully used in prior studies (Kim and Eves, 2012; Hung and Petrick, 2010; Netemeyer et al., 2003) namely a) review of literature to understand the constructs, b) preparing list of items explaining the constructs, c) refining the measurement, and d) developing the final measurement scale.

A primary list of 32 items was identified on the basis of the past studies focusing on handicraft-based tourism and associated travel motivations (Saji & Narayanaswamy, 2011; Shariff, 2005; John, 2014; Grappi and Montanari 2011; Lee et al. 2008; Yuksel 2007; Crompton and McKay, 1997; Dann, 1977; Urry, 2002). The initial pool of 32 items was used for a pilot study using the focus group interview technique (FGI) to assess the content for ambiguity and lack of clarity. The FGI panel consisted of researchers, academicians and practitioners in the field of tourism. The researcher decided not to assign any pre-existing construct for these items to avoid biasness of response and allowed free analysis. This initial pilot test identified 29 items for the measurement purpose.

An exploratory factor analysis with varimax rotation was deployed to assess the reliability (DeVellis, 2003) and construct validity (Netemeyer et al., 2003) with a convenience sample size of 123. The sample were chosen form visitors who took active part in practicing and producing crafts in the three destinations selected for the study over the last one year. To assess whether a particular data set is amenable to factor analysis, examination of the strength of the relationship among the items is required (Hair et al., 2006; Bohmstedt & Borgatta, 1981). The items having factor loadings lower than .6 or cross-loaded on more than one factor were discarded. The internal consistency and reliability were proved to be significant as Cronbach's alpha was found to be >.7 (Hair et al., 2006). A total of 22 items were significantly loaded across five components (Table-1). EFA explained 73.667% of overall variance and identified five constructs: (Table-1). Bartlett's test of Sphericity (a statistical test for the presence of correlations among the variables) and the KMO (Kaisere Meyere Olkin) measure of

sampling adequacy were measured to assess the factorability of the data. The KMO value at .902 exceeds the acceptable minimum value which is .6 (Hair et al., 2006). The Barlett's test of Sphericity was found to be significant (Chi-square-654.213, df= 187, .000 p < .00). The Cronbach's alpha score of reliability ranged from .828 to .919. To achieve a more meaningful and interpretable solution, some items which loaded on more than one factor were deleted. During the factor extraction process, 27 out of 29 items were retained.

Table-1: EFA results

Dimensions assigned	Scale items	Factor load	Mean	SD	α
Ethno-cultural aspects	I feel proud to learn the techniques of the crafts	.795	5.15	1.28	0.919
	I feel proud to learn the history behind the crafts	.766	5.81	1.44	
	I feel proud to produce crafts hands-on	.860	5.38	1.99	
	I feel proud to be a part in crafts production	.703	4.95	1.49	
	I feel proud to see my products on display for sale	.776	4.81	1.77	
	I feel proud to learn the techniques of craft making	.882	5.13	0.57	
	I feel proud about the experience of being a craftsman	.741	5.51	1.17	
Thrill	I had the scope to impart my own design in the craft	.620	4.50	1.47	0.917
	I had the scope to modify the traditional designs	.699	4.89	1.98	
	I had opportunity to manifest my creative self	.840	4.10	1.66	
	I had the opportunity to create new designs	.910	5.10	1.87	
	I had the opportunity to use the tools to create my own craft item	.832	4.36	1.39	
	Participating in the craft practice takes me away from routine	.740	4.26	1.68	
Cognitive appeal	I derived immense satisfaction from participating in craft making	.707	5.57	1.00	0.877
	I felt relaxed in the environment of learning craft production	.729	4.89	1.12	

	The rural environment of craft making is soothing to the eye	.751	5.47	1.62	
	The earthly smell of the environment of craft making is refreshing	.763	5.82	1.76	
	I derived immense satisfaction when I touched the tools and raw materials of the craftsmen to produce crafts of my own	.949	5.27	1.90	
Mutual community relationship	I got a chance, as a craftsman, to interact with buyers	.867	5.14	1.41	0.842
	I was thrilled to observe buyers recognizing me as a craftsman	.820	5.05	1.29	
	The local craftsmen provide satisfactory hospitality	.654	5.37	1.19	
	The local craftsmen provide satisfactory hospitality	.912	5.67	1.78	
	Participating in role-reversal increases friendly bonding	.818	5.11	1.08	
	The local craftsmen are happy to share their selling platform to sell products that we made	.779	5.73	1.11	
Esteem	Experiencing local food enriches me intellectually	.748	5.42	1.29	0.828
	I want to talk about my experience to enact as a craftsman	.659	4.98	1.03	
	I shall advice people to enact in the role of a craftsman	.682	5.01	1.53	

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

Rotation converged in 5 iterations.
KMO: .902, Bartlett test of Sphericity: Chi-square-654.213, df= 187, Sig.: .000

To assess the validity (construct & convergent), reliability and dimensionality of the scale confirmatory factor analysis (CFA) (Anderson & Gerbing, 1988) with the maximum likelihood method was deployed using the LISREL software. For this purpose convenience sampling method was adopted and data from three different locales Birbhum (n = 443), Bankura (n = 276), and Murshidabad (n = 310) were collected. The data were collected using the items churned out by EFA in a 7 point Likert scale ranging from 'strongly disagree' to strongly agree'. Those visitors who visited these three destinations between December, 2014 to March, 2015 were interviewed.

The response generated across three locations were compared on the basis of five demographic variables namely gender, age, education, income and occupation to assess the probability of response bias using χ^2 analysis (Hung and Petrick, 2010). The results revealed significant difference in age groups (χ^2= 31.69, p =.000) and occupation (χ^2= 42.33, p =.000). It has been assumed that the probability of response bias is minimal.

CFA was deployed to identify the distribution of latent variables which are supposed to account for the covariance amongst the set of observed variables (Kim and Aves, 2012; Anderson and Gerbing, 1988). The magnitude of standardised factor loadings on the latent construct should preferably be greater than .5 in order to ensure a meaningful and interpretable solution of a measurement (Hung and Petrick, 2010; Netemeyer et al., 2003). Empirical evidence suggested other goodness of fit indices should be considered apart from χ^2 measure as χ^2 may be influenced by sample size (Hair et al., 2006; Kim and Li, 2009; Kim and Aves, 2012).

The results of the three CFAs using three datasets yielded five dimensions and nomenclated as: 1) experiential learning, 2) creative thrill, 3) sensory gratification, 4) socialization, and 5) self esteem (Table-2). Three items namely 'I feel proud about the experience of being a craftsman', 'I had the scope to modify the traditional designs' and 'The local craftsmen are happy to share their selling platform to sell products that we made' were discarded as factor loading for these items were below acceptable level (Netemeyer et al., 2003).

Convergence was established as the factor loadings (>.6) were found to be adequate (Kim and Aves, 2012; Anderson and Gerbing, 1988). Construct validity of the scale was evaluated by analysing the standardised factor loadings, the critical ratio and the Average Variance Extracted (AVE) (Kim and Aves, 2012; Anderson and Gerbing, 1988). Discriminant validity (Hair et al., 2006) was assessed by obtaining the composite means of the constructs and the correlation was applied to examine the discriminant validity of the measurement. The correlation values obtained (Table-4) were

significantly lower than .85 which established the discriminant validity Hung and Petrick (2010). Convergent validity, showing internal consistency of the measuring instrument, was established as the average variance extracted (AVE) exceeded the cut-off range of .5. (Kim and Eves, 2012; Fornell and Larcker 1981).

The results of CFA with the fit statistics were displayed in Table-3 which was found to exhibit reasonably moderate to good fit with the model for all the three datasets used.

Table-2: CFA results

Scale items	Dataset-1 (Birbhum, n=443)		Dataset-2 (Bankura, n=276)		Dataset-3 (Murshidabad , n=310)	
	SL	AVE	SL	AVE	SL	AVE
Experiential learning		.81		.80		.80
I feel proud to learn the techniques of the crafts	.823		.811		.804	
I feel proud to learn the history behind the crafts	.798		.783		.801	
I feel proud to produce crafts hands-on	.845		.857		.843	
I feel proud to be a part in crafts production	.821		.819		.824	
I feel proud to see my products on display for sale	.799		.782		.789	
I feel proud to learn the techniques of craft making	.785		.777		.769	
Creative passion & thrill		,82		.81		.81
I had the scope to impart my own design in the craft	.854		.848		.844	
I had opportunity to manifest my creative self	.833		.829		.820	
I had the opportunity to create new designs	.818		.802		.813	
I had the opportunity to use the tools to create my own craft	.799		.804		.791	
Participating in the craft practice takes me away from routine	.808		.801		.795	
Sensory gratification		.78		.77		.78

I derived immense satisfaction from participating in craft making	.768		.777		.763	
I felt relaxed in the environment of learning craft production	.798		.782		.791	
The rural environment of craft making is soothing to the eye	.792		.787		.802	
The earthly smell of the environment of craft making is refreshing	.768		.759		.772	
Use of tools of craftsmen gives me satisfaction	.791		.779		.784	
Socialization		.81		.82		.81
I got a chance, as a craftsman, to interact with buyers	.811		.827		.814	
I was thrilled to observe buyers recognizing me as a craftsman	.848		.854		.839	
The local craftsmen provide satisfactory hospitality	.824		.836		.829	
The local craftsmen provide satisfactory hospitality	.816		.822		.812	
Participating in role-reversal increases friendly bonding	.793		.784		.803	
Self esteem						
Experiencing local food enriches me intellectually	.765	.76	.759	.76	.754	.75
I want to talk about my experience to enact as a craftsman	.782		.789		.775	
I shall advice people to enact in the role of a craftsman	.749		.737		.754	

SL – Standard loading, AVE – Average variance extracted

Table-3: Goodness-of-fit indices for the model

Index	Accepted value	Dataset-1 (Birbhum, n=349)	Dataset-2 (Bankura, n=254)	Dataset-3 (Murshidabad, n=225)
χ^2, df	------	776.241, 329	474.640, 243	418.277, 235
χ^2/df	<2.0	1.74	1.93	1.77

p value	<.05	.000	.000	.000
RMSEA	<.05 (Kline,	.04	.06	.06
SRMR	<.10 (Hu and Bentler, 1998)	.09	.10	.09
GFI	>.9 (Hu and Bentler, 1998)	.93	.91	.92
AGFI	>.9 (Hu and Bentler., 1998)	.91	.90	.89
NFI	>.9 (Bentler and Bonett, 1980)	.93	.92	.92
CFI	>.9 (Kline et al.,	.91	.91	.90

Table 4: Multiple squared factor correlations

	EL	CT	SG	SOC	SE
EL	--				
CT	0.23	--			
SG	0.31	0.41	--		
SOC	0.19	0.28	0.37	--	
SE	0.20	0.25	0.22	0.18	--

*EL- Experiential learning, CT- Creative thrill, SG- Sensory gratification, SOC- Socialization, SE- Self esteem

The external validity of the scale was assessed by examining its predictive capability (Hair et al., 2006) of the measurement about beavioural intentions of visitors namely repeat visit (3 items, Baksi & Parida, 2013) and positive referrals (4 items, Baksi and Parida, 2013). The researcher used the same sample to generate response with regard to their behavioural intention on the basis of the opportunity of role-reversal that they received with respect to the destinations they visited. The response was generated with a 7 point Likert scale ranging from 'strongly disagree' (1) to 'strongly agree' (7).

Table-5: EFA for behavioural intention

Dimensions		Factor loading	Mean	SD	α
Positive referrals	I shall be recommending my friends and relatives to invest money in visiting this destination	0.81	5.05	1.28	.92
	I shall say positive things about this destination and scope for role reversal to other people	0.82	5.11	1.36	
	I shall recommend this destination to visitors	0.84	5.09	1.34	
	I shall encourage my friends and relatives to visit this destination	0.79	4.97	1.29	

Repeat visit	I would have visited this destination within one year time had I not come to join this year	0.77	4.99	1.37	.89
	I would visit this destination even without scope of role reversal associated with it	0.76	5.89	1.47	
	I shall visit this destination again in next year	0.81	5.59	1.28	

Regression analysis was deployed to test the predictive capability of the scale about two specific behavioural intentions of the visitors namely 'repeat visit' and 'positive referrals'. The results of the regression analysis (Table-6 and Table-7) revealed that 'Craftourism' as a tool of travel motivator on the basis of role-reversal can significantly and effectively predict repeat visitation for all three destinations under study namely Birbhum(R^2= .362, F = 68.893, β = .304, t = 8.300, p<.001), Bankura (R^2= .181, F = 6, 19.447, β = .126, t = 3.383, p<.005) and Murshidabad (R^2= .266, F = 33.890, β = .246, t = 5.821, p<.001). Positive referral was shown to be significantly predicted for two destinations: Birbhum (R^2= .352, F = 43.072, β = .363, t = 7.118, p<.001) and Murshidabad (R^2= .201, F = 25.491, β = .293, t = 6.093, p<.001). Craftoursim, however, did not exhibit a significant predictive factor for positive referral for the visitors travelling to Bankura.

Table-6: Regression analysis showing predictive capability of Craftoursim about repeat visit

Datasets	R	R Square	Adjusted R Square	R Square Change	F Change	Sig. F Change	Std. Coeff. Beta	t	Sig.
Dataset-1 (Birbhum,	.604[a]	.362	.361	.362	68.893	.000	.304	8.300	.000

n=349)									
Dataset-2 (Bankura, n=254)	.426[a]	.181	.179	.181	19.447	.001	.126	3.383	.001
Dataset-3 (Murshidabad, n=225)	.512[a]	.266	.264	.266	33.890	.000	.246	5.821	.000

a. Predictors: (Constant), Craftourism

b. Dependent Variable: Repeat visit

Table-7: Regression analysis showing predictive capability of Craftoursim about positive referrals

Datasets	R	R Square	Adjusted R Square	R Square Change	F Change	Sig. F Change	Std. Coeff. Beta	t	Sig.
Dataset-1 (Birbhum, n=349)	.594[a]	.352	.350	.352	43.072	.000	.363	7.118	.000
Dataset-2 (Bankura, n=254)	.226[a]	.051	.049	.051	7.447	.007	.906	1.383	.006
Dataset-3 (Murshidabad, n=225)	.449[a]	.201	.199	.201	25.491	.000	.293	6.093	.000

a. Predictors: (Constant), Craftourism

b. Dependent Variable: Positive referrals

CONCLUSION REMARKS

The growth of Craftourism is a mark towards moving towards the notion of sustainable tourism. Mere landscape and opportunity to entertain oneslf are no longer the only travel motives, but a cognitive urge to experience the local (destination) ethno-cultural offers by being a part of it has emerged as a potent travel motive (Mogindol and Bagul, 2014). The craft production process has become a cog in the wheel of cultural shift as visitors are transforming from passive consumption mode to active participation mode (Richards, 2015). Craftourism can even play a significant role in revival of crafts on the verge of extinction by creating awareness

and integrating visitors with the production process as was found by John (2014) in the case of Channapatna toys of Karnataka, India. The study posited the theoretical framework on the basis of empirical evidence and has been a pioneering effort towards identifying the underlying dimensional structure of a newly termed tourism paradigm – 'Craftourism'. The study provides opportunities to researchers for further extrapolations in the area of travel motivation and to identify new dimensions of 'inclusive tourism'.

The scale development, measurement and validation process embarked upon has its base on the previous successful studies of similar initiatives (Kim and Aves, 2012, Netemeyer et al., 2003). The final scale measuring 'Craftourism' as a travel motivator has been converged on five dimensions and were named as 'experiential learning', 'creative thrill', 'sensory gratification', 'socialization' and 'self esteem'. The first dimension namely 'experiential learning' was loaded on six items. Earlier studies (Kim et al, 2009; Kerstetter et al, 2001; Lee and Lee, 2001) identified cultural experience and accumulation of destination-based knowledge as two distinct factors, which have been merged into a single dimension in the context of the present study. The second dimension 'creative thrill' was found to be defined by five items. Previous studies emphasized on 'excitement' factor as a possible motivator to travel decisions. Mayo and Jarvis (1981) pointed out participation of visitors in unusual activities or taking unknown risks for excitement. In this study the thrill factor was found associated with unprecedented manifestation of creative skills of the visitors when they found opportunity to enact the role of craftsmen, a case of role-reversal. The third dimension 'sensory gratification' and five items were found useful in defining it. Sensory appeal has received considerable attention from the researchers (Kim and Aves, 2012; Urry, 2001; Dan and Jacobsen, 2002) towards explaining travel experience. The fifth dimension namely 'socialization' actually explains the visitors' motivation s a case of role-reversal whereby the visitor gets to enact as the host craftsmen. The dimension of socialization was discussed earlier as 'interpersonal relationship' (Kim and Aves, 2012) or

togetherness (Crompton and McKay, 1997; Steptoe et al, 1995). For the first time the social interaction factor has been identified from the point of view of role-reversal. The sixth and final dimension was identified as 'self esteem' which loaded on three items and reflected the earlier studies (Kim et al., 2009).

Thus, this study brings forth the issue of role-reversal as visitors play the role of host and the reverse interface between the visitors and the host is triggered by 'Craftourism', a phenomenon which has been empirically tested to have significant role in enhancing travel motivation. Craftoursim, as a travel motivator, not only ensures the thrill of creative expressions and sensory satisfaction but also plays a role in ego-augmentation and self esteem through socialization.

The study tested a scale comprising of 24 items (after validity test of initial 27 items) and found it reliable and consistent to measure 'Craftourism' as a travel motivator for the visitors who visited destinations of craft-heritage namely Birbhum, Bankura and Murshidabad in West Bengal, India. The study contributes and expands the existing body of knowledge in the domain of travel motivation by identifying and measuring representative constructs for 'Craftourism' and the case of role-reversal associated with it.

As far as managerial implications of the study are concerned it provides ample indications to the Destination Marketing Organizations (DMOs) to strategise their service offers, specifically for those destinations with proliferative traditional craft practices. DMOs can organise creative workshops for the visitors in a more structured way whereby the visitors can experience the thrill of creative exploration and get an opportunity to socially interact and derive satisfaction. DMOs can also organise exhibition and training programmes for those visitors who are professionally engaged as craftsmen in their own localities, thereby, a possible economic and business linkage may be established with the local craftsmen and the visitors.

The study has certain limitations with regard to destinations and surveyed groups of visitors. It has been limited to three specific destinations of a state (West Bengal) in India and the visitors group

represented a cultural homogeneity. To ensure generalisability, sample may be drawn from culturally diversified population of visitors visiting a wide range of destinations with rich tradition in handicraft practice. 'Craftourism' may be studied from wider perspectives and may include such variables namely accessibility to destinations, craft-marketing and reach, hospitality, environmental issues etc. The scale is based on self-perception (SP) response. The same measurement can be tried out with importance-rating (IR) scale as there can be discrepancies in response generated between the two (Huang, 2010). Future studies may include, exclude or modify existing item-set measuring 'Craftourism' to make the scale more robust. The study explored into the cognitive architecture of the visitors and tried to understand their travel motivation on the basis of the opportunity of role-reversal. In future further extrapolations may be taken up to understand whether role-reversal is a critical cognitive differentiator that stimulates behavioural pattern of visitors in the long run.

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