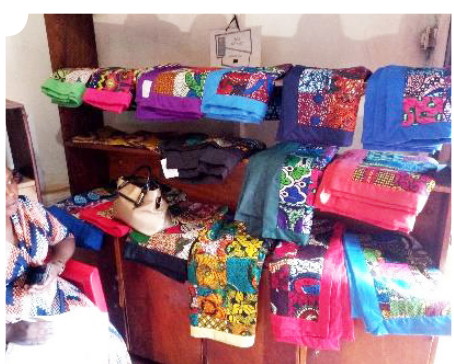




THE REPUBLIC OF UGANDA MINISTRY OF TOURISM, WILDLIFE AND ANTIQUITIES



THE UGANDA SOUVENIR DEVELOPMENT GUIDE, 2020

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1.0 INTRODUCTION

1.1 Souvenirs: Are part of the handicrafts industry; if well supported they can boost the tourism industry, consequently creating more jobs for the youth and women. On the other hand, handicrafts are unique expressions of a particular culture or community through local artisanship and materials.

1.2 Significance of Souvenir to Tourism Industry

Local handicrafts constitute the souvenirs of a destination country bought mostly by tourists/visitors. Handicrafts represent, among other things, local culture and heritage. The possession of hand-made item, therefore, symbolizes attachment to the host society. Tourists are always on the lookout for an authentic item to buy as souvenir. The purchase of mementoes and souvenirs is an established behaviour associated with many activities. Souvenirs play a vital role in creating the overall image of the destination in the mind of the residents as well as the other people directly or indirectly associated to the destination.

Souvenirs are also a major component of the tourism retailing system, relating to production, distribution, sales and economy in tourism places. A wide range of variety of products bought by tourists are for utilitarian purposes and gifts, therefore, souvenirs reap economic benefits for the hosts in the fields of design, production and sales.

1.3 Global Trade of Handicrafts and Souvenir

Souvenirs are part of global and local travel and tourism in all corners of the world. The total number of souvenirs and gift shops around the world is over 30,000. The annual revenue from the sales of souvenirs is estimated at U\$ 17 billion (www.hoovers.com). Some of the leading stores of souvenirs are Disney, Hallmark, Spencer Gift, etc. A common feature for most of the souvenir makers are high labor-intensive.

Over the years, the global handicrafts market has experienced a shift from traditional designs to contemporary patterns coupled with the increasing adoption of handicrafts by the elite society. One of the primary factors catalyzing the growth of the market is a strong demand from offices, hospitals and hotels. The markets of souvenirs is influenced by a rise in travel and tourism as tourists often collect souvenirs, particularly handicrafts, from the places they have visited. Furthermore, due to the low capital investment involved, the handicraft market is thriving across developing nations such as India, China, Afghanistan, etc.

1.4 Tourism in Uganda

Tourism is one of the core sectors identified by the Government for a fundamental opportunity to harness in the pursuit of Uganda Vision 2040. The Uganda Vision 2040 projects Uganda as one of the top five tourist destinations in Africa, contributing in excess of US\$12 billion annually and among the top 10 long haul tourist destinations in the world in the next 20 years.

The Uganda Vision 2040 recognizes that the souvenir industry has a high potential for job creation and employment, and the sector is yet to be developed. Additionally, the National Tourism Development Master Plan reveals that the potential for selling of souvenirs to visitors not well exploited by Ugandans. Evidence indicates that there are over 10,000 traders in cultural and creative industries in Uganda with export earnings valued at about US\$50million per annum – this value would be much higher if the sector was organized and developed-(EIF2017). Uganda’s souvenir industry is under-developed in spite of the huge cultural diversity, flora and fauna.

1.5 Positive Gesture from the Government. The Government of Uganda through the Ministry of Tourism Wild Life and Antiquities (MTWA) has shown a lot of interest to support and develop the souvenir and the handicraft industry through the Enhanced Integrated Framework (EIF) funded project.

1.6 Official Gifts. The Government is also in the process of developing a Gift Policy that will guide Ministries, Departments and Agencies when selecting gifts to buy for foreign dignitaries and during conferences and missions. This will require the selection and certification of products and producers that can be called upon when souvenirs are needed by any Ministry, Department and Agency (MDAs).

1.7 Purpose: Explain strategies and guidelines that will kick start the process of spearheading promotion and development of souvenirs in Uganda.

1.8 Objectives:

- To suggest sustainable ways of developing the souvenir industry.
- To outline guidelines on how to select a national committee to spearhead the development of souvenir industry.
- Outline ways of how to produce competitive souvenir products.

1.9 Examples of Souvenirs in Uganda

1. Bark cloth products.
2. Branded T-shirts.
3. African fabrics – Kitenge.
4. Batik art.
5. Wood carvings.
6. Uganda Waragi.
7. Shea butter products.
8. Crafted baskets.
9. Branded Ugandan Coffee.
10. Gorilla souvenirs.
11. Ugandan triable jewellery.
12. Post cards of the source of River Nile.
13. Cow horn Products.
14. Paintings.
15. Prints.

Products form recycled plastics such as ear rings, key holders - Kinawataka Women Initiative



2.0 WHAT ARE SOUVENIRS?

According to scholars (Swanson 2004) a typical souvenir is a curio. A curio in this context refers to small, decorative objects treasured for novelty or curiosity value. Everything that has curiosity value becomes a souvenir. Souvenirs are mainly bought to remind about a particular experience.

A souvenir is not only associated to physical journey, but also memorable moments such as birthdays, religious days, symbols of achievement, and many more. Therefore, souvenir industries have market opportunity that would supplement the tourist attractions of flora and fauna in Uganda.

2.1 Categories of souvenirs

- (i) Pictorial images of postcards and photographs.
- (ii) Piece-of-the-rock souvenirs, natural materials.
- (iii) Objects retrieved from the natural environment.
- (iv) Symbolic shorthand souvenirs such as miniature of landmark.
- (v) Objects which basically have no meaning but have markers on them, such as T-shirts or hats/caps marked with name of the place or special event.
- (vi) Local product souvenir, which includes a variety of objects; for example, indigenous food, local clothing or local craft (Gordon, 1986). Local craft produced by indigenous people is appreciated both for its function and associated value.

Bead work products such as jewellery, mugs, bottle peners,
plates - Women Integrated Empowerment Development Group



3.0 IDEAL SOUVENIR

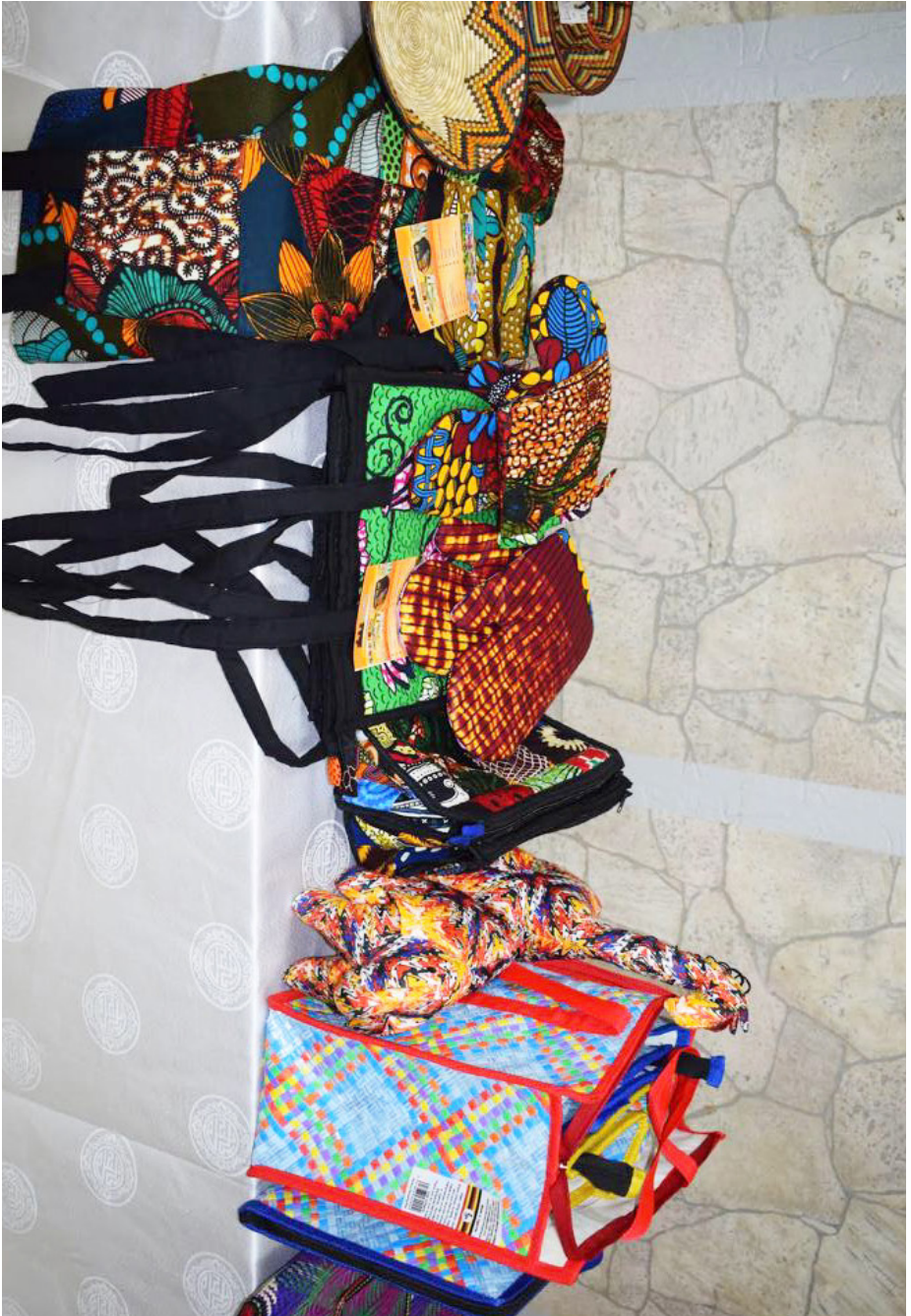
3.1 Emotional aspect of tourists.

Most tourists when they travel they would wish to find a souvenir as remembrance of a place, but often times the type of souvenirs offered are not good enough. Any designer of a souvenir should put into consideration the emotional aspect. Emphasis should be put on how souvenirs provide emotional value to tourists.

3.2 Tourists Expectations. Expectations of Tourists are to find something genuine, produced locally and made of traditional material from the place; to the disappointment of many tourists, various souvenirs are built on stereotypes and clichés, come from mass production and worse made carelessly with not actual connection with the place visited.

Some tourists are demotivated from buying our souvenirs because they lack the emotional value, which is more important than the practical value. The emotional value is presented to owners when souvenirs remind them of a memory associated to the experience in a certain place. (Nyffenegger, F. K., & Steffen, D., 2010).

The emotional value is considered the most important aspect to relate to when thinking of the perceived authenticity of souvenirs.



4.0 WHY SOUVENIRS ARE IMPORTANT TO UGANDA'S ECONOMY

- Create employment.
- Increase the revenues from souvenir trade.
- Perform indirect advertising.
- Enhances the settlement's ethnographic appearance.
- Highlight competitive advantages.
- Preserve the identity and cultural characteristics of the settlement.
- Preserve ancient craft industries for the future generations of the given country.
- Enhance the branding process of the tourist settlement.
- Reinforce the memory of the location visited.
- Serve as a marketing tool of destination Uganda.

5.0 STRATEGIES ON HOW TO PRODUCE MARKETABLE SOUVENIRS

5.1 Make souvenirs understandable

Souvenirs need be associated with any sort of typical elements existing in a touristic place. Souvenirs need to be understood by tourists from a different culture. In Uganda, we can talk of the bark cloth and baskets which are traditionally known in Buganda region, the Ankole long horned cow, milk pot “Enkyanzi” from western Uganda, large stool from Bunyoro, and Northern Uganda produces very good musical instruments for example, the A’dungo from Alur people of West Nile.



Assorted Ugandan Musical Instruments

5.2 Use coordinated style

The souvenirs appearance according to semantics are supposed to convey a coordinated feeling of the destination, which means that the souvenirs should follow the destination style. It is necessary to pay attention to the details, such as fonts, colours, layout structure, material, drawing style, etc. which are the most preferred items in area e.g the Omukama of Bunyoro and stool, the Kabaka of Buganda and the 'Kanzu' just to mention but a few.



Crafts at Katara Women's Poverty Alleviation Group production center

5.3 Use Significant Material Culture to Create Souvenirs

Material culture is the aspect of social reality grounded in the objects and architecture that surround people. It includes the usage, consumption, creation, and trade of objects as well as

the behaviors, norms, and rituals that the objects create or take part in.

Material culture can be developed to make good souvenirs. The following are potential material culture in Uganda.

- Barkcloth.
- Mortar and pestle.
- Drum.
- Milk pot “ekyanzi”.
- Beer calabash –Ekita or Endeku.
- Spear
- Pot – “enyungu”
- Traditional ware - (Gomesi, Eshuuka, Omushanana, Kikoyi, Kanzu



Bags made from beads and beaded necklaces - Norway 4 Africa

5.4 Language

When using text on souvenirs, those not knowing the local language are excluded to the information; therefore, describing the information in different languages can let the tourist have immediate access to the supplementary information that reinforces their emotional connection.

Place names should only be acceptable on small products. They can be used on small products, which tend to be private, such as a coin purse. Local language is not familiar to tourists. This means that if it is necessary to be used, they should follow the first guideline that include an explanation to this souvenir.

5.5 Practical function

Designers can search for local product that distinguish certain aspect of the lifestyle to find typical products in daily necessities category. If this sort of products fit foreigners' lifestyle, the souvenirs combine practical and emotional functions. For example, in Uganda we have basketry but these are used differently and designed differently in the regions.



Assorted Uganda handicrafts/souvenirs

5.6 On line marketing

With the aftermath of COVID 19 that has affected tourism industry globally, travelling of tourists will be limited for unforeseeable period. It's important that Uganda entrepreneurs to start marketing their handicrafts and souvenirs on line.



Souvenirs at the Nkuringo Women's Artisan Group Production centre

6.0 STRATEGIES OF DEVELOPING SUSTAINABLE NATIONAL SOUVENIRS.

1. The Souvenir industry is recognized as one of the tourist attractions and therefore given priority of accessing national resources.
2. Support highly talented youth and individuals including those in the industry in developing their skills, to produce quality and massive souvenirs sustainably.
3. The Government through MTWA should select a committee at national level and start discussing modalities of recommending products for national souvenirs. The following institutions can be represented at the national souvenir committee: MTWA, MTIC, UNESCO, MGLSD, MUK- school of Industrial Art, selected experienced artists, producers and exporters.
4. Initiate attractive programs for training of trainers to have master skills in souvenir making. The talented youth will train and uplift other youth in different regions of Uganda to make excellent souvenirs.
5. The Souvenir committee under MTWA should exploit the master card program under PSFU for financial resources.
6. National souvenirs should represent different cultures, and regions of Uganda.
7. Approach universities and other higher institutions of learning to recommend the best students for training to design the souvenir products.
8. Assign and sponsor PHD and masters students to conduct research based on Uganda souvenir for their final academic research papers.

9. Select national souvenir products that are captivating and with emotional stories that can attract the tourists to buy.
10. MTWA should develop a concept and call for proposals for souvenir national competition. The winners should be rewarded and supported to produce souvenirs for commercial purposes.
11. The winning souvenir proposal/candidate should be supported to patent his/her products and start producing massively.
12. Benchmark countries that attract lot tourists globally to come up with good ideas for development of Ugandan souvenirs. These countries include but not limited to Mauritius, China, USA, Swaziland, Italy and South Africa.
13. The Government should develop a new policy on the official gifts by buying the selected souvenirs for official visitors. The souvenirs should be bought from the best-developed handicrafts entrepreneurs or producers.

Caution: Souvenirs usually take time to be developed and there is need to be focused and collaborative.

