An Analysis of Tourist's Perception towards Handicraft Tourism Development: A Study on Channapattana Toy Town in Karnataka

Mukunda BG*

Department of Commerce and Business Management, University of Chaitanya, Warangal, India

ABSTRACT

Handicraft is an important productive sector and export commodity and in many cases, they account for a significant part of the export economy. The handicrafts sector has a rich and traditional offering for the world through the numerous products created by craftsmen and indigenous products. Handicrafts play a vital part in acquainting the country's tourism resources and enticing tourists. Karnataka is one of the few states that produce arts and crafts employing traditional methods. The state has a massive collection of timeless handicrafts that must be protected and promoted to boost tourism in the state. Artisans from all over the state are striving to create high-quality products. Karnataka's Channapatna, popularly known as 'Gombegala Ooru' (toy-town), is renowned for its wooden toys.

Understanding tourists' perceptions are very often regarded as an important tool in planning and developing tourism in any tourist destination. The more we understand the tourist better services could be provided to tourists for the development of the tourist destinations. Previous studies claim the importance of tourist's perceived value and its application in tourism planning and development. The present study examines the tourist's perception of handicrafts in Channapatna toy town in Ramanagara District of Karnataka. To measure the tourist responses a range of indicators related to handicraft tourism development were identified and the responses were analyzed by using statistical tests Factor Analysis, Cron Bach Alpha test, and Regression Analysis. The statistical analysis of data reveals that tourist perception is determined by two factors good craftsmanship and value for money out of which good craftsmanship is the main contributor in determining tourist perception towards handicrafts tourism in Channapatna. Further, this toy town requires adequate raw materials for handicraft making and local awareness about tourism facilities to promote handicraft tourism.

Keywords: Handicrafts; Craftsmanship; Value for money; Perception

INTRODUCTION

Channapatna toys are a type of wooden toy and doll made in the town of Channapatna (12.87 square kilometres) in the Ramanagara district of Karnataka, India. The world trade organization has recognized this traditional craft as a Geographical Indication (GI), which is administered by the Government of Karnataka. Channapatna is renowned as 'Gombegala Ooru' (toy-town) in Karnataka as a result of the popularity of these toys. Traditionally, the work involved lacquering the wood of the Wrightiatinctoria tree, colloquially called Aalemara (ivory-wood). In their way, the products are one-of-a-kind and distinctive. The handcraft specialized in eco-friendly and colorful woodturning and lac-coloring. Toys like dolls, aero planes, kitchen sets, tractors, telephones, jigsaw puzzles, and a range of other products are made by village artisans. Other categories include household items such as napkin holders, candle Stands, automobile seat covers, incense stick holders, and a range of costume jewellery. The domestic market for Handicrafts has been shrinking as a result of globalization. The Indian Government has devised several strategies to encourage the product and design innovation to attract local tourists. The artists of Channapatna, often known as the "Land of Toys," are hoping that the higher quality of their wares would reignite interest in their almost 200-year-old art form both in India and overseas. The Channapatna name grants them unique rights to market their toys under the Channapatna label, thanks to the world trade organization's geographical indication. Channapatna handicrafts decorate homes around the world and were also gifted to former

US President Barack Obama during his visit to India. The most recent recipient of these unusual wooden toys was the one-and-a-half-year-old Prince of Bhutan. Lacquer ware is used to describe a wide range of lacquered hardwood products created by lacturnery, an indigenous traditional handcraft done in and around Channapatna.

MATERIALS AND METHODS

Handicraft tourism potentials in Karnataka

The state of Karnataka is having more than 80 traditions divided into three geographical zones: The coastal region of Karavalli, the hilly Malenadu region comprising of the Western Ghats and the Bayalu Seeme region, which spans the Deccan plateau plains. Over time, temples and royal courts became bustling hubs of creative activity, providing patronage to artists and craftspeople. Globalisation and modernization have resulted in the extinction of certain traditional crafts. Many of the crafts, on the other hand, survived; some even flourished and competed in export markets.

Wood carving

Since ancient times, Karnataka has employed carved wood extensively in religious and secular construction. Wooden procession chariots belonging to temples were adorned with magnificent wood sculptures of deities. These artefacts are still manufactured in Kalaburgi (Gulbarga) in North Karnataka. In Kalghatgi of Dharwar District, the teak cradles with panels portraying events from the Mahabharata and Ramayana are still made using eco-friendly vegetable dyes. The Belagavi District's Gokak is known for its painted wooden fruits and vegetables whereasturned wood animals and birds in Sirsi of Uttar Kannadaare also popular. Carved rosewood is a specialty of Mysuru and Bengaluru. Furniture, Mantapas and Home Shrines for worship are in high demand.

Sandal wood carving

One of the precious woods of the state, Sandalwood, also known as Srigandha, is very famous for its fragrance and at the same time has restricted availability and high price. It also has its spiritual significance due to its utilization in devotional ceremonies. Gudigars, the hereditary craftsmen, make magnificent figures of gods and goddesses from softwood in the Shivamogga and Uttara Kannada areas. Popular gift products of sandalwood works include photo frames, paper knives, jewellery caskets, and garlands made from sandalwood shavings. As an alternative, shivani teak wood, which resembles Sandalwood in color but not in aroma and is much less expensive, is often utilized.

Wood lac turnery

Channapatna, a town 56 kilometres from Bengaluru is the main production center for lacquered wooden toys. It had flourished in the 18th century under the royal patronage of Tipu Sultan of Mysore. Toys, crafted from the close-grained hale wood are the area's distinctive craft product. The fact that the wood is oil-free makes it simple to turn the products on a lathe. They are then painted with brightly colored lacquer. Due to the use of vegetable-dyed lacquer, it is both environmentally friendly and child-safe. Some of the popular items like educational toys, door curtains,

jewellery and other domestic and lifestyle items are also produced in the area.

Bronze metal casting

For usage in temples and household shrines, religious idols in bronze (a mixture of copper, brass, and tin) are cast using the cireperdue or lost wax method. The icons are made by the 'Shilpa Shastras', which are treatises on Iconography and adhere to the measures and principles laid down in them. But masks, which are utilized at religious rituals, are also made of bronze metal. Udupi, a temple town, and Nagamangala, in the Mandya district, are important producing centres.

Bidri metal work

In North Karnataka, Bidar is a well-recognized Bidri metal art, which was brought down from Persia by the Bahmani emperors over four centuries ago and flourished under their reign. A molten zinc and copper mixture are poured into a mould, which is subsequently etched with designs. The object is immersed in a liquid containing blackish mud from the Bidar Fort after silverware is hammered into the grooves, giving it the shining black and silver appearance. Omar Khayyam's floral and geometric motifs are popular on wine jugs, goblets, vases, boxes, bowls, plates, ashtrays, pen holders, buttons, letter openers, and bangles.

Stone carving

Stone carving has a long history in Karnataka, extending back to the temple architecture of the Hoysala era. Soapstone is abundant in Karnataka's southern districts, which has resulted in the development of talented artisans in those areas. Numerous households involved in the occupation of stone cutting and carving can be found in Heggada Devana Kote near Mysore district and Harapanahalli Taluk in Davanagere district. Karkala in the Udupi District is notable for black granite sculptures, whilst Shivarapatna in the Kolar District is famed for deity sculptures carved out of soft stone and Naga stones.

Mysore silk

Karnataka is known around the world for its trademarked Mysore silk sarees, which have a geographical indicator marking. During the 18th century, Tipu Sultan was the first to promote the silk industry. The silk cocoons are sourced from the Ramanagara district, boiled into exact threads, turned into thread rolls, and shipped to the Mysore district weaving facility. It's also one of India's most expensive silk sarees, thanks to its zari, which contains 65 percent pure Silver and 0.65 percent gold. Shirts, kurtas, silk dhotis, and neckties, in addition to sarees, are now woven.

Ilkal sarees

Ilkal is a small town in Karnataka's Bagalkot district, famous for its Ilkal Sarees, which are named after its location. The method of linking the Pallu threads and body threads in a loop technique locally known as 'Tope Teni' is one of the most distinctive aspects of the weaving process. The weaving of Ilkal sarees dates back over 1200 years. The Seragu, or end piece, is another prominent feature; it is made of red silk with white designs. It also uses a technique

known as Kasuti, which is a type of needlework. Ilkal saree weaving employs approximately 20,000 people in the town of Ilkal.

Mysore paintings

Mysore paintings are the most important style of traditional south Indian art, and they began in Karnataka's historical capital, Mysore. This technique, which has a history of almost 700 years, is noted for its elegance, colors, and a number of details in the paintings. The painting's foundation a paper board must be prepared by sun drying it and then polishing it smooth with a polished quartz stone. Following the creation of the basis, a crude sketch is sketched with a crayon made from straight tamarind tree twigs [1]. Handicrafts are objects that depict the cultural attribute of a given region/time [2]. They are the basic implements o operated directly by the craftspeople by hand or foot, with traditional or aesthetic qualities derived from the regional cultural peculiarities of craftsmen/women, and produced in small batches rather than in large quantities [3], Handicrafts act as a catalyst for promoting tourism as one of the country's core economic sectors, contributing significantly to GDP and encouraging private sector participation. Craft buck team the handicrafts industry plays a significant and vital role in the country's economy. It employs a huge number of craftspeople in rural and semi-urban areas and generates significant foreign exchange while also preserving the country's cultural heritage. Handicrafts have a lot of potential because they are the key to supporting both the existing set of millions of artists spread across the country and the growing number of new entrants into the crafts industry. Handicrafts now account for a substantial portion of job generation and exports. According to the Ministry of Textiles Government of India Report [4], crafts play an important role in reflecting countries or region's culture and customs. Crafts are an important means of preserving our traditions, heritage, and culture, as well as traditional skills and abilities tied to people's lives and histories. This decentralized, artisanal and labor-intensive artisan industry is now widespread across the country, primarily in rural and urban areas. The majority of manufacturing facilities are located in small towns and rural areas, with substantial market potential throughout India and beyond. The artisanal industry employs over six million craftspeople, many of whom are women and members of society's most disadvantaged groups, and is a key source of income for rural communities [5]. Agriculture is the major source of employment in rural areas followed by the handicrafts. As a result, it has become an important source of revenue for the rural people, particularly for seasonal agricultural workers. They conducted a research on how handicrafts portraying local culture and tradition may enhance tourism development and discovered that, rather than relying exclusively on government initiatives, the handicraft industry can be driven by entrepreneurs. Improved entrepreneurial abilities can considerably help handicrafts skills among individuals in rural regions, especially as a method of improving general socio-economic position. The significance of traditional handicrafts can be preserved by strengthening the role of entrepreneurs, although young people appear to be uninterested in the business [6]. The Geographical Indication Tag (GI) is a special honor for the community in order to preserve its culture and customs. The Geographical Indications tag, if effectively implemented, can be a significant tool for increasing the value of MSME's (especially in the handicraft sector), with financial benefits in the form of increased sales, price level changes, quality

enrichment, and profitability [7], as a result of this action, many social enterprises is working to improve the lives of craftspeople. The number of traditional craftspeople in Channapatna has been steadily expanding since the early 2000's [8], "there are now roughly 3,000 toy-making families and a large number of small businesses participating in selling and on e-commerce platforms. Local handcraft that can be displayed at home or office makes a good present and handmade were determined to be the most enticing features by travelers in this study [9]. This information is extremely beneficial to handicraft producers, marketers, and retailers since it provides them with vital information regarding tourist's perceptions of appealing characteristics of local handcraft. The characteristics (such as unique and one-of-a-kind, original, and simple to use) on the other hand, characteristics of local crafts as a result, handicraft stakeholders might set a high value on these attributes to carry during trip, should not be disregarded as these characteristics were also highly valued by visitors. Even the least appealing features, such as buy directly from crafts people, get to talk to craftsmen and get to see production, should not be dismissed outright because they have also very much important. A number of studies have found that village handmade products are unable to reach urban tourist centers, preventing them from accessing worldwide markets or urban shops [10]. Handicraft products are more commonly used in gifting among India's urban population, whereas Westerners purchase handicraft products out of a desire to learn more about India [11]. The positioning of products is a key aspect of effective local product marketing [12,13]. Local or handcrafted goods should be promoted as a high-end, high-quality item. Poor designs, low-quality materials, and inefficient market techniques are the reasons behind village crafts failure as a result machine-made urban craft units exploit these flaws, thereby locking village crafts out of global markets [14]. Studies about Handicraft as one of the pull factor and found in the study that the host community should prevent budget-conscious tourists, young backpackers, picnickers, and day-trippers from visiting the hamlet [15]. The key challenges that souvenir suppliers and merchandisers in the destination encounter are authenticity, place of origin, quality certification, and geographical indications [16].

Channapatna handicraft potentials

Channapatna toys are a type of wooden toy and doll made in the town of Channapatna in the Ramanagara district of Karnataka, India. The World Trade Organization has designated this ancient craft as a geographical indication (GI), which is handled by the Government of Karnataka. Channapatna is renowned as Karnataka's 'Gombegala Ooru' (toy-town) due to the popularity of these toys. The work used to entail lacquering the wood of the Wrightia Tinctoria tree, also known as Aale Mara (ivory-wood). Other woods, such as rubber, sycamore, cedar, pine, and teak, are now used in addition to the original ivory wood. Purchasing the wood, seasoning the wood, cutting the wood into the necessary forms, pruning and carving the toys, applying the colors, and lastly polishing the finished product are all parts of the manufacturing process.

To ensure that the toys and dolls are safe for youngsters, vegetable dyes are utilized in the coloring process. As of October 2011, there were 71,902 people working in the toy industry, with 254 in-home manufacturing units and 50 in small factories. Marketing help is

provided by the Karnataka Handicrafts Development Corporation (KHDC). Bharath art and crafts, the oldest and most popular manufacturing unit, assists in the development of creative items. Karnataka's government has also stepped in to aid by building a lacquer ware craft complex, which includes a manufacturing center with 32 turning lathe equipment. The artisans have also received financial aid from the Dutch government and the Karnataka government's Vishwa initiative.

The Channapatana town in the Ramanagara district is one of these destinations; however, due to a lack of government and private sector support, the toy town is not marketed. The local community is unaware of the importance of such arts and crafts in terms of tourism. The research will explore the handicraft tourism potentials of Channapatana Town in Karnataka and the shortcomings and problems in terms of infrastructure, transportation, and accommodation which are very much essential for tourism development and promotion in any tourist destination.

Objectives of the study is to identify the contributing factors affecting tourist's perception towards handicraft tourism in Channapatana, to understand the tourist's perception towards their buying decision for handicrafts in Channapatana and to explore the underlying variables indicating good craftsmanship and value for money leading to tourist's perception towards handicraft tourism in Channapatana.

To conduct the study data has been collected from Primary sources. The primary data was gathered through a structured questionnaire and collected 372 responses from the visitors who visited the Channapatana toy town and through field visits and observations in the study area, and interviews with craftsmen, tourists, and government officials to get relevant information about the subject matter of the study. The collected data has been analyzed by statistical tests like Factor Analysis, Cron Bach Alpha test, and Regression Analysis.

RESULTS AND DISCUSSION

Table 1 presents the socio-demographic characteristics of N=372 participants. The sample is representative of tourists coming to the Channapatana population according to gender, age, education, occupation and income (Table 1).

Based on the sample participants/respondents, the majority of the participants are male (74.20 per cent) followed by female (22.60 per cent) and 3.20 per cent. In age, 67.70p % of the respondents belongs to the age group 21 to 30 years, then coming 31 to 40 years (19.40 per cent). Only a small percentage of the respondents are between the ages of 41 and 50 (9.70%) and 51 and up (5.10%), (3.20 percent). In terms of educational background, most of the respondents are postgraduate or above (83.90%), followed by graduate (12.90%), and higher primary (11.90%). (3.20 percent). In the occupation of the participants, the majority of the tourists were privately employed (61.30 per cent) and then coming govt, employees (16.10 percent) and students (16.10 percent). Further, in income of the respondents, the majority of the tourists are having income less than 25000 (58.10 per cent) followed by 45000 and above (25.80 percent) and 16.10 per cent belong to 25000 to 35000.

Table 1: Descriptive characteristics of participants (N=372).

Particulars	Frequency	Percent	Cumulative percent
Gender			
a) Female	84	22.6	22.6
b) Male	276	74.2	96.8
c) Prefer not to say	12	3.2	100
Total	372	100	-
Age			
a) 21 to 30 Years	252	67.7	67.7
b) 31 to 40 Years	72	19.4	87.1
c) 41 to 50 Years	36	9.7	96.8
d) 51 and Above	12	3.2	100
Total	372	100	-
Educational Background			
a) Primary School	0	0	0
b) Higher Primary	12	3.2	3.2
d) Graduate	48	12.9	16.1
e) Post Graduate and Above	312	83.9	100
Total	372	100	
Occupation			
a) Student	60	16.1	16.1
b) Self-Employed	24	6.5	22.6
c) Private Employee	228	61.3	83.9
d) Government Employee	60	16.1	100
Total	372	100	-
Income			
a) Less than 25,000	216	58.1	58.1
b) 25, 001 to 35,000	60	16.1	74.2
d) 45,001 and above	96	25.8	100
Total	372	100	-

Note: (Source: Developed from the survey data)

Reliability and validity of responses obtained from the questionnaire

Item analysis was used to ensure the reliability of the variables connected to tourists' perceptions of Channapatana. To verify for internal consistency of the scale, the item-wise and combined Mean, Standard deviation (SD), and Cronbach Alpha were determined. In every example, the Cronbach Alpha is more than 0.7. In exploratory investigations, an Alpha value of 0.6 or higher is deemed usable. The validity of the production of information questionnaires on tourists' perceptions of Channapatana was also investigated (Table 2).

The reliability statistics of the scales used to measure tourist perceptions in Channapatana are shown in the table above. The Cronbach's Alpha of each item, as well as the aggregate Cronbach's Alpha of all the items, is greater than 0.8, indicating that the items in the questionnaire are internally homogeneous and consistent. As a result, the variables in the questionnaire have a considerable impact on the research. Furthermore, the average value of each item is approaching 3.

This indicates that visitors' impressions of Channapatana are in agreement on the items. Out of 12 items, item no. 9: Color of

the toys and 11: Buying from craftsmen is coming highest mean value i.e. 3.58 and 3.55 respectively. This means, Tourists coming to Channapatana prefer mostly the color of the toys and buy from Craftsmen.

Factor analysis (statements concerning the tourist perception towards the local handicrafts at Channapatana)

The factor analysis was applied to 12 variables related to tourist perception of the local Handicrafts at Channapatana. The KMO value of factor analysis of outcomes of tourist perception towards the local Handicrafts at Channapatana is coming 0.912. This shows that component analysis for these 12 variables is credible, as evidenced by the substantial value of Bartlett's test of sphericity, which is 0.000 (Table 3).

KMO values of 0.8 to 0.9 are excellent for factor analysis. The value

for this data is 0.913, which is above the range. As a result, we can be confident that factor analysis will work well with these data (Table 4).

All 12 variables affecting tourist perceptions of local handicrafts in Channapatana have been reduced to two factors that account for 77.039 percent of the total variation. The first component, with its loading pattern, explains around 41.30 percent of the variance among the two reduced factors. The second factor accounts for approximately 35.738 percent of the overall variance. Together, the two factors account for around 77.039 percent of the total variance (Table 5).

All 12 variables relating to tourist perceptions of local handicrafts in Channapatana were reduced to two variables. The factors were retrieved using the Varimax Approach and principal component analysis, with an Eigen value greater than one. Factor 1 is made up

Table 2: Rating of tourist perception towards the local handicrafts at Channapatana.

Sl.	Attributes	Mean	Std. Deviation	Cronbach's Alpha	Cronbach's Alpha	N of Items
1	Can be displayed at Home or Office	3.16	1.14	0.985		
2	Makes a Good Gift	3.26	1.108	0.985		
3	Hand Made	3.39	1.211	0.984		
4	Unique in one of its kind	3.39	1.211	0.984		
5	Original Product	3.29	1.302	0.984		
6	Easy to pack and carry during the trip	3.35	1.153	0.984	0.986	12
7	Fine Craftsmanship	3.42	1.102	0.984		
8	Provides me with an aesthetic pleasure	3.45	1.161	0.984		
9	Colour of the Toys	3.58	1.187	0.984		
10	Cost-effective	3.32	1.203	0.986		
11	Buying from Craftsmen	3.55	1.189	0.984		
12	Souvenir Product	3.45	1.161	0.985		

Table 3: KMO and Bartlett's test (tourist perception towards the local handicrafts at Channapatana).

Kaiser-Meyer-Olkin measure of sampling adequacy		0.912
Bartlett's test of sphericity	Approx. Chi-Square	4778.674
	D_f	66
	Sig.	0

Table 4: Total variance explained (tourist perception towards the local handicrafts at Channapatana).

Component	Initial eigenvalues			Extraction sums of squared loadings			Rotation sums of squared loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	7.329	61.076	61.076	7.329	61.076	61.076	4.956	41.3	41.3
2	1.916	15.963	77.039	1.916	15.963	77.039	4.289	35.738	77.039
3	0.73	6.083	83.122	-	-	-	-	-	-
4	0.467	3.891	87.013	-	-	-	-	-	-
5	0.342	2.849	89.862	-	-	-	-	-	-
6	0.339	2.825	92.687	-	-	-	-	-	-
7	0.272	2.267	94.954	-	-	-	-	-	-
8	0.179	1.491	96.445	-	-	-	-	-	-
9	0.16	1.335	97.78	-	-	-	-	-	-
10	0.132	1.102	98.882	-	-	-	-	-	-
11	0.094	0.786	99.668	-	-	-	-	-	-
12	0.04	0.332	100	-	-	-	-	-	-

Note: Extraction method: Principal component analysis.

of variables 2, 3, 4, 5, 7, and 8, which has been renamed "Good Craftsmanship. Similarly, component 2 is defined as variables 1, 9, 10, 11, and 12, with a new name of "Value for Money" (Table 6).

Multiple regressions (tourist's perception towards the local handicrafts)

To study the perception of tourists towards the local handicrafts of Channapatana, the relationship between tourists' perceptions and two reduced factors of factor analysis in the study area, 'Multiple regression analysis has been done.

The purpose of the regression models employed in the study of tourists' perceptions of local handicrafts is to predict a variable from one or more factors. In this study, the regression analysis is utilized to estimate the degree of reliance on tourist's perceptions of local handicrafts using two components as explanatory variables. The first outcome of the regression analysis, ANOVA, was used to test this (F-test). In addition, the R square value of the regression analysis has been calculated to indicate how well the explanatory factors explain the dependent factor.

The second result of the regression analysis, the t-test with a significant value (p-value), identifies the most important explanatory variable influencing the explained/dependent factor. Table 5 shows the results of estimating the regression coefficients of the independent variables (Table 7).

We can calculate the R-square and model the significant value of ANOVA using the multiple regression output table of "opinion of tourists towards local handicrafts of Channapattana" and its constituent variables factors. The R-square score of the aforementioned regression analysis is 0.946, indicating that the two reduced components have a 94.60 percent influence on the regression model. Furthermore, the ANOVA (F-test) significant value is 0.000. This indicates that there is a significant link between the independent factors and tourists' perceptions of local handicrafts. The t-test of regression coefficients demonstrates that independent variables are significant. Both decreased factors are significant, as the t-test's significant value is 0.000. Out of two reduced significant factors/ variables the variable i.e. factor 1 (FAC1-1: Good Craftsmanship) contributes maximum towards tourists' perception of local handicrafts, then coming factor 2 (FAC1-2: Value for Money).

Table 5: Rotated component matrix (tourist perception towards the local handicrafts at Channapatana).

Attributes	Component	
	1	2
Pr1	-	0.618
Pr2	0.669	
Pr3	0.807	
Pr4	0.892	
Pr5	0.881	
Pr6	0.888	
Pr7	0.869	
Pr8	0.551	
Pr9		0.932
Pr10		0.784
Pr11		0.933
Pr12		0.925

Extraction Method: Principal component analysis.

Rotation Method: Varimax with Kaiser normalization.

Note: a. Rotation converged in 3 iterations.

Table 6: New factors named (tourist perception towards the local handicrafts).

Factors	Variables	New name
Factor 1 (FAC1_1)	2, 3, 4, 5, 7 and 8	Good craftsmanship
Factor 2 (FAC1_2)	1, 9, 10, 11 and 12	Value for money

Table 7: Multiple regression model (Tourists' perception towards local handicrafts).

Model	Unstandardized coefficients		Standardized coefficients	t	Sig.	F	Sig.
	B	Std. error	Beta				
1 (Constant)	0.315	0.049		6.419	0		
2 FAC1_1	0.524	0.016	0.517	32.252	0	32.31	0
3 FAC1_2	0.463	0.013	0.553	34.542	0		
R^2	0.946	Adj. R^2		0.945	Std. Error		0.247

Note: a. Dependent variable: Tourist's perception

Findings and suggestions

The statistical analysis of data as mentioned above reveals that variables such as makes a good gift, handmade, unique in one of its kind, original product, fine craftsmanship and provides me with an aesthetic pleasure influence the factor Good Craftsmanship and variables such as can be displayed at home or office, the color of the toys, cost-effective, buying from craftsmen and souvenir product influence the factor value for money. The results of Table 7 indicate that the there is a significant relationship exists between the independent factors such as Good craftsmanship and value for money and tourists' perceptions of local handicrafts. Furthermore, tourists' perception of handicraft tourism in Channapatana is more contributed by good craftsmanship.

The followings are the some of the other findings and suggestions of the study:

- Most of the tourists visiting the Channapatana craft center are Male, with the age group comprising 21 years to 30 years, majority of the tourists are postgraduates and also working in private organizations.

- Majority of the tourists are rated that infrastructure facilities like the sanitization facilities, sewage system and signage are poorly maintained and drinking water electricity and water supply are maintained properly in the destinations.

- Most of the tourists visiting the Channapatna toy town would like to purchase the crafts because of the usage of the Non-Toxic substances, no pointed edges, made out of milk wood and vegetable dyes, the shape and originality of the crafts.

- The tourists visiting the town were having the perception to buy the products based on the color and want to buy from the craftsmen directly in the town.

The suggestions include

- The Government should create a more number of retail outlets in and around the Channapatna Toy town, which would enable the tourists to buy the crafts easily.

- The tourism facilities at Channapatana town should be improved at the destination in terms of the information centers, craft training centers and accommodation facilities.

- More promotion and marketing efforts are required at the National and International levels to promote the crafts of Channapatna.

- There is a need of establishing a greater number of art and craft museums to showcase the creative works of artists in and around the town.

- The Government should help in providing the incentives from time to time to the artisans.

- The Government should come up with innovative ideas of introducing some art and craft festivals in the town to attract various artisans and tourists to the town.

CONCLUSION

Channapatna is home for handmade toys, being successful to retain tourists from all over the world. It is having a massive scope to attract tourists who are interested in handicrafts. Channapatna is able to attract more male visitors and postgraduate students who are involved more in travelling aligned with research work in connection with college or university. Channapatna must take necessary measures in establishing accessible information centers for visitors and training centers for the self-employment of the local people. The toys are crafted in a colorful way to attract the attention of visitors which will motivate them to purchase them. This is contributing indirect income to the destination with the help of Channapatna toys. Channapatna is a destination which turns vibrant during festivals and is based on religious practices. To keep it visible there should be a campaign organized at the state level to make this town vibrant. Because there is curiosity constructed in the mind of tourists to purchase and promote toys by supporting a handful of rural people who are engaged in making toys. Handicrafts tourism brings income, employment with incentives for the workers and honor to the destination. Thus, various aspects of handicrafts in promoting tourism must be looked into through joint efforts by all the stakeholders so as to improve tourist perception of this tiny toy town and thereby harness the economic and socio-cultural benefits from it.

REFERENCES

1. Oliver-Smith A. Displacement resistance and the critique of development. DevInd Displace.2006:141-79.

2. Garg P, Walia A. Delineating problems faced by artisans of Rajasthan: A case of emic-etic-emic analysis of the customer perspective. Intern J Ind Culture Busin Manage.2019; 18(1):1.

3. Denny C. Third world seeks justice through fair trade. Guard Week. 2002:10-16.

4. Ministry of textiles, Government of India working group report on handicrafts for 12th five year plan.2015.

5. Hassan H,Tan SK, Rahman MS, Sade AB. Preservation of Malaysian handicraft to support tourism development. Intern J Entrepreneur Small Busin. 2017;32(3):402-417.

6. DN S, Paramashivaiah P. Innovations in technology, business and management.SSRN.2020.

7. Avin Thaliath, Anson KJ. Proceedings of the second international conference on global business, Economics, Finan and Soc Sci.2014.

8. Anitha M, ManoharR, Reshmi Manshi. Consumers views on handicraft preferences: A case study on Channapatna turns wood lac ware handicrafts. Intern J Sales Market Manage Res Dev.2018. 8(4):1-6.

9. Mogindol SH, Bagul AH. Tourists perceptions about an appealing handicraft. Tour Leis Glob Change. 2016;1(1):10-24.

10. Vadakepat VM. Rural retailing: Challenges to traditional handicrafts. J Glob Mark. 2013;26(5):273-283.

11. Sharma A, Dey AK, Karwa P. Buyer-seller relationship challenge in export marketing for The Handicrafts and Handlooms Export Corporation (HHEC). Emer Emerg Market Case Stud.2012;2(1):1-1.

12. Benjamin M. Handicraft exports: Some suggestions for successful marketing. Intern Trade Forum.1994:16.

13. Srivastav G, Rawat PS. Indian handicraft and globalization: In context of export. Research gate.2016:175-184.

14. Thaimani KK. Handicrafts during seventh five year plan:Paper presented in National Seminar on development and management of handicrafts cooperative.1987:24-26

15. Dutta.Craft as a pull factor for tourism: A Case of few selected villages of North east India. Tour Handicraft Sustain App.2015:32-36.

16. William B.Channapatna toys of Karnataka.2011.