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Identification and Analyses of Elements for Souvenir Making for Mausoleums: Kwame Nkrumah Mausoleum (KNM) as a Case Study

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Abstract:

A study in Ghana suggested that some tourist centers do not have souvenirs that reflects the sites they are sold. Due to this, patronages of various souvenirs at respective sites are not encouraging. Due to the lack of relevant souvenirs, the transfer of knowledge of various tourist site by tourists becomes a challenge. In this regard, this case study was conducted into how elements in a Mausoleum can be identified for relevant souvenir production. In this respect, the paper seeks to display how elements can be identified in a Tourist Site and manipulated to make memorable but relevant souvenirs. The study employed the qualitative research methods under which the Case Study and Descriptive research designs were integrated. These were to make in-depth analyses on selected elements that were identified in the Kwame Nkrumah Mausoleum (KNM). Other research designs such as content analysis and survey were also employed to assess pertinent information on the elements in the KNM. The populations for the research were Tourists, Elements in the KNM, Souvenir Producers, Historians, staff and Tour Guides in the KNM. In effect, ten (10) elements were identified from which souvenirs could be generated. These elements were subjected to the opinion of stake holder, especially the tourist. The key findings were that, elements that had interesting history and were more attractive to tourists were highly chosen so as to aid its effective sale when use in production. The identified elements also serve as a guide for souvenir producers who look up to such when making souvenirs for a site. This approach is recommended for the production of Souvenirs that has bearing with specific tourist sites to rejuvenate the industry.

Keywords: Elements, souvenirs, mausoleum, Kwame Nkrumah mausoleum, tourist site

1. Introduction

Souvenir Producers have little knowledge or do not know how to go about identifying elements to make memorable souvenirs that are fit for the tourist sites in Ghana. In the regard, there is a large deficit regarding souvenirs in Ghana. Example of such sites is the Kwame Nkrumah Mausoleum (KNM) in Accra. The Mausoleums is a free-standing building that houses the body of the first president of Ghana: Dr. Kwame Nkrumah. As tourists troop into Mausoleums of important personalities, they try to find out things about the personality that are unique and interesting to learn and also take a souvenir of areas or elements of interest home. However, these sited do not have souvenirs of the elements available. The problem stems from the inability of souvenir producers to identify the interesting artifacts that attract tourist and making souvenirs to suit the taste of tourists. Therefore, the study seeks to identify elements that are attractive to tourists towards making souvenirs for the Mausoleum as a case study foe other tourist sites, especially mausoleums.

2. Review of Related Literature

Originally, the word souvenir means 'to remember' (Gordon, 1986). This is to remember various tourist destinations as an event. In this regard, it is important for souvenir to relate very well to the places they are sold. This is because Souvenirs are bought to retain the memory of the travel experience (Trinh et al., 2014),

Andrea et al. (2016) gave out factors influencing the tourism activity. The conclusion of the research shows that major importance of souvenirs is the revitalization of the image of tourist destinations. Souvenir's role is conveyed by the integration of representative elements from the tourist site with souvenirs in the form of usable items one can easily carry away. To the tourist, the souvenir facilitates the telling of the story of the places they visit. These elements are practically conveyed in an abstractly conceptualized image. For instance, souvenirs deemed representative for a country like Romania

have elements such as; flag, coat of arms, Romania's name which hold a central place within the graphic design of the souvenirs. Items illustrating traditional patterns, folk costumes or trades, crafts specific to the tourist site can be made into souvenirs. Hence these features (representative elements) play a major role in the construction of souvenirs for a tourist site.

Yoshiyuki (2008) gave out some relevant strategies for souvenirs in Kyoto. The inference drawn from his research in relation to this current research topic tells that in making souvenirs for tourists, the following factors should be considered;

- The products should possess the historical background of the country where it was made.
- The materials used for the construction of souvenirs should be readily available in the local vicinity.
- The final product should be of high quality, easily carried and durable.
- Souvenirs should be made in gradations. Such that someone can buy and share among family members: father, mother, children, etc.
- The taste of local tourists should be considered. This can be easily accrued by studying what the local indigenous lack and sell it to them when they come and visit the site.
- The lack of knowledge by the foreigners on local products available should be made into products and then introduced to foreign tourists as souvenirs.

Thus, foreign tourists should be given what they don't know about the local indigenes and local tourists should also be given an improved version of what they already know.

According Tuomisto (2012), in her thesis: 'Souvenirs in Tampere: Factors behind International Tourists' Decision Making', is made up of the interest of young adults in souvenirs which are locally made and designed. However, the price of souvenir is also an important factor they considered and that motivated the buying rate in them. The decisions of tourists are also affected based on the people they buy souvenirs for when they visit a tourist site. These are family members, friends and love ones.

Wilkins (2009), in his exposition on factors that affects the making and purchasing of souvenir, he asserts that, male tourists are usually the people who are highly interested in the purchasing of items such as published materials, branded clothing and products that can be bought at a reduced price. In addition, product such as perfume, electrical goods, and cameras are secondly considered by male tourists. For females, the most popular category of souvenir purchased are regional special arts and crafts. According to the research, the most highly purchased souvenir type for females and males are; postcards, paintings and photographs of the place visited. 60% of women and 40% of the men often purchase these items. Findings drawn from the research shows that souvenir selection is one of the principal influences to tourists. This is followed by gift, and memory. It's not surprising that most of the men are not highly influenced by memory when selecting souvenirs, rather, the women are 90% moved by memory more to select souvenirs. This is due to the fact that most males usually buy branded products and discounted artworks whilst most women are highly interested to purchase destination specific products that will one day remind them of a visit to a particular place. In conclusion, this clearly shows that tourist want to buy souvenirs reflective of the place visited, rather than everyday items. Besides the above motivation for souvenir purchase, Gift was one of the powerful motivation why most tourists used to purchase souvenirs for other. This then gave the clue that, Souvenir producers are not only making souvenirs for the tourists alone but for another person at home who couldn't make it for the tour. It further gives another opportunity to producers of souvenirs to make souvenirs that are fit for the consumption of the tourist and a different product to buy as a gift. Consequently, souvenir producers would have to make range of souvenir products to reflect some of the souvenirs as a gift so as to enhance its purchase by tourist.

Vasheghani-Farahani et al. (2014) expressed that; tourists' shopping behavior could be anticipated from four viewpoints: these are shown below;

- Tourist characteristics: such as culture, age, gender, income, education, family life circle
 - Trip's characteristics: such as goal, type, e.g. either as tour or individual trip, trip length, fellow travelers, previous visitors
 - Destination characteristics: such as types and diversity of goods, price privilege, retail seller's strategy, quality, services, show, place
 - Occasional characteristics: such as weather and time (like Christmas or Chinese New Year).
 - Silver and Kundu (2013) depicted in their theses three factors that propagates the buying of handicrafts and these were;
 - Opinions of friends, families and love ones have an influence on buying decision of handicrafts products by tourists.
 - Appearances of handmade crafts have an influence on the buying decision of tourists.
 - The Status of the tourist also influences the buying decision of handicrafts.
- They also gave out set of factors to consider when making souvenirs which are as follows;
- Make the souvenir relevant.
 - The souvenir should be ethical.
 - The producer should brand the souvenir.

All the different sources reviewed about the factors to consider when making a souvenir, has shown some consistent variables which include: culture, history and preference of a tourist based on his or her age, taste, color, and among others. Consequently, the factors will help a producer to make souvenir that fits particular tourist destination.

According to Gordon (1986), souvenirs can be classified into five categories. These are Pictorial images; Piece-of-the-rock; Symbolic shorthand; Markers; Local products; and Pictorial images. **'Pictorial images'** in the form of picture books, drawings, paintings, photographs and other graphic products of important scene can be considered as souvenirs *Piece-of-the-rock*: This category is literally part of the destination, the touristic place. This include something take from the site or produced at the tourist destination by the local people using local material. 'Piece-of-the-rock' souvenirs are momentous icons due to their originality. *Symbolic shorthand*: though they can also be Piece-of-the-rock items, they tend to be manufactured items in the form of miniature of typical items from the place where they were bought. The *Markers* souvenirs have no real reference to a specific place, person, or event, but are inscribed with words and logos that mark the very destination in place and time. In this case, the actual items are not produced at the tourist destination are made representative of the destinations. Last but not least, *the Local products* categories are utilitarian products made by local people for local people. Sometime they are presented as souvenirs to tourist. Other time they are modified by designers to make they more attractive or convenient to the tourists. In effect, the factors stated in the review gives a wide view of the necessity involved in identifying the elements at a tourist site so as to affect the performance of the souvenirs positively.

3. Methodology

The qualitative research methodology was employed for this study. This involved the study of the elements in their natural settings, attempting to make sense of, or to interpret phenomena in terms of the meanings they brings (Halgh, 2010). This Research method provides detailed narrative descriptions and explanations of phenomena investigated. Data included the elements in the KNM as well opinion of other writers and stakeholder in the souvenir industry. The research design was basically descriptive. This involved the gathering of data that described the mausoleum that were organized, tabulated, to depict and describe their nature in well representative manner (AECT, 2001).

The Kwame Nkrumah Mausoleum and the euphoria around it as the mausoleum of one of Africa's greatest pan Africanist was chosen a case study. In this regard the study is intended to come out with generalizations applicable to other mausoleums. To this end, observations of the mausoleum environment together with face to face interviews of stake holders including tour guides, tourists, souvenir maker were considered. As illustrated in Figure 1, the study observed the general environment alongside the interviewing of stake holders. This led to the identification of ten elements from which souvenirs can be made.

The ten elements identified were taken through vetting by tourists to decide which one of them they desire to see in a souvenir by sampling their opinions. Three of the elements were outstanding after the activity and these were the statue of Kwame Nkrumah in front of the mausoleum, the Mausoleum itself and The Horn Blower. These sampled elements were then subjected to vector analyses of their proportions to come up with detail information regarding their replicability. This was executed using the Dimension Tools of a 2D software: in this case CorelDraw was used to convert the pictures into vector images which were then subsequently analyzed. The results of the analyses were tested by modeling in clay then picking of Plaster of Paris (PoP) moulds that were casted with bee wax. This is traditional method in Ghana towards the lost wax casting in brass. This process was crucial to ascertain their applicability that was necessary to ensure that these elements can be depicted in any form without distortion.

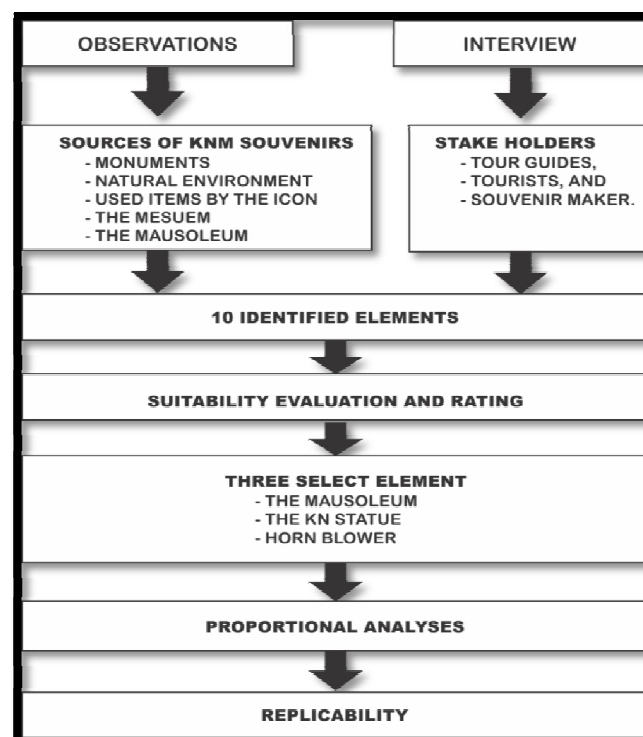


Figure 1: Summary of the Methodology

4. Results and Discussion

According to the study, Visual Elements are those items located on the site which has historical importance attached to it. After thorough observation and interview at the KNM, the study identified ten (10) elements in the Kwame Nkrumah Mausoleum which has rich historic affiliation with Dr. Kwame Nkrumah that can be depicted in souvenirs for tourists to buy. The elements identified are:

- Kwame Nkrumah's statue on a Pedestal
- The Mausoleum (housing Kwame Nkrumah and Fathia's tomb)
- Kwame Nkrumah's Presidential car
- Museum
- string instrumentalist and Drummers ('Welcoming statues')
- Horn Blowers in water fountain
- Trees planted by noble people
- Full landscape of the KNM

Below are pictures of some of the visual elements captured on camera by the researcher. In the observations and interviews, it was also noticed that the stories behind the visual elements were as good as the element themselves.

The first element looked at is the Bronze statue erected to portray Kwame Nkrumah with his right hand raised up as shown in figure 2. Research proved that, Kwame Nkrumah was highly known across the African continent as one who was very eager to bring all the African countries together so as to manage its own affairs. He had a great vision of an Africa Union. He was also noted for his campaign in fighting with the colonial masters to bring total liberty to Ghana. On 1st July 1960, Kwame Nkrumah rose from being the Prime Minister of Ghana to the First President of Ghana after gaining independence for Ghana in 1957. He received the Title, 'Osagyefo' which means redeemer. He was president of Ghana for six years. Unfortunately, He was taken out of office by a Military Coup in 1966. He went to exile in the republic of Guinea where he served as the Co- president there. He felt ill and in Bucharest, Romania in 1972 when seeking medical treatment and died on April 27th 1972. After 20 years of Kwame Nkrumah's death, his image was restored on 1st July 1992 on the same grounds where he stood to declare independence to Ghana. In this statue, Kwame Nkrumah was portrayed with Ghana's culture (where his clothing was in Kente). It shows his vision to promote the African personality. His right hand lifted up shows a direction he is giving to all Africans to move forward toward a brighter future. This is a story people can share back home with a souvenir with this image.

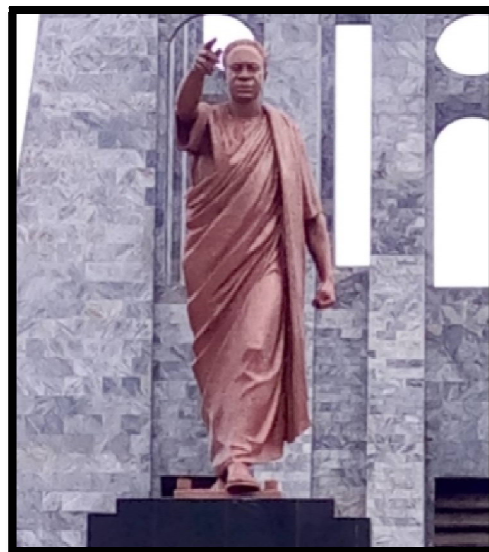


Figure 2: Kwame Nkrumah's Statue on a Pedestal

Figure 3 is the building in which Kwame Nkrumah and his wife, Fathia Nkrumah were finally buried in 1991. His body was initially buried in Guinea and exhumed, then sent to Nkroful: his hometown in the western region of Ghana, and then exhumed again and finally, this Mausoleum in Accra. It traditionally signifies a sword turned upside down which symbolizes peace in the African setting. This also symbolizes that, Kwame Nkrumah stood for peace in every sphere of his government. The mausoleum is also believed by others to represent a truncated tree which symbolizes the unfinished work of Dr. Kwame Nkrumah. He had a major vision which was to unite all African countries to move Africa forward. The Mausoleum has a star on the top which shows the Hope of Africa and Unity. The structure when divided symmetrically on the vertical side, has equal sides. The front view is the same as the back view. It is built on a man-made island with water and river washed rocks surrounding it. This symbolizes life which consequently shows that: Kwame Nkrumah never dies; He still lives on in the minds and hearts of generations here and generations yet to come even though laid to rest. Quality Italian marbles were used in building the Mausoleum. It was designed by a Ghanaian Architect called Don Arthur.



Figure 3: The Mausoleum

Figure 4 represents the tomb of Kwame Nkrumah. This is located right under the Mausoleum. It was positioned in the middle of the Mausoleum. It was constructed with the same Italian marbles as the Mausoleum. The four sides of the tomb were decorated with smooth brownish pebbles. The tomb was also surrounded with ten (10) wooden pillars which prevented tourists from getting close to it as shown in plate 4.3.

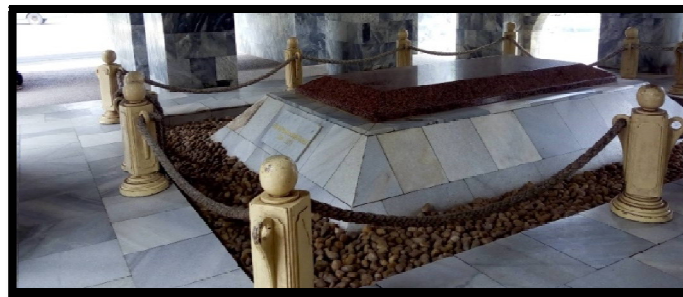


Figure 4: Kwame Nkrumah's Tomb

The tomb of Fathia Nkrumah (Figure 5) was located on the right side of the Mausoleum. That part of the Mausoleum was exposed to sunlight which was the reason the plate 2.3 had sun flashes on the tomb. Information from Mohammed (2017) was that, she requested that her body be buried with his husband. Her tomb was also constructed with the same Italian marble but has no pebbles decorating it like that of Kwame Nkrumah's tomb.



Figure 5: Fathia Nkrumah's Tomb

Figure 6 is the museum. This building houses the story of the life of Kwame Nkrumah. It was usually in this building that Tour Guides usually explain who Kwame Nkrumah was and his works very well to the Tourists. Most of his belongings are on exhibited in this room. Pictures of him with important dignitaries can be seen hanging on the walls in the museum. His suite, walking stick, 14 books, room furniture, student bed, office telephone, metal coffin, smock and

handkerchief can be found beautifully displayed in the museum. On the external walls of the museum were some Egyptian art displaying the way of life of the Egyptians. This shows Kwame Nkrumah's relationship with the Egyptians including marital relationship.



Figure 6: The Museum

Horn blowers in figure 7 are seen on the sides of the walk way leading to the Mausoleum. Each spring had seven bare-chested squatting statues of Horn blowers. They represented the senders of the message regarding Kwame Nkrumah's death to the whole of the African continent since he was a Pan- Africanist. The horn blower is also a cultural figure that represents what Kwame Nkrumah believed in. It showed that Africa had a rich culture which is being projected through the blowing of the horn. In the African setting, the horn blower is a communicator that sends pertinent messages across to indigenes.



Figure 7: Horn Blowers

The care in a glass cage in figure 8 was given to Dr. Kwame Nkrumah on his tenure of office as a president in Ghana. This car was known as the official saloon car used by the President in 1966. Interview with tourist came out that, tourists were eager to pay for a ride in Kwame Nkrumah's Cadillac car if the car were working.



Figure 8: Kwame Nkrumah's Blue Cadillac Car

These were elements that portrayed the love of Africans for foreigners. It is always good to keep guests happy so that they can enjoy their stay and that's exactly what is shown in figure 9. The drummers and guitarist statues serve as a sensation of entertainers for tourists from around the world. It was done to help them feel relaxed and spend quality time. it is also a symbol of hospitality.



Figure 9: Drummer and Guitarist

Important dignitaries that came into contact with Kwame Nkrumah planted trees on the site. The information of these personalities was thereafter planted besides every tree. figure 10 is the trees planted by Queen Nomsa: one of the notable people who came into contact with Kwame Nkrumah



Figure 10: Tree of Life Planted by Queen Nomsa From Swaziland on Her Visit to Ghana

Figure 11 shows the full landscape of the site which can also be used to make souvenirs for tourists to buy home. During the collection of data, some of the tourists expressed interest in having a souvenir that depicts everything on the site, thus, the full landscape.



Figure 11: Landscape of the KNM Park containing the Mausoleum (At Far End), Horn Blowers (In the Middle Section) and Guitarist and Drummers (At the Fore Front)

The three popular choices of the ten elements: Kwame Nkrumah statue, Mausoleum and The Horn Blower, after the analyses, resulted in intricate proportions that were carefully recorded. In each process, the dimensions of all the parts of a figure relevant to its construction were taken. Mathematically, each of the sized in the vertical (V) plane can be

equated to the others on the horizontal (H) plane in a ration and proportion calculation. Example, talking a vertical side as equal to a horizontal side will express the ration: vertical (V) is to horizontal (H):

$$V = H \text{ ---- } V:H$$

So the is there is the need for an enlargement, and give the new V is expressed as V2 and the expected H is H2. H2 may be represented as x?

$$V2 = x \text{ ---- } V2 : x ?$$

And since x will be expected to be a bigger figure with respect to H2, the lesser V will have to be the denominator in the equation. in this regard, mathematical expression will be:

$$X = V2/V \times H2$$

So, assuming that the initial ration is 12: 6 respectively, and the enlargement has only the vertical figure as 24 : x?. The mathematical expression will be:

$$x = 24/12 \times 6$$

$$x = 2 \times 6$$

$$x = 12$$

Therefore, the new ration for the enlargement will be:

$$24 : 12$$

The vice versa of this process will suffice for a reduction. So, for each of the three elements, there is an adopted size to which all relevant ratio are produces by the vector analyses. these are supposed to serve as an initial ration either for an enlargement or reduction.

4.1. The statue of Dr. Kwame Nkrumah

The proportion in terms of length and height of the various parts of Kwame Nkrumah's bust was considered by the researcher. In this process, the bust is divided into three segments one dimension each was chosen and related to all other dimensions in the segment as the reference dimension using the principle of ratio and proportion. In this case the height of the head from the top of the hair to the bottom of the chin, which measured 2.15cm according the size of the image that was used, was taken as the reference dimension for the feature of the face on the same dimension. The same is repeated for the breath of the face. This time the reference dimension is 1.92 cm. in this case the size of the head and the bust from the front view becomes 2.15:1.92 and 8.46cm: 6.23cm respectively, by ratio and proportion. The 8.46 is from the tip of the finger to the base of the bust. And the 6.23cm: from the side to the other side of the base of the bust. However, the overall ratio can be taken as the 8.45cm: 6.23cm. Either this or the segmented parts' ration can be used in the calculation in term of reduction or enlargement. Figure 12 shows an image of the analyses and a test model. This is followed by the details of the dimension.



Figure 12: Vector Analyses of the Upper Part of the Statue with a Trial Model

The dimension adapted for the height of the head of Kwame Nkrumah to;

- Height of eye brow to eye is 2.51cm: 0.35cm
- Height of nose is 2.51cm: 0.46cm
- Height of mouth is 2.51cm: 0.35cm
- Height of ear is 2.51cm: 0.51cm

The dimension adapted for the breath of the head of Kwame Nkrumah to;

- breath of eye is 1.92cm: 0.37
- breath of nose is 1.92cm: 0.61
- breath of mouth is 1.92cm: 0.79cm
- breath of ear is 1.92cm: 0.23

The dimension adapted for height of the whole bust of Kwame Nkrumah to;

- Height of hand is 8.46cm: 1.85cm
- Height of arm is 8.46cm: 4.63cm

- Height of shoulder to the end of cloth is 8.46cm: 3.88cm
- The dimension adapted for the breath of the whole bust to;
- Breath of the hand is 6.23cm: 1.15cm
 - Breath of the arm is 6.23cm: 1.0cm
 - Breath of shoulder is 6.23cm: 2.02cm

4.2. The Mausoleum

The research employed the relationship between the height of the Mausoleum design to other areas in the breath of the Mausoleum. In this study, the measurement adapted for the height is 5.6cm and the Breath: 6cm. which brings the ratio to 5.6cm: 6cm. figure 13 represents the vector analyses of the mausoleum and a sample mould and model. This is preceded by the ration in ration towards the construction of the exact proportions.

The rations for the various elements in the height:

- Height of star is 5.6cm: 0.29cm
- Height of window is 5.6cm: 1.39cm
- Height of Hollow space is 5.6cm: 1.15cm
- Height of door is 5.6cm: 1.35cm

The rations for same elements in the height:

- Breath of star is 6.0cm: 0.22
- Breath of window is 6.0cm: 0.48cm
- Breath of door is 6.0cm: 0.35cm
- Breath of apex is 6.0cm: 2.71cm

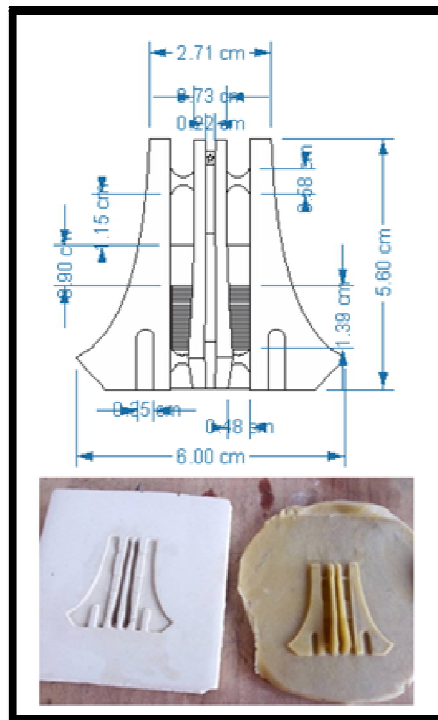


Figure 13: Vectoranalysis of the Mausoleum with a Trial Mould and Model

4.3. The Horn Blower

The proportion in terms of length and height of the various parts of the Horn Blower was considered also in this case in their respective rations as seen in figure 14. Per the mode limage analyzed, the height was height was recorded as 8.73cm and the breath 6.14cm. The resulted in the ratio: 8.73cm : 6.14cm. The respective ratios for analyses are as follow:

The ratios along the height of the Horn blower to:

- Height of head is 8.73cm: 1.95cm
- Height of shoulder to elbow is 8.73cm: 3.47cm
- Height of right knee to toes is 8.73cm: 3.47cm
- Height of exposed left thigh is 8.73cm: 1.12cm

The ratios along the breath of the Horn blower to:

- Breath of horn is 6.14cm: 5.40cm
- Breath of head is 6.14cm: 1.32cm
- Breath of waist is 6.14cm: 2.07cm
- Breath of knee is 6.14cm: 1.08cm

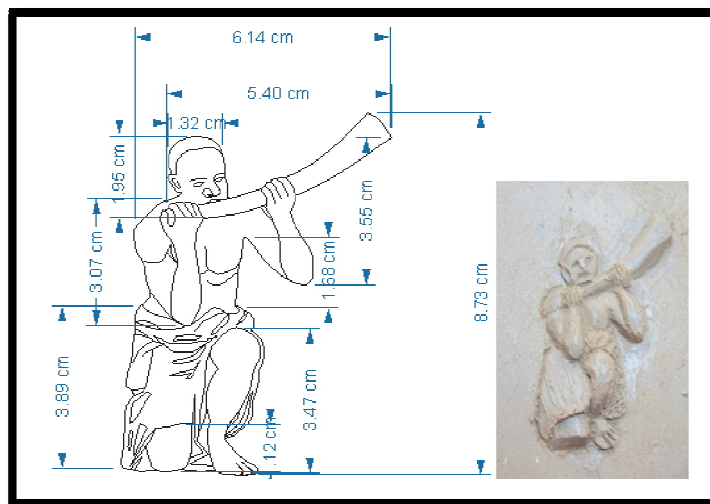


Figure 14: Vector Analyses of One of the Horn Blowers and a Sample Model

The trial model in figure 14 was subjected to 50% of the original size. And this resulted in the ratio 4.3cm:3.024cm respectively.

5. Conclusions

It can be concluded from the study that, the elements that catches the most attention is mausoleum if the image of the personality laid in the mausoleum; the image of the mausoleum itself; the most dominant figure in the environment. In the case of the KNM, the statue of Dr. Kwame Nkrumah in front of the mausoleum; the horn blowers and the mausoleum itself stay on top of all the selected elements appreciated by the tourists. And these were also noticed as things that were mostly captured by the press and writers. Apart from these, the other seven identified elements in the KNM were the elements which had the most interesting history and are loved by tourists. The results from the modeling of the Bust of Kwame Nkrumah, Mausoleum and Horn blower passed the feasibility test and can serve as a guide for either enlarging or reducing the images. So is it also concluded that vector analyses of relevant dimensions in an image of an element can translate well into good relief models for souvenir production as a whole, and also in souvenir production as auxiliaries.

6. Recommendations

Form the fact gathered, it can be recommended that, in the selection of items in the mausoleum for souvenirs production, the most attention should be focused on the element the have enjoyed the most publicity. Apart from this, the most attention should focus on the image of the personality laid in the mausoleum; the image of the mausoleum itself; the most dominant figure or monument in the environment. Due the captivating effects the identified elements create among tourist, they should be involved in the production of interesting souvenirs that can easily be purchased by Tourists. Souvenir producers should take advantage of the information in order to produce more interesting souvenirs that are more connected to the Mausoleum for the Gift Shop located on the site. Moreover, souvenirs such as key holders, figurines, wall hangings, pendants, rings, fridge magnets, among others handy, cheaper and easy to carry souvenirs are recommended regarding the concerns of tourist from both the review and observation of the souvenir industry. But to mention a few Yoshiyuki (2008) and other writers whose works are reviewed in this study have interesting guidelines, facts and suggestion that are highly recommended to make this project a success.

7. References

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