



The Role of the Tour Guide in Revitalizing Handicrafts-Study of Tourists’ Opinions on Al-Mutanabbi Street and Souq Al-Saray

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ABSTRACT

Many countries have focused on handicrafts in their development programs to increase tourism demand. Tourist spending on handicrafts represents part of the total spending in the host country, as there is an interrelation between tourism and handicrafts. A group of tourists were surveyed about their opinions regarding the importance of the role of the tour guide in revitalizing handicrafts. The study sample was 40, and their views were measured statistically to reach the study objectives

Keywords:

Tour Guide, Handicrafts, Tourists.

Methodology

The problem of the study

The tourism sector is considered a market for handicrafts, and thus, it is regarded as the determinant of the activation of these industries. Hence, the forms of the study are considered: What is the role of the tour guide in revitalizing traditional sectors? What is the importance of the tour guide in restoring handicrafts?

Objectives of the study

- 1- Determine tourists' opinions in both Souq Al-Saray and Shaa Al-Mutanabbi about revitalizing handicrafts.
- 2- Highlighting the importance of the tour guide in revitalizing traditional industries.

Hypothesis of the study

The research addresses the following set of hypotheses:

- H0: There is no effect of the tour guide on revitalizing handicrafts.
- H1: There is an impact of the tour guide on restoring handicrafts.

Methodology of the study

This study relied on the descriptive analytical method, as it was chosen to suit the nature of the study.

Sample of the study

The study population represented tourists to Al-Mutanabbi Street and Al-Saray Market, and 150 tourists were distributed. as follows :

Table No. (1): Table of sample size and number and percentage of respondents

Response Rate	Number of Respondents	Sample Volume
%98,6	148	150

The Theoretical Side

Firstly, the tour guide

He is the one who works to protect the physical and material safety of the tourists accompanying him and to ensure that he is not exposed to any danger or harassment in exchange for a specific fee (Abdul Rahman, 2009: 30).

He is "responsible for implementing the tourism program, managing the tourist trip, and accompanying the tourist group from the beginning of the journey until the end, in addition to providing tourist facilities related to the trip (Bushra, Zahira, 2017: 32).

He is the one who accompanies local and foreign guests to tourist destinations and archaeological and historical tourist cities, in addition to providing them with various information and guidance in a credible manner and accompanying them throughout the tourist trip (Al-Saidi, 2001: 30).

The tour guide is responsible for guiding and explaining the various archaeological and historical tourist destinations and the tombs of a specific reward (Al-Faouri, 2006: 24).

Second: Types of tour guides

The types of tourist guides are divided into (Al-Saidi, 2009: 40), (Mustafa Kafi et al., 2013: 13), (Al-Faouri, 2006: 55):

1- The local guide: He lives in the same tourist area, knows its history and story, and can explain and guide it. He carries out coaching work within this area for various tourists coming to this area.

2- A guide working for the state: an official guide assigned to explain and guide some historical monuments, or he works inside museums and accompanies tourists on guided tours inside an officially designated tourist destination.

3- The international guide: He is good at managing international trips outside his original residence, and in most cases, he specializes in a specific country or several specific countries. He is proficient in the language of the host country and knows its details, laws, customs, and tourist places, and he has tourism experience from several visits he has made previously.

4- Driver guide: A guide who guides tourists while driving a car, whether small or buses transporting passengers. He has good driving abilities, as the effort is more on him. He drives the car and explains and responds to inquiries and questions. Often, the trip here is short or inside a tourist destination, and he explains its details to tourists.

5- The adventure guide: He has several forms and types, such as a guide for fishing, swimming, canoeing, mountain climbing, deserts, or forests. He has several physical abilities, complete knowledge of first aid, knowledge of maps and roads, and knowledge of nutrition.

6- Trip Director: A guide who accompanies tourists and is responsible for the journey with all its technical, legal, and administrative details, lodging, and accommodation.

7- Volunteer guide: He has a high ability in tourism guidance, is fluent in a foreign language, and is dedicated to guiding work. His work is often in specific places of destination, such as museums, churches, archaeological sites, and palaces. He is often knowledgeable about history.

Third: The concept of handicrafts

Handicrafts are "everything done by hand, whether completely or partially done by hand with the help of machines and tools such as tools used by the craftsman, which are largely manual" (PRODEC, 1994: 6). Handicrafts have been divided by the International Labor Organization into:

- Village handicrafts.

- Artistic handicrafts.

- Institutions for handicrafts and services in rural areas.

They are "all handicrafts separate from agriculture and industry, which focus on traditional methods as the primary means of work and which use human energy to work in conjunction with animal energy sometimes, as they have an innate human aspect" (Abdul Karim, 2007: 82).

Handicrafts are (Ministry of Small Enterprises and Traditional Industry, 2005: 43) every activity, creativity, transformation, artistic restoration, maintenance, correction, or performance of a service in which the manual aspect dominates, and it is practiced:

- Permanently or temporarily.
- In a stationary or mobile manner.
- Individually or collaboratively.
- In the form of an institution, association, or entity belonging to the state.

Fourth: Types of handicrafts

Handicrafts are divided into:

1- Handicraft (artistic): It is every industry that is dominated by manual labor, in whole or in part, to manufacture artistic and decorative products with a long-standing, traditional creative character (Shafiqa, 2002: 51). An example of these industries is (working on clay, gypsum, stone, glass and the like - working on precious metals and others - working on wood and the like - working on wool - working on cloth and fabric - working on leather). It is divided into:

A - Artistic handicraft: It is considered an artistic industry with a unique, original, creative character. It requires particular skill in the technical field. Its high prices characterize it because it takes time and effort (Order No. 1/96, 1996: 4).

B - Functional handicraft: This industry is independent of high technical skill and is characterized by a simple, sequential, repetitive nature, as tasks are distributed throughout all stages of manual production (Farouknadi, 1977: 22).

2- Handicrafts for producing materials: This is every industry for the daily consumer industry. It does not have an artistic character. It is directed at ordinary, everyday people and families. It is not linked to the traditions, history, and customs of peoples (Order No. 1/96, 1996: 5). Examples of these industries are (mining industries, mechanical and electrical industries, iron industries, feeding industries, textile and leather industries, furniture industries, construction industries).

3- Handicraft services: It is the totality of activities practiced to provide services related to maintenance, repairs, or technical restorations (Order No. 1/96, 1996: 5). An example of this industry is (industries about maintenance and after-sales services, maintenance of household equipment, mechanical works, decoration and adornment of buildings, handicrafts related to clothing).

Fifth: The relationship between tourism guidance and the revitalization of handicrafts and traditional industries

The guiding process carried out by the tour guide has a role in revitalizing handicrafts, folklore, and handicrafts in various tourist destinations. Activating handicrafts and legend is the responsibility of everyone (tourism makers, residents, the state), not just the tour guide, given that he is in constant contact with The tourist from the moment he arrives in the host country until the moment he leaves the country, is provided with information and guidance that raises his level of awareness of the importance of handicrafts. His role is as follows (Kafi, 2009: 175), (Al-Rawadiyah, 2015: 244):

- 1- Educating tourists about the nature and culture of tourist destinations, in addition to the most critical handicrafts for which they are famous.
- 2- Raising the level of information awareness among tourists of the destination.
- 3- Encouraging tourists to protect handicrafts and the environment.
- 4- Encouraging tourists to visit exhibitions and shops of industries, handicrafts, and antiques to stimulate those working on them to continue.
- 5- The tour guide helps raise the economic benefits for industrial exhibition owners.
- 6- Warning tourists not to offend or destroy handicrafts.

Reviving industries and handicrafts requires studying the cultural, heritage, and economic perspective of these crafts, demonstrating their aesthetics and values, emphasizing national identity and enriching cultural memory through the scientific definition of this famous saying, and the relationship of these crafts to customs and traditions in their societies, within a call to reuse handmade products as a life need, especially In the tourism field to increase the national income of countries.

Handicrafts and industries are considered one of the most important components of tourism attraction in mobilizing the workforce, especially in villages and rural areas. The focus is on the importance of local and international exhibitions in activating frameworks for promoting, introducing,

and attracting tourism to handicraft products and searching for new opportunities, with the extent of periodic meetings between tourism experts and artists specializing in these crafts. And those in charge of the field of industries and handicrafts, financiers, and marketers, to consult and determine joint policies in this field, to determine the extent of competition and market trends, and to study the size of income and job opportunities provided by this sector, and the means of attraction through which visits of tourist delegations can be linked to see the exhibitions and centers in which production is produced. They are manufacturing and displaying these crafts, paying attention to the tastes of buyers while preserving the handmade origins, searching for quality and new areas for innovation and creativity, and experimenting with new ideas and designs through competitive competitions for artisans to produce quality products while working on training and raising the qualifications of artisans working in craft centers.

Among the most critical issues related to industries and crafts are the designs and methods used, technical cooperation and skills development, the exchange of applied techniques, improving product quality, education and training, financing, the economy, the market, existing difficulties, care, and national policies, and working to find solutions to some of the main problems facing the future of the industry and crafts development movement. Handmade.

Interest in developing the field of industries and handicrafts will contribute to addressing some economic problems, moving and revitalizing the country's cultural and tourism wheel, providing job opportunities, and reducing the problem of unemployment, mainly focusing and paying attention to reviving some craft sectors that face some difficulties and obstacles that prevent their growth, including: (Artisans forced to work in mechanized factories and abandon their traditional craft, difficulty in financing, low education and training, difficulty in marketing handmade products, etc.). We can look at the investment aspects constituted by this sector to see its importance as a booming development field, the most important of which are:

1. Providing job opportunities for a large proportion of the workforce, especially for women, without resorting to mobilizing significant capital and encouraging tourism.
2. Saving a large amount of hard currency resulted from tourists spending much of their budgets on purchasing products of industries and handicrafts.
3. Establishing craft centers and linking them to tourism to interact between the craftsman and the tourist to move the wheel of the economy, employ broad classes, especially women, and create new opportunities for marketing a local commodity that distinguishes it from other countries, representing the country's heritage and archaeological, religious and tourist attractions.
4. Calling on the tourism sector to participate in the development and marketing of creative works represented by arts, industries, and handicrafts and working to raise the qualitative level of artists' creativity by supporting and encouraging higher education centers and institutions in these crafts.

Many regional and international seminars and conferences have been held in this regard by Arab and Islamic organizations, especially the Research Center for Islamic History, Arts and Culture (IRCICA) in Istanbul, affiliated with the Organization of the Islamic Conference, which carries out the tasks of reviving the heritage of the peoples of Islamic countries, researching, publishing, documenting and other documentary and media activities with the aim of better-introducing culture. Islamic arts and working to develop programs to develop skills, industries and handicrafts, and to contribute to finding the best ways for understanding between cultures. Since 1990, the (IRCICA) Center has begun to pay attention to developing industries and handicrafts in its member states. One of the main objectives of the (IRCICA) Center is to Address craft topics, examine them, and evaluate their current status and prospects to develop their economic, social, and educational aspects. Achieving this goal requires extensive study and research through organizing seminars and conferences that discuss issues of design, skills development, quality of craft production, financing, marketing opportunities, and national policies related to consumers. These seminars also discuss the policies, programs, and standards that must be taken to monitor the dangers to which these crafts are exposed and the prospects for development.

The most important objectives of the IRCICA Center are:

First, Assessing the current situation of arts, industries, and crafts and determining the economic, social, and cultural standards that must be taken into account for the future development of this field.

Second: Discuss the measures that can be taken to avoid the loss of Islamic values and traditions to preserve the distinctive and unique nature of arts, industries, and crafts.

Third: Urging young artisans to produce new works.

Fourth: Preparing a generation of those aware of the importance of handicrafts and industries through educational programs for children in schools and field visits to the sites where these arts are made to interact with them.

Fifth: Take the necessary measures to protect some arts, industries, and handicrafts at risk and ensure their continuity.

Sixth: Developing a strategy for international cooperation in this field.

As for the most important conferences organized under the supervision of the (ARCICA) Center:

First: The Islamic Republic of Iran Conference: One of the most important international conferences that the IRCICA Center contributed to is the International Conference on Islamic Arts and Crafts, which was held in the city of Isfahan in October 2002, in cooperation with the Ministry of Culture and Guidance in the Islamic Republic of Iran. The most important decisions issued by this conference emphasized the importance of dialogue between civilizations and cultures in preparation for a better understanding of the actual values of our culture, especially in the field of Islamic arts and crafts and the role of artists, which will reflect positively on gaining the interest of the peoples of the world and their respect for the rich Islamic heritage in the cultural and artistic fields. The conference attendees expressed their support for the measures taken by the Organization of the Islamic Conference to encourage and develop tourism culture among Islamic countries, which plays an influential role in the prosperity, spread, and development of traditional arts and crafts in the Islamic world, calling on the private sector, the tourism sector and non-governmental organizations to increase their participation in the development of trade—marketing Islamic creative works.

Second: The Kingdom of Saudi Arabia Conference: Another vital conference to which the IRCICA Center contributed is the International Conference on Tourism and Handicrafts, which was held by the Supreme National Tourism Authority in the Kingdom of Saudi Arabia and was held in the city of Riyadh in November 2006. Among the most important proposals and recommendations that were adopted at this conference are:

They are providing training and general training opportunities for artisans in different countries to raise the level of their qualifications so that they can deal with the challenges of competition that characterize the modern era, and calling for the establishment of schools and colleges that include, in addition to artisans, architects, traditional designers, and marketing experts, leading to continuous consultation and exchange of experiences. Experiments, following up on modern technology and materials, etc.

He also stressed creating a positive relationship between industries, handicrafts, and the tourism industry by employing local initiatives for tourism and appealing to the visual, audio, and print media to play a role in introducing our heritage at the local, regional, and international levels, and highlighting its importance about development, tourism and economic issues and establishing a Council for Industries and Handicrafts in the Islamic World to be based in one of the Islamic countries, through the Organization of the Islamic Conference along the lines of the International Council of Industries. And handicrafts, which includes institutions and experts working in the handicrafts sector in countries of the Islamic world. They meet once a year regularly to discuss issues of developing the industry, discuss ways to activate exhibition activities, and encourage steps to honor artisans to ensure continued innovation and creativity.

The Applied Aspect

Study variables: The study variables were coded as follows:

Table 2: Coding of study variables

The second variable b: handicrafts	he first variable a: the tour guide
B1: There is a plan to rely on handicrafts to stimulate tourism.	A1: The tour guide seeks to stimulate handicrafts.
B2: Investing in the field of handicrafts is considered the best investment.	A2: Souq Al-Saray and Al-Mutanabbi Street are witnessing an improvement in the flow of tourists due to the tourism activation mechanisms used by the tour guide.
B3: Tourists prefer handicrafts to ready-made ones.	A3: The tour guide has an artistic sense of the arts and folklore.
B4: The tourist feels the lack of tourist attractions for handicrafts.	A4: The tour guide has an accurate and clear vision of the philosophies of revitalizing handicrafts and the mechanisms for implementing them.
B5: The tourist has the possibility to pay additional amounts for handicraft services.	A5: The tour guide brings benefits to shop owners and handicraft exhibitions.
	A6: Within his strategy, the guide focuses primarily on the tourist satisfaction policy in light of his vision and message.
	A7: The tour guide is looking for ideas to revitalize handicrafts and discover new fields that contribute to their excellence.

All questions included in the study questionnaire were classified as:

(1- Agree) (2- Neutral) (3- Disagree)

Second: Descriptive analysis of the study data:

1. General information

Table 3 Descriptive statistics for the general information axis

The Rate	Number	Element	Variable
%66,2	98	Male	Gender
%33,8	50	Female	
%100	148	The Total	
%4,1	6	10 الى 19	Age
%31,1	46	20 to 29	
%33,1	49	30 to 39	
%19,6	29	40 to 49	
%12,2	18	50 or more	
%100	148	The total	
%25,0	37	Preparatory school	Educational qualification
%19,6	29	diploma	
%33,1	49	Bachelor's	

%4,1	6	Higher Diploma
%3,4	5	Master's
%4,7	7	Ph.D.
%10,1	15	Other
%100	148	The total

It is stated in Table No. (2):

1. The highest percentage of the sample was male, reaching 66.2%, representing more than half of the model, while the share of females was only 33.8%.
2. The highest percentage was for the sample whose ages ranged from 30 to 39 years, as their percentage reached 33.1% of the total sample, followed by the percentage of the model whose ages fell within the age group of 21 to 29 years with a percentage of 31.1%, followed by the percentage of the sample whose ages ranged from Their age was between 40 to 49 years, at a rate of 19.6%, and then the age group of 50 years and over, as their percentage was 12.2%, while the lowest percentage of the sample was those whose ages fell within the age group from 10 to 19 years, as it amounted to 4.1%, of the total model.
3. The percentage of those who hold a bachelor's degree is 33.1%, which represents the most significant percentage and represents approximately a third of the sample, followed by the percentage of those who hold a middle school certificate at 25.0%, then the rate of those who have a diploma certificate is 19.6%. The percentage of those who hold a doctorate was 4.7%, then the percentage of those holding a higher diploma was 4.1%, and the rate of those holding a master's degree was 3.4%. In comparison, the percentage of those holding other certificates was 10.1% of the total sample.

Tour guide: -2

Table 4: Descriptive statistics for the questions of the first variable, the tour guide

Relative importance	standard deviation	Arithmetic mean	Percentage			Repetition			Questions
			Disagree	Natural	Agree	Disagree	Natural	Agree	
37,61	0,37	1,12	1,4	10,1	88,5	2	15	131	A1
40,53	0,48	1,21	3,4	14,9	81,8	5	22	121	A2
42,56	0,53	1,27	4,1	19,6	76,4	6	29	113	A3
41,66	0,46	1,25	1,4	22,3	76,4	2	33	113	A4
39,86	0,39	1,19	0	19,6	80,4	0	29	119	A5
41,43	0,50	1,24	3,4	17,6	79,1	5	29	117	A6
43,24	0,52	1,29	3,4	23,0	73,6	5	34	109	A7

Handcrafts

Table No. 5 Descriptive statistics for questions for the second variable, handicrafts

الأهمية النسبية	الانحراف المعياري	الوسط الحسابي	النسبة المئوية			التكرار			الأسئلة
			لا اتفق	محايد	اتفق	لا اتفق	محايد	اتفق	
45,94	0,57	1,37	4,7	28,4	66,9	7	42	99	B1
52,02	0,71	1,56	12,8	30,4	56,8	19	45	84	B2

51,57	0,63	1,54	7,4	39,9	52,7	11	59	78	B3
53,82	0,67	1,61	10,8	39,9	49,3	16	59	73	B4
51,80	0,71	1,55	12,8	29,7	57,4	19	44	85	B5

Testing the Study Hypothesis: To test the research hypothesis and study the relationship between the tour guide and handicrafts, we relied on the simple linear regression model, one of the most important statistical methods used to study influence relationships.

H0: There is no effect of the tour guide on handicrafts.

H1: There is an effect of the tour guide on handicrafts.

Table 6: Testing the study hypothesis

القيمة الاحتمالية sig	إحصاء T المحسوبة	B		اختبار f		معامل R2 التحديد
				القيمة الاحتمالية sig	اختبار F المحسوبة	
0,000	6,82	0.83	B0	0,000	34,91	0,43
0,000	5,90	0,56	B1			

The estimated regression equation can be written according to the following formula:

$$\hat{y} = 0.83 + 0.56 a \quad \dots \dots \dots (1)$$

Since

\hat{y} represents the dependent variable (handicrafts)

x represents the independent variable (tour guide)

Conclusion

1. The results of Table 5 indicate that there is a significant effect of the independent variable on the dependent variable, as the value of the calculated (F) test is 34.91, which is statistically significant at the 5% level of significance because the probability value has Sig. It was equal to (0.000), less than the specified energy level.

2. The value of the explanation coefficient (R2) was (0.43), meaning that linear regression explains (43.9%) of the changes occurring in handicrafts (y). The remaining percentage (56.1%) may be due to the contribution of other variables not included in the research.

3. The results showed that a change in the amount of one unit in (tour guide (a)) affects (handicrafts (b)) by an amount of (0.56), meaning that the tour guide has a significant impact on handicrafts.

4. From the above results, it is inferred to accept the existence hypothesis (there is an effect of the tour guide in handicrafts at a significance level of (0.05)).

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Questionnaire form

First / General questions

Pointing	Element	Variable
	male	Type
	Praise	
	10 to 19	The Age
	20 to 29	
	30 to 39	
	40 to 49	
	50 or more	
	Preparatory school	Educational Qualification
	diploma	
	Bachelor's	
	Higher Diploma	
	Master's	
	Ph.D.	
	Other	

Secondly, the first variable is the tour guide

Disagree	Neutral	Agree	The first variable a: the tour guide
			A1: The tour guide seeks to stimulate handicrafts.
			A2: Souq Al-Saray and Al-Mutanabbi Street are witnessing an

			improvement in the flow of tourists due to the tourism activation mechanisms used by the tour guide.
			A3: The tour guide has an artistic sense of the arts and folklore.
			A4: The tour guide has an accurate and clear vision of the philosophies of revitalizing handicrafts and the mechanisms for implementing them.
			A5: The tour guide brings benefits to shop owners and handicraft exhibitions.
			A6: Within his strategy, the guide focuses primarily on the tourist satisfaction policy in light of his vision and message.
			A7: The tour guide is looking for ideas to revitalize handicrafts and discover new fields that contribute to their excellence.

Third/The second variable is handicrafts

Disagree	Neutral	Agree	The second variable b: handicrafts
			B1: There is a plan to rely on handicrafts to stimulate tourism.
			B2: Investing in the field of handicrafts is considered the best investment.
			B3: Tourists prefer handicrafts to ready-made ones.
			B4: The tourist feels the lack of tourist attractions for handicrafts.
			B5: The tourist has the possibility to pay additional amounts for handicraft services.