



INTERNATIONAL JOURNAL OF ACADEMIC RESEARCH IN BUSINESS & SOCIAL SCIENCES



Handicrafts Perceived Authenticity and Purchase Behavior among Tourists in Bangladesh

Syed Qumrul Hossain, Nor Adila Kedin, Adi Hakim Talib & Mohd Faez Saiful Bakhtiar

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v12-i11/15614> DOI:10.6007/IJARBSS/v12-i11/15614

Received: 02 September 2022, Revised: 04 October 2022, Accepted: 23 October 2022

Published Online: 06 November 2022

In-Text Citation: (Hossain et al., 2022)

To Cite this Article: Hossain, S. Q., Kedin, N. A., Talib, A. H., & Bakhtiar, M. F. S. (2022). Handicrafts Perceived Authenticity and Purchase Behavior among Tourists in Bangladesh. *International Journal of Academic Research in Business and Social Sciences*, 12(1), 716 – 729.

Copyright: © 2022 The Author(s)

Published by Human Resource Management Academic Research Society (www.hrmars.com)

This article is published under the Creative Commons Attribution (CC BY 4.0) license. Anyone may reproduce, distribute, translate and create derivative works of this article (for both commercial and non-commercial purposes), subject to full attribution to the original publication and authors. The full terms of this license may be seen at: <http://creativecommons.org/licenses/by/4.0/legalcode>

Vol. 12, No. 11, 2022, Pg. 716 – 729

<http://hrmars.com/index.php/pages/detail/IJARBSS>

JOURNAL HOMEPAGE

Full Terms & Conditions of access and use can be found at
<http://hrmars.com/index.php/pages/detail/publication-ethics>



INTERNATIONAL JOURNAL OF ACADEMIC RESEARCH IN BUSINESS & SOCIAL SCIENCES



www.hrmars.com

ISSN: 2222-6990

Handicrafts Perceived Authenticity and Purchase Behavior among Tourists in Bangladesh

Syed Qumrul Hossain¹, Nor Adila Kedin², Adi Hakim Talib² & Mohd Faez Saiful Bakhtiar¹

¹Faculty of Hotel and Tourism Management, Universiti Teknologi MARA Selangor, Malaysia,

²College of Computing, Informatics and Media, Universiti Teknologi MARA, Melaka, Malaysia

Email: mfaeez@uitm.edu.my

Abstract

Global demand for handicraft products is rising, and it has contributed significantly towards the Bangladesh economy. In recent years, more handicraft centers have been built to better facilitate local handicraft operators reaching their customers (particularly tourists). Even small-scale and traditional handicraft operators are migrating to modern mass-production processes to cater the rising market demand. Given the scepticism as well as negative impression towards the authenticity of mass production handicrafts, this paper quantitatively examined tourists' perceived authenticity on local handicraft attributes and how it influences their purchase behaviour. From the analysis, respondents generally agreed that local handicrafts' attributes are unique and original, made from fine quality materials, promoting local culture and historical integrity, and reasonably priced. Except for uniqueness and originality, all these attributes were significantly linked to tourists' purchase behavior. Overall, outcome from this study would benefit both academicians and practitioners, particularly in the handicraft industry.

Keywords: Handicraft, Perceived Authenticity Attributes, Purchase Behavior

Introduction

Tourism is a significant industry in most countries worldwide; it acts as a major catalyst to thriving local community development (Abdukhamidov, 2019). The craft industry is a key component within the tourism framework, contributing significantly towards the Bangladesh economy. According to Bangladesh Handicrafts Manufacturers and Exporters Association, also referred to as Bangla Craft, this industry employs nearly five million locals, and it contributed an annual turnover of USD 174 million towards the local economy between 2018 and 2020 (Ahmed et al., 2022). From the total turnover value, textile-based craft contributed the largest revenue stream, followed with forest resource-based craft such as jute, hogla (a bush-like plant commonly seen along riverside and canals in the Sundarbans), bamboo, cane, water hyacinth products, rugs, seagrass baskets, pottery, weaving crafts as well as muslin (cotton handloom woven fabric).

As the global demand for craft products is rising, more handicraft centers are built in Bangladesh in recent years to facilitate local handicraft operators reaching their customers (whom are mainly tourists). Despite the ongoing global pandemic concern, the Export Promotion bureau of Bangladesh remains optimistic and expects the handicraft industry to continuously generate up to \$34 million (or about 65 percent increase from the 2020 fiscal year) in 2021 and the subsequent years. Moreover, the recognition of Sonargaon, a region not far from Dhaka, as a World Craft City in 2019 by World Craft Council (WCC) is undoubtedly a moral boost for the country to progressively mass producing handicraft products for both the domestic market and abroad (Yadav, 2022).

In order to strengthen the local handicraft industry, the federal government via Bangladesh Bank introduced several schemes and programmes targeted at Small and Medium-sized Enterprises (SMEs). As such, the refinance scheme introduced by Bangladesh Bank, International Development Association (IDA) and Asian Development Bank (ADB) is meant to provide financial support to the local handicraft operators (mainly SME owners) to expand and modernize their businesses. The significant of SMEs towards the local economy is paramount; and for such reason the federal government decided in 2010 to prioritize SME development as one of the most important agenda of the country (Ramayah et al., 2019). In addition, the World Bank data in 2021 revealed that there are about 6 million active SMEs in Bangladesh (including craft industry operators); they contributes 25 per cent to the total GDP, and employing nearly 31 million individuals and supporting 75 per cent of household income.

Following all earlier technical support, the local handicraft industry is experiencing modernization. While the speciality of a craft is reflected in its material, the production process and its value of authenticity (Dai & Hwang, 2021; Zulaikha & Brereton, 2011); more and more small-scale handicraft making are being replaced with modern mass production processes. While the usage of machines has helped to increase productivity, it reduces traditional handmade production of craft making. The quality of modern mass-produced crafts is often perceived differently from the traditional ones. Traditional craft making is often regarded as genuine, unique, and more valuable. Somehow, the quality of mass-produced handicrafts are quite reliable for as long as the craftsperson are mainly involved during the production process (Ferreira et al., 2018; Setiyati & Indrayanto, 2011). Regardless, both have their own artistic values and qualities. The most significant part about handicraft products is how they're made and how they may symbolize a destination or country; especially to tourists.

In line with the effort to ensure progressive supplies of handicrafts, it is equally important to access customers' perceptions (who are mainly tourists) towards local handicrafts produced. According to Parnwell (2018) as well as Littrell et al(1993), tourists spend largely during vacation, with about one-third of their overall retail expenditure on handicraft purchases. Following the integration of modern mass-production handicraft making process, tourists' perceived authenticity towards local handicraft attributes are worth reviewing. Secondly, tourists' belief about craft's authenticity will influence their attitude and shopping experiences, affecting their purchase behaviour (Masoud et al., 2019; Yu & Littrell, 2003). Having said that, this paper examined tourists' perceived authenticity towards handicrafts attributes found at local handicraft marketplace (or centers); and how it will influence their purchase behaviour.

Literature Review

Local Handicraft Industry in Bangladesh

The idea of authenticity is significant due to perceiving originality, quality, and specialty of handicraft product. Handicraft is related to tourist activities, which explain why tourists associate authenticity with aspects of shopping experiences, such as witnessing a handicraft being made or demonstrated in a shop, and they sought out unique and original products, colors as well as designs (Littrell et al., 1993). Handicraft products that were produced using a variety of materials by native people to the region that the tourists visit will undoubtedly contribute to the product's perceived authenticity. The Cox-Bazar's Handicraft Complex is a well-known tourist spot for local handicrafts in Bangladesh. This handicraft complex offers diverse range of handcrafted souvenirs that reflect Bangladesh's cultural and historical identity. The handicrafts are sourced from all over Bangladesh, and it includes textile, wooden, ceramic, and rattan. This cultural handicraft complex generates revenue for the government and supports the livelihood of skilled local craftsmen. It also provides various employment opportunities to members of the local community. In other word, handicraft making has developed into one of the most promising job opportunities for the local population in Bangladesh, as it contributes to their income generation.

Handicraft as Souvenir

Handicraft is defined as an item created entirely by hand or with the assistance of tools and machines, for as long as the artisan's direct manual contribution remain the primary component of the finished product (Mudemba et al., 2021; Chudasri et al., 2012). It can also be referred artisanal product covering a wide range of items. Handicraft purchase among tourists has increased in popularity; it is purchased as 'souvenir' for friends and relatives during a visit or travel (Bin Mohamad, 2021; Yusof, 2021; Ageson, 2008). Souvenir on the other hand refers to a gift, memory, or physical reminder during a visit or travel (Patria et al., 2019). Souvenir is typically one-of-a-kind and distinctive; they serve as a reminder of the destination to which they belong. Additionally, it adds artistic worth and significance towards the travelling period. Tourists typically purchase handicrafts as a souvenir since it has unique value and reminisce of their travel experiences and become as gifts to relatives, friends as well as family.

Perceived Authenticity Attributes of Handicraft

According to Yu and Littrel (2003), four main attributes represent tourists' perceived authenticity of a handicraft; there are (1) uniqueness and originality, (2) materials, (3) cultural and historic integrity as well as (4) price. The subsequent section explains all attributes mentioned above.

Uniqueness and Originality

The features of a handicraft's uniqueness and originality may vary from one to another. Yu and Littrell (2003) proposed a framework in which uniqueness and originality formed into a belief about authenticity of handicrafts; and how both are linked with tourists' attitudes toward purchasing experiences. According to Littrell, Anderson and Brown (1993), the concept of handicraft's uniqueness and originality is based on tourist's perceptions and opinions towards this attribute, with the highest percentage (25 percent) of comments belonging to this attribute. The uniqueness and originality are determined by the colours or design, the availability of resources, the product's uniqueness and differentiation from existing products,

and if the product is copied, duplicated, or mass produced. For example, uniqueness and originality may indicate that the wood object is one-of-a-kind and does not resemble other wooden handicrafts products.

In order to appreciate the uniqueness and originality of a handicraft, Anisef and Adamson (2017) explained that some people or even tourists think that handicraft production through digital technology entitles as craft practice because the handicrafts making process is interceded by technology, not purely handmade. Thus, pureness and originality are not being perceived in the product itself. Bak-Andersen (2021); Adamson (2010) also stated that a handicraft's originality is almost always a subject of triangulation between craftsman, the tool being used, and material to make a handicraft. There is no particular reason why any specific type of tool should be considered prohibited for this relation between handmade handicrafts as long as it is not by mass production and used machine technology. Originality cannot be recognized if there is replication and copying of the same handicraft products in the market; since there is no quality of uniqueness if visitors can purchase and afford it anywhere at any tourist spot.

Materials

The material used in handicraft making is crucial in order to determine the quality of the product. According to Yu and Littrell (2003); Torabian and Arai (2016), the majority of tourists believed that the authenticity of handicraft items is determined by the materials used. Furthermore, the majority of tourists agreed that 'material' is an essential factor contributing towards perceiving the authenticity of a handicraft. This is evidenced in Littrell, Anderson and Brown's (1993) work, which stated that the second highest percentage (21.2%) of comments made by tourists was on the materials in use. As such, the material in use will also influence the overall handicraft's quality and durability.

The use of raw materials and the finest attention to detail may also elevate one's perceived quality of a handicraft product. Since a handicraft product might be produced by either trained or untrained handicraft makers, thus the end product and the making process will be different. Originally, both the craftsman and the material being used were considered as a handicraft perceived authenticity attribute (Mawufemor, Eshun & Tichaawa, 2019; Littrell, Anderson & Brown, 1993). Particularly for this study, the researcher omitted 'craftsman attribute'; given the fact that not all handicraft-making processes are visible to customers, especially tourists. Hence it is deemed unreasonable to incorporate this element as part of the research measurement. Nevertheless, both Setiyati and Indrayanto (2011); as well as Mawufemor, Eshun and Tichaawa (2019) agreed that handicraft material is an important element considered by tourists during their decision-making process.

Cultural and Historical Integrity

The next handicraft authenticity attribute is cultural and historical integrity. Majority of tourists believed that cultural and historical integrity influenced their decision to shop for handicraft products (Torabian and Arai, 2016; Yu & Littrell, 2003). According to Littrell, Anderson and Brown (1993), this attribute recorded the third-highest percentage of tourist comments, at about 18.9 percent. Tourists are concerned with the cultural and historical significance of handicraft product. They are curious about the origin and the story behind each handicraft, including the craftsman. According to Mamidipudi (2018) as well as Reisinger

and Steiner (2006), knowledge of the craftsperson is truly valuable because it is based on an implied and appreciative attitude toward the handicraft work; thus representing a significant cultural and historical value.

In addition, Warren and Dinnie (2018); Setiyati and Indrayanto (2011) concurred that cultural and historical significance is one of the most important factors in determining a craft's authenticity. According to their research, visitors firmly believe that the authenticity of handicraft items is linked to the traditional culture associated with the visited region and the narrative behind that handicraft. Tourists might be satisfied by the cultural and historical value of handicraft products since they believe each item has a unique value that cannot be reproduced or purchased from other locations. The uniqueness of the product is essential to the area or visited location and serves as their place of identity.

Price

According to Mawufemor et al (2019), as well as Swanson (2004), pricing is another significant attribute affecting one's perceived authenticity towards a handicraft, and subsequently influencing his/her purchase behaviour. The price of handicraft is closely related to the quality and competitiveness of the handicraft sellers and producers. Most of the prices of handicrafts displayed at handicrafts centers are competitive, and occasionally they do not represent good value for money. Since handicraft products are made from a variety of materials and are of varying quality, the price will vary according to the handicraft manufacturing method. The more difficult the handicrafts are to make, the more expensive they will be. Certain price-sensitive tourists may be hesitant to purchase desired handicrafts due to higher prices in the market. Such tourists may have to compromise their intention to purchase authentic handicrafts and in favour of cheaper alternatives (Gultom, 2021; Setiyati & Indrayanto (2011). Nonetheless, there is a possibility that tourists who appreciate handicraft products will consider purchasing despite the high price, for as long as it is affordably priced and demonstrates its authenticity.

Besides all the four attributes explained earlier, there are other factors influencing tourists' perceived authenticity of handicrafts. Littrell, Anderson, and Brown (1993) claimed that additional qualities include workmanship (18.9 percent), aesthetics (6.0 percent), function and usage (1.6 percent), as well as shopping experiences (2.2 percent). The workmanship can be considered authentic if it is done by hand by native people in accordance with tradition and local values. Khaire (2019); Mishra (2012) highlighted that aesthetics is inextricably linked owing to the body, material, concept, and object involved in the production of handicraft. Meanwhile, function and usage are mostly associated with the product's perceived usefulness. Whether it is worthwhile to purchase or not, each product has a distinct function that dictates how it should be used. The shopping experience occurs when tourists meet and observe local craft producers at work (Greyson & Martinec, 2004; Riefler, 2020). At times, this could also be the location where tourists purchase handicrafts. They can see how a handicraft is produced from raw material until it forms a finished product.

While tourists may take into account the above factors when determining the authenticity and uniqueness of handicraft, it is worth noting that they have little effect on tourists' purchasing behaviour; especially if the products are purchased by tourists at handicraft centers. Workmanship, aesthetics, function and usage, as well as shopping experiences,

account for a significantly lesser proportion of tourist remarks than the other three attributes mentioned earlier namely (1) uniqueness and originality, (2) materials, (3) cultural and historic integrity; in addition to the price. Hence it is justified to disqualify the other factors from this study.

Tourist Purchase Behavior

Tourist purchase behaviour can be described as a person's actions and decisions regarding the purchase and use of products, as well as the decision-making process that precedes and determines those actions (Sumarjan et al., 2014; Choibamroong, 2006). Numerous studies have revealed that tourists value purchasing handicrafts as souvenirs for a variety of reasons. Handicraft souvenirs are frequently viewed as a tangible representation and reminder of an intangible travel experience that is distinct from the tourist's regular activities (Tosun et al., 2007). Handicraft souvenirs are also considered to be travel memories of people, places, and events for tourists in this argument. Some tourists may purchase handicraft souvenirs as a result of their interest in handicraft products, and they are willing to pay a premium for the finest quality and holistic value.

Purchasing handicraft souvenirs can be considered a preferred tourism activity that is an integral part of tourists' travel experiences (Setiyati & Indrayanto, 2011; Marangkun & Thipjumnong, 2018). Tourists' purchasing behaviour should be closely related to their appreciation of the handicraft product's holistic value or for keeping it as souvenirs for friends and family. According to Peck and Childers (2006) as well as Yeh et al (2019), products with a distinct nature and characteristics, such as cultural elements and authentic value, tend to induce an immediate response upon purchase.

In a nutshell, tourists purchasing behaviour is the core component of all marketing and promotional activity focused on developing, promoting, and selling tourism products. And by understanding tourists' purchasing behaviour, it is critical to increasing the success of local product sales while also leaving positive memories of the tourists' travel and purchase experience. Hence, purchasing behaviour refers to the buyer's decision-making processes and actions when it comes to purchasing and using products. There are several questions that must be addressed in order to fully understand why tourists make those purchases and which handicraft perceived authenticity attributes influence such purchasing decisions.

Methodology

Sample and Procedures

The target population for this research was tourists; both domestic and international visiting local handicraft marketplace (or center). The researcher identified two most famous local handicraft marketplaces among tourists in Bangladesh from which the data collection took place. The first was in the capital city of Dhaka, and the second one is in the 'world craft city' of Sonargaon. While both handicraft marketplaces are prime tourist locations, the exact figure of total visitors to both locations was unknown. According to Roscoe (1975), when the total population is unknown; the appropriate sample size should be anywhere between 50 and 500 respondents. Hence, the researcher attempted to reach a maximum of 500 responses. It is worth noting that the sampling frame can't be established for this research; hence convenience sampling approach was applied during the data collection.

Measures

A five-point Likert scale was perceived relevant for this research, given that the earlier studies from which the items were adopted were designed on similar scale values. The indicator values for the five-point Likert scale were as follows. A score closer to 5 means a very strong agreement towards the statement. Contrarily, a score closer to 1 means a very strong disagreement towards the statement. Meanwhile, a score of 3 reflects a neutral agreement level. The applied research instrument was made in dual languages; English and Bangla.

In the first part of the instrument or in section A, respondents were requested to indicate their level of perceived authenticity towards local handicraft attributes; it covered (1) uniqueness and originality, (2) materials in use, (3) cultural and historical integrity, and (4) price offered. Subsequently, section B accessed respondent's purchase behaviour towards local handicraft products, and the final part (section C) elicited their demographic profiles. All items were adopted from prior studies including Basri & Bakhtiar (2013); Setiyati & Indrayanto (2011); Swanson (2004); Littrell et al (1993) as well as (Peck & Childers, 2006).

Data Collection

The data collection process was done via local enumerator's assistance at two most famous handicraft marketplaces in Bangladesh; the first was in Cox's Bazar, while the second one was in the city of Sonargaon, Dhaka. During the data collection process, respondents (tourists) were identified at the entrance of both handicraft marketplaces. This preliminary question; "Have you browsed for local handicraft products while you are in the marketplace?" was asked to each potential respondent and the survey form was only distributed to those who responded 'yes' and were willing to participate in the survey. Once completed, the enumerator collected all their forms. All responses were individually coded before being submitted to the researcher.

Results and Discussion**Demographic Profile of Respondents**

During the four-week data collection period, only 327 valid responses were successfully collected from the enumerator; this was after removing 10 straight-lined or patterned responses from the dataset. The demographic profile of respondents is reported in Table 1.

Table 1

Demographic Characteristics of Respondents

Demographic details		Frequency	Percent (%)
Gender	Male	148	45.3
	Female	179	54.7
Marital Status	Married	176	53.8
	Single	151	46.2
Age	Between 18 – 30 years old	145	44.3
	Between 31 – 40 years old	81	24.8
	Between 41 – 50 years old	66	20.2
	Between 51 – 60 years old	35	10.7
Income (USD)	Below USD500	115	35.2
	Between USD501 - USD1000	80	24.5
	Between USD1001 - USD2000	96	29.4
	USD2001 and above	36	11.0
Country of origin	Bangladesh	304	93.0
	USA	8	2.5
	Canada	6	2.0
	UK	5	1.4
	Australia	4	1.1

Descriptive Analysis

This analysis measured the following variables: tourists' perceived authenticity of handicrafts attributes covering Uniqueness and Originality, Material, Cultural and Historical Integrity, Price as well as Purchasing Behavior. The summary of mean scores was tabulated in Table 2.

Table 2

Mean Score for Uniqueness and Originality, Material, Cultural and Historical Integrity, Price as well as Purchasing Behavior

Variable	Mean	S. Dev.
Uniqueness and Originality		4.1774
B1 Bangladesh handicrafts generally seems authentic; they have unique colors and design	4.2630	.74179
B2 Bangladesh handicrafts are exceptional and can only be found in this country	4.0520	.90689
B3 Bangladesh handicrafts generally seems authentic; they are handmade and not produced totally by machine	4.2905	.74595
B4 Bangladesh handicrafts are rare; they are generally not produced in large numbers	4.1040	.82978
Material		4.2304
C1 Bangladesh handicrafts generally seems authentic; they are produced by fine quality materials	4.1437	.83674
C2 Bangladesh handicrafts generally seems authentic; it takes a long time to produce and exhibit the finest attention to detail	4.2997	.74847
C3 Bangladesh handicrafts are generally durable and long lasting	4.2477	.83801
Cultural and Historical Integrity		4.1315

D1	Bangladesh handicrafts generally seems authentic; they symbolize local traditions and culture	4.2844	.77252
D2	Bangladesh handicrafts represent unique historic element behind each products	4.0856	.75860
D3	Bangladesh handicrafts generally seems authentic; they represent the local's identity	4.0245	.78288
D4	Bangladesh handicrafts are truly valuable; they can't be duplicated or purchased elsewhere	3.9664	.92450
Price			3.9610
E1	Bangladesh handicrafts are generally worth spending as they are value for money	4.0612	.77692
E2	Bangladesh handicrafts are generally displayed with clear and distinctive price tags	3.7278	.87707
E3	Bargained opportunities will influence me to buy Bangladesh handicrafts	3.9541	.84779
E4	Price of Bangladesh handicrafts are generally reasonable	4.1009	.73824
Purchasing Behavior			4.0881
F1	I purchased Bangladesh handicrafts from my previous visit	3.8746	.83970
F2	I am buying B Bangladesh handicrafts as my personal collection and gifts for family and friends	3.9786	.78492
F3	I purchased more than one products of Bangladesh handicrafts	4.0612	.85224
F4	I intend to purchase more than one products of Bangladesh handicrafts	4.2936	.69577
F5	I will purchase Bangladesh handicrafts again during my next visit	4.2324	.77605

$N = 327$

Multiple Regression Analysis

Multiple regression analysis was carried out to investigate whether perceived authenticity of handicraft attributes (covering Uniqueness and Originality, Price, Cultural and Historical Integrity, as well as Material) significantly influence tourists' Purchasing Behavior. Prior to the analysis, five multiple regression assumptions were conducted. It was discovered that there was a linear correlation between independent and dependent variables, with no issue of multicollinearity, auto-correlation, as well as heteroskedasticity (or non-constant variance), and the data applied in this research was normally distributed.

Results of the regression indicated that the model only explained 20.2% (adjusted R Square value) of the total variation in purchasing behaviour. Following the Coefficients result depicted in Table 3, only three handicraft attributes (namely Price, Cultural and Historical Integrity as well as Material) were significantly influencing tourists' purchase behaviour. Uniqueness and Originality ($B = -.004$, $p=.952$) didn't significantly influence tourists' purchase behaviour.

Table 3
Coefficients

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
(Constant)	1.710	.269		6.355	.000
Uniqueness & Originality	-.004	.072	-.004	-.060	.952
Material	.129	.064	.135	2.012	.045
Cultural & Historical Integrity	.265	.070	.251	3.784	.000
Price	.193	.066	.174	2.925	.004

a. Dependent Variable: Purchasing Behavior

b. Predictors: (Constant), Price, Uniqueness & Originality, Cultural & Historical Integrity, Material

Therefore, it can be concluded that the final predictive model of this research was as follows:
 Purchasing Behavior = 1.710 + 0.265 (Cultural and Historical Integrity) + 0.193 (Price) + 129 (Material)

Discussion

This study demonstrated the correlation between perceived authenticity of handicraft attributes and tourists' Purchasing Behavior. From all four handicraft attributes tested, only Price, Cultural and Historical Integrity, as well as Material, had a significant positive influence on tourists' Purchasing Behavior. From the price standpoint, it was reasonable to presume that tourists were interested to purchase reasonably priced handicrafts, along with a clear price tag, and offered with a discount. Price-sensitive tourists may not purchase expensive artisan handicrafts; instead, they will opt for cheaper yet popular options (Setiyati & Indrayanto, 2011). Littrell et al (1993) corroborated that tourists are likely to purchase handicrafts if they have the opportunity to bargain. Similar finding was equally supported in earlier studies (Basri & Bakhtiar, 2013; Swanson, 2004) claiming price as one of the most significant attributes influencing tourists' purchase behaviour.

Next, local handicrafts in Bangladesh (such as jamdani, Nokshi khatha etc.) are seen as a symbol of local traditions and culture. It has unique historical elements behind each product, representing local historical integrity; and it can't be easily replicated and purchased elsewhere. Furthermore, domestic tourists whom represent majority of respondents from this study (about 92 percent) may support local handicrafts as such products are relevant to locals' lifestyle and culture (Strizhakova and Coulter, 2015; Schuiling & Kapferer, 2004).

Onto materials, data from the mean score may suggest that local handicrafts are made from superior quality materials; takes a long time to produce; are made with finest attention to details; as well as long-lasting. Similarly, Echtner and Ritchie (1993) suggested that Indonesian Batik for example as having a variety of material-based image attributes, including holistic impressions, functional qualities, psychological, distinctive, and common; thus encouraging tourists to purchase them.

According to Kim (1997), a positive view of the uniqueness and originality of a handicraft may imply a strong desire to acquire them. Hence, tourists are likely to purchase handicrafts for its uniqueness attributes. Interestingly, data from this study proved different. A further investigation of the demographic data may rationalize such findings. It was found that most respondents from this study were local tourists, thus it was presumed that local tourists may not emphasize 'uniqueness and originality' as key to determining the authenticity of local handicrafts; due to frequent encounters and usage of such handicrafts which could be viewed by them as a normality.

Conclusion

In conclusion, this study uncovered several interesting facts regarding handicrafts' perceived authenticity and purchase behaviour among tourists in Bangladesh. The analyses yield beneficial information that is essential for future research, particularly within a similar scope of studies. From the academic perspective, this study brings fresh insights for future research, as it reveals that locals are not critical of the 'uniqueness and originality' of local handicraft attributes; due to frequent encounters and usage with such handicrafts which could be viewed just as a formality. From a practical standpoint, this study found that cultural and historical accuracy, along with uniqueness and originality, are the important elements reflecting the authenticity of a handicraft. Such information may enable local handicraft operators to improvise their products in line with tourists' expectations and preferences.

Corresponding Author

Mohd Faez Saiful Bakhtiar

Faculty of Hotel and Tourism Management, Universiti Teknologi MARA Selangor, Malaysia.

Email: mfaeez@uitm.edu.my

References

- Ageson, T. H. (2008). Cultural entrepreneurs: Producing cultural value and wealth. *Cultures and globalization: The cultural economy*, 2, 92.
- Abdukhamidov, S. A. (2019). Distinctive features of regional tourism development. *Theoretical & Applied Science*, (4), 337-341.
- Adamson, G. (2010). *The craft reader*. Berg.
- Ahmed, Z., Mahmud, S., & Acet, H. (2022). Circular economy model for developing countries: evidence from Bangladesh. *Heliyon*, e09530.
- Anisef, J., & Adamson, G. (2017). Tracing emerging modes of practice: Craft sector review Prepared for the Ontario Arts Council.
- Bak-Andersen. (2021). *Reintroducing Materials for Sustainable Design : Design Process and Educational Practice*.
- Basri, F. I., & Bakhtiar, M. F. S. (2013). *Craft souvenirs: Perceived authenticity and tourist purchase behaviour. Hospitality and Tourism: Synergizing Creativity and Innovation in Research*, 141.
- Bin Mohamad, S. (2021). Revitalising brassware handicrafts in Terengganu, Malaysia through sustainable design (Doctoral dissertation, Lancaster University).
- Choibamroong, T. (2006). Knowledge of tourists' behavior: A key success factor for managers in tourism business. *International Journal of Tourism Research*. 1-8.
- Chudasri, D., Walker, S., & Evans, M. (2012). An overview of the issues facing the craft industry and the potential for design, with a case study in Upper Northern Thailand.

- Dai, Y., & Hwang, S. H. (2021). *Social Innovation Design and Sustainability of Youth-Led Bamboo Craft Brand in Zhushan Township, Taiwan. Sustainability, 13(17), 9911.*
- Echtner, C. M., & Ritchie, J. B. (1993). *The measurement of destination image: An empirical assessment. Journal of travel research, 31(4), 3-13.*
- Ferreira, J., Sousa, B. M., & Gonçalves, F. (2018). *Encouraging the subsistence artisan entrepreneurship in handicraft and creative contexts. Journal of Enterprising Communities: people and places in the global economy.*
- Grayson, K. & Martinec, R., (2004). Consumer Perceptions of Iconicity and Indexicality and Their Influence on Assessments of Authentic Market Offerings. *Journal of Consumer Research, 31 (2), 296-312.*
- Gultom, A. W. (2021). The marketing strategy analysis of agate crafts as souvenirs of Baturaja region specialty. In *International Conference Universitas Pekalongan 2021 (Vol. 1, No. 1, pp. 35-42).*
- Khaire. (2019). Entrepreneurship by design: the construction of meanings and markets for cultural craft goods. *Innovation (North Sydney), 21(1), 13–32.*
<https://doi.org/10.1080/14479338.2018.1530566>
- Kim, S. (1997). *International Tourists' Souvenir Purchasing Behaviour.* Ames, Iowa: Iowa State University.
- Littrell, M. A., L. F. Anderson, and P. J. Brown (1993). "What Makes a Craft Souvenir Authentic?" *Annals of Tourism Research, 20: 197-215.*
- Mamidipudi. (2018). Constructing Common Knowledge: Design Practice for Social Change in Craft Livelihoods in India. *Design Issues, 34(4), 37–50.*
https://doi.org/10.1162/desi_a_00510
- Marangkun, W., & Thipjumnong, A. (2018). Souvenir Product Purchasing as a Travel Motivation in the Shopping Area of Thale Noi, Phatthalung, Thailand. *Journal of Tourism and Hospitality Management, 6(2), 47-60.*
- Masoud, Mortazavi, M., & Torabi Farsani, N. (2019). A study on tourists' tendency towards intangible cultural heritage as an attraction (case study: Isfahan, Iran). *City, Culture and Society, 17, 54–60.* <https://doi.org/10.1016/j.ccs.2018.11.001>
- Mawufemor, K., Eshun, G., & Tichaawa, T. M. (2019). Factors influencing choice of souvenirs by international tourists. *African Journal of Hospitality, Tourism and Leisure, 8(5), 1-10.*
- Mishra, R. S. (2012). Aesthetics of Craft Production: With Reference to the Culture Industry Proposal by UNESCO in the Context of India. *International Journal of the Arts in Society, 6(3).*
- Mudemba, R., Taruvinga, A., & Zhou, L. (2021). *Determinants of adoption of Indigenous Knowledge (IK) based technology in handicrafts among rural women of Amathole, South Africa: A double hurdle model approach. African Journal of Science, Technology, Innovation and Development, 13(4), 407-414.*
- Parnwell, M. J. (2018). *Tourism and rural handicrafts in Thailand 1 (pp. 234-257).* Routledge.
- Patria, Usmanij, P. A., & Ratten, V. (2019). Survivability and Sustainability of Traditional Industry in the Twenty-First Century: A Case of Indonesian Traditional Furniture SME in Jepara. In *Subsistence Entrepreneurship (pp. 131–153).* Springer International Publishing. https://doi.org/10.1007/978-3-030-11542-5_8
- Peck, & Childers, T. L. (2006). If I touch it I have to have it: Individual and environmental influences on impulse purchasing. *Journal of Business Research, 59(6), 765–769.*
<https://doi.org/10.1016/j.jbusres.2006.01.014>

- Ramayah, T., Rahman, S. A., & Taghizadeh, S. K. (2019). Modelling green entrepreneurial intention among university students using the entrepreneurial event and cultural values theory. *International Journal of Entrepreneurial Venturing*, 11(4), 394-412.
- Reisinger, & Steiner, C. J. (2006). Reconceptualizing object authenticity. *Annals of Tourism Research*, 33(1), 65–86. <https://doi.org/10.1016/j.annals.2005.04.003>
- Riefler. (2020). Local versus global food consumption: the role of brand authenticity. *The Journal of Consumer Marketing*, 37(3), 317–327. <https://doi.org/10.1108/JCM-02-2019-3086>
- Roscoe, J. T. (1975). *Fundamental research statistics for the behavioral sciences [by] John T. Roscoe*.
- Setiyati, E. A., & Indrayanto, A. (2011). Outsourced souvenirs: An investigation towards authenticity anxiety and tourists purchase behavior. *International Journal on Social Science, Economics and Art*, 1(3), 196-201.
- Schuling, I., & Kapferer, J. N. (2004). Executive insights: real differences between local and international brands: strategic implications for international marketers. *Journal of international marketing*, 12(4), 97-112.
- Strizhakova, Y., & Coulter, R. A. (2015). Drivers of local relative to global brand purchases: A contingency approach. *Journal of International Marketing*, 23(1), 1-22.
- Sumarjan, N., Zahari, M. S. M., Radzi, S. M., Mohi, Z., Hanafiah, M. H. M., Bakhtiar, M. F. S., & Zainal, A. (2014). *Hospitality and tourism*. Malaysia: CRC Press/Balkema.
- Swanson, K. K. (2004). Tourists' and retailers' perceptions of souvenirs. *Journal of Vacation Marketing*, 10(4), 363-377.
- Torabian, P., & Arai, S. M. (2016). Tourist perceptions of souvenir authenticity: An exploration of selective tourist blogs. *Current Issues in Tourism*, 19(7), 697-712.
- Tosun, C., Temizkan, S. P., Timothy, D. J., & Fyall, A. (2007). Tourist shopping experiences and satisfaction. *International Journal of Tourism Research*, 9(2), 87-102.
- Warren, G., & Dinnie, K. (2018). Cultural intermediaries in place branding: Who are they and how do they construct legitimacy for their work and for themselves? *Tourism Management*, 66, 302-314.
- Yadav, U. S. (2022). Global Handicraft Index: A Pioneering Approach and developing strategies for promotion, competition, and artisan in the world. *Asian Journal of Management, Entrepreneurship and Social Science*, 2(02), 131-153.
- Yeh, T. M., Chen, S. H., & Chen, T. F. (2019). The relationships among experiential marketing, service innovation, and customer satisfaction—A case study of tourism factories in Taiwan. *Sustainability*, 11(4), 1041.
- Yu, & Littrell, M. A. (2003). Product and Process Orientations to Tourism Shopping. *Journal of Travel Research*, 42(2), 140–150. <https://doi.org/10.1177/0047287503257493>
- Zulaikha, E., & Brereton, M. (2011). Innovation strategies for developing the traditional souvenir craft industry. In *Proceedings of the First International Conference on Engineering, Designing and Developing the Built Environment for Sustainable Wellbeing (pp. 53-58)*. Queensland University of Technology.