

Perception of Textile and Paintings as Souvenir for Enhanced Tourists' Satisfaction in Art Tourism

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Abstract:- The importance of souvenir in form of art and crafts in tourists' experience cannot be overemphasized as a vast number of research has been conducted on the theme of souvenir and diverse forms of souvenir acquired by tourists. This study thus aimed to find out the perception of tourists on the use of textile and paintings as souvenir for enhanced tourists' satisfaction. Questionnaire directed at 100 respondents purposively was used to gather primary data and results were presented descriptively and inferentially. Results indicated that the tourists had positive perception towards the use of textiles and paintings as souvenir at tourism destinations as they opined that textile and paintings create memorable experience of tourism destination (Mean=4.30) and they serve as visual reminder of how special their travel experiences were (Mean=4.20). Furthermore, the study revealed significant relationship between socio-demographic characteristics and the tourists' perception ($P<0.05$). Also, there is a significant correlation between perception and satisfaction ($P<0.01$). Tourists' needs are insatiable and their changing demands shows that tourism destinations should work more with the art industry to create textiles and paintings which are representations of local cultures in order to enhance the tourists' experience.

Keywords:- Art, Textile, Tourism, Visual, Craft, Souvenir.

I. INTRODUCTION

Art which is a subsector of culture comprises diverse creative enterprise such as visual arts, fine arts, performing arts and so on. These creative enterprise create an infusion of style, culture aesthetics to the tourism industry (Smith, 2009) as tourism on the other hand garners support so as to widen the horizon of arts to reach a larger and wider audience (Smith, 2009). This important relationship between arts and tourism has thus been closely linked over the years and tourists have frequently come across various works of arts from different cultures and countries (Buczowska & Banaszkiwicz, 2015). The core aspect in the definition of visual arts which includes textile and paintings according to (Katz & Phillips, 2011) is "perception" which imprints in tourists the ability to recognize and comprehend things they experience in the environment through their senses of sight and touch.

Presently, the world has transformed into a time of experience economy which is explained by different forms of businesses and firms creating memorable events for their consumers (Hung *et al.*, 2014). This trend of creating real and

memorable experiences has raised a lot of discussions and local cultures have been modified so as to satisfy consumers' expectations (Jelinčić, 2010). Tourists are in need of experiences that can transform them (Richards, 2014b) and this can be achieved through immersion in local culture that can be reflected in textile or paintings about the local culture where destinations are situated. Transformation which is a progressive step towards tourists' satisfaction and fulfillment can be attained through infusion of creativity into tourism experience and these creativity can be in form of art or crafts (Cloke, 2007). Nowadays, tourists are saddled with the responsibility to engage in active participation, environmental interaction as well as first-hand experience engagement and all these relate with the emergence of creative activities like textile and paintings globally (Hung *et al.*, 2014).

The importance of souvenir in tourists' experience cannot be overemphasized as a vast number of research has been conducted on the theme of souvenir and diverse forms of souvenir acquired by tourists. However, further studies should still be done on souvenir acquisition in the tourism context (Lehto *et al.*, 2004). In spite of the huge contribution of souvenir in the tourism experience (Lehto *et al.*, 2004), there has been dearth of information on the kind of souvenir that promotes destination image of the tourist site while improving the tourists' experience. Textile and paintings can reflect the sites' culture and qualities in pictures and words which the tourists can relate with and enjoy and these visual representations can also further promote the tourist sites when the tourists share their souvenirs with friends and families. This study aimed to fill this research gap by investigating the potential of textile and paintings as souvenir for enhanced tourists' satisfaction.

II. METHODOLOGY

This study was conducted at Ikogosi Warm Spring Resort, Ekiti State which is located just north of the 7° 35'N latitude and slightly west of the 5° 00' E longitude. The data collection instrument for this study involved the use of well-structured questionnaire directed at one hundred tourists of Ikogosi Warm Spring and these tourists were chosen purposively according to their disposition towards the acquisition of souvenir at the destination. The questionnaire was designed to capture the tourists' socio-demographic characteristics as well as their perception and satisfaction on the use of textiles and paintings as souvenir at the site. Likert Scale questions were used to measure their perception and satisfaction. Data was analyzed using Statistical Package for Social Sciences (Version 21) and results were presented

descriptively through tables, means and chart. Results were also presented inferentially through the use of Chi square and Pearson correlation.

(60%), between 18 and 25 years (80%). All the respondents had tertiary education (100%), were singles (100%) and Nigerians (100%). Also, highest percentage of the respondents were Christians (90%) and students (80%). Furthermore, highest percentage of the respondents were earning below ₦50,000 (70%).

III. RESULTS

Table 1 shows the socio-demographic characteristics of the respondents. Majority of the respondents were males

Table 1: Socio-demographic characteristics of the respondents

Variables	Frequency (N=100)	Percentage (%)
Gender		
Female	40	40.0
Male	60	60.0
Age		
18-25 years	80	80.0
26-35 years	20	20.0
Level of education		
Tertiary education	100	100
Marital status		
Single	100	100
Nationality		
Nigerian	100	100
Religion		
Christianity	90	90.0
Islam	10	10.0
Occupation		
Student	80	80.0
Civil servant	20	20.0
Income (₦)		
Below 50,000	70	70.0
50,000-100,000	20	20.0
Above 100,000	10	10.0

Table 2 reveals the respondents’ perception about textile/paintings as souvenir. The mean ranged from 3.50 to 4.30. “Textile/ paintings create memories of the tourism destination” has the highest mean value of 4.30 followed by

“Textile/ paintings give a visual reminder of how special my travel experiences were” with mean value of 4.20. The statement “Textile/ paintings from destinations can make me revisit a destination” has the lowest mean value of 3.50.

Table 2: Perception about souvenirs

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Mean	St. D
Textile/ Paintings make good gift items	10(10%)	50(50%)	40(40%)	0(0%)	0(0%)	3.70	0.644
Textile/Paintings reflect culture of the local people	20(20%)	50(50%)	30(30%)	0(0%)	0(0%)	3.90	0.704
Textile/ paintings create memories of the tourism destination	40(40%)	50(50%)	10(10%)	0(0%)	0(0%)	4.30	0.644
Textile/ paintings give a visual reminder of how special my travel experiences were	40(40%)	40(40%)	20(20%)	0(0%)	0(0%)	4.20	0.752
Textile/ paintings bring connection to my trip	20(20%)	60(60%)	10(10%)	10(10%)	0(0%)	3.90	0.835
I would like to give textile/ paintings from destinations to friends and relatives	30(30%)	40(40%)	30(30%)	0(0%)	0(0%)	4.00	0.779
Textile/ paintings from destinations can make me revisit a destination	10(10%)	40(40%)	40(40%)	10(10%)	0(0%)	3.50	0.810

Figure 1 reveals the respondents' satisfaction with textile and paintings as souvenir at tourism destinations and

majority of the respondents agreed they are satisfied with textile/paintings as souvenirs at tourism destination (40%).

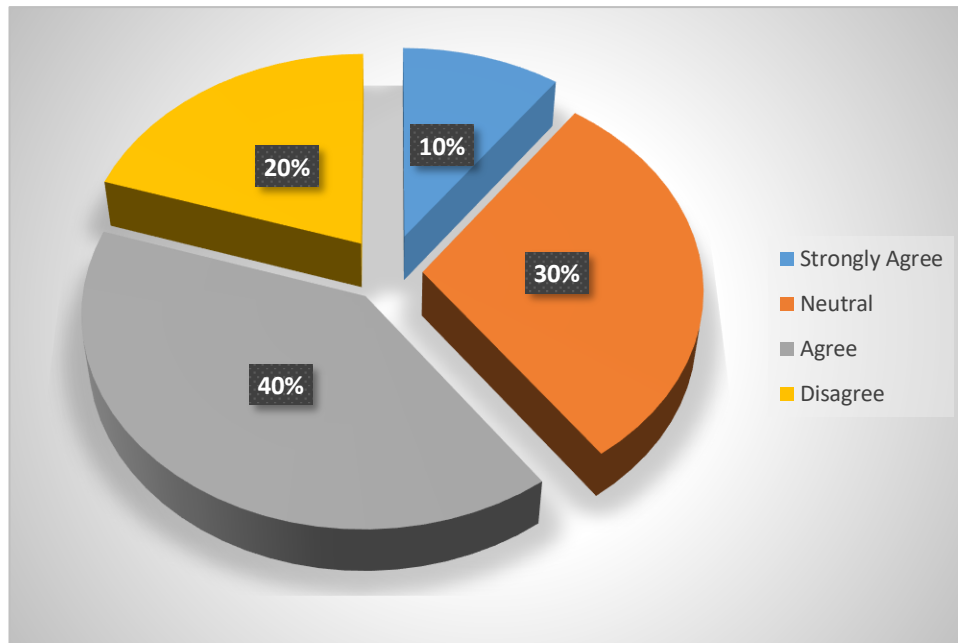


Fig 1: Satisfaction with textile/Paintings as souvenir

Table 3 shows the chi-square test of relationship between the socio-demographic characteristics of the respondents and their perception about the use of textile/paintings as souvenir. There is a significant

relationship between the respondents gender and perception (P=0.000), age and perception (P=0.000), religion and perception (P=0.000), occupation and perception (P=0.000), income and perception (P=0.000).

Table 3: Relationship between socio-demographic characteristics and perception about textile/paintings as souvenir

Variables	Chi- Square value (χ^2)	Sig. value	Decision
Gender*Perception	50.000	0.000	Significant
Age*Perception	25.000	0.000	Significant
Religion*Perception	11.111	0.049	Significant
Occupation*Perception	50.000	0.000	Significant
Income*Perception	200.000	0.000	Significant

P<0.05

Table 4 shows the correlation between perception and satisfaction with textile/paintings as souvenirs which reveals that there is a significant correlation between the respondents'

perception of textile/paintings as souvenir and their satisfaction with the use of these textile/paintings as souvenirs (P=0.000).

Table 4: Relationship between perception and satisfaction with textile/paintings as souvenir

Variables	Correlation value (r)	Sig. value	Decision
Satisfaction*Perception	0.735	0.000	Significant

P<0.01

IV. DISCUSSION

This study reveals majority of the tourists to be males which is similar to the finding by Suhartanto (2016) who revealed the majority of the tourists studied to be males. Also, majority of the tourists are in the youthful age of between 18 and 25 years which is contradictory to findings by Kusdibyo (2016) who revealed majority of the respondents in his study to be between 46 and 66 years old. All of the tourists were singles and had tertiary education and this is consistent with findings by Oviedo-García *et al.* (2014) who revealed majority of tourists in their findings to be singles and have

tertiary education. Majority of the tourists were also students and were earning a low income. The record of this low income could be as a result of them being students.

The perception of the tourists about textiles and paintings as souvenir indicates that the tourists opined that textile and paintings create memories of the tourism destination while reflecting the culture of local people as these items would help them remember the tourism destination they have visited since they can view stories about the site represented in the textile and paintings about the region as supported by Bosschart & Frick (2006) that the

focus in the tourism industry shifts from sightseeing to lifeseeing in which the tourists desire to immerse themselves in local cultures which textile and paintings can make them achieve. Trinh *et al.* (2014) also supports this finding by stating that souvenir is acquired to retain and memorize the travelling experience. The tourists also claimed that textile/ paintings give a visual reminder of how special their travel experiences were and this indicates they would value these textile and paintings since it is a reflection of the local culture of the site they have visited as supported by Jelinčić & Žuvela, (2012) that creative tourism is a projection of new type of tourism in which natural, cultural and personal resources are not manipulated and exploited but valued and enriched. The tourists also revealed they would like to give textile/ paintings from destinations to friends and relatives and this is an indication that textile or paintings are enjoyable and acceptable souvenir by the tourists as it is in line with Bob (2009) that friends and family provide each other with solicited or unsolicited suggestions which influence the items purchased as souvenirs. The tourists agreed that their satisfaction can be enhanced through textile or paintings as souvenir from a destination and this is eventually going to enhance their loyalty with the destination which is a positive impact caused by these items as it is a known fact that there is a linkage between tourist shopping satisfaction, tourist image of the destination, and tourist loyalty towards a destination (Sirakaya-Turk *et al.*, 2015).

Furthermore, the study revealed that there is a significant relationship between socio-demographic characteristics and their perception about textile or paintings as souvenir in destinations and this is in line with Mawufemor *et al.* (2019) who revealed that socio-demographic characteristics such as sex, age, level of education and income of tourists have an influence on demand for souvenirs.

V. CONCLUSION

This study concludes that souvenirs are important to fully form a tourists' experience as it is increasingly becoming important to infuse art into tourism studies so as to enhance tourists' satisfaction. The tourists opined that textile and paintings help create a memorable experience while revealing it depicts the local culture which they would love to be immersed in. The tourists also claimed they are willing to share these souvenirs with friends and families which is an indication of their satisfaction with the idea of textile or paintings as souvenir at tourism destination. Tourists' needs are insatiable and their changing demands shows that tourism destinations should work more with the art industry to create textiles and paintings which are representations of local cultures in order to enhance the tourists' experience while also projecting the art industry to limelight.

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