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Indigenous Fabric in Hotel Interior Decoration: An Appraisal of Hoteliers' Perception in Nigeria

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Abstract

Hotel is assumed to be primarily a home away from home. The concept is not indigenous to Nigeria, where the exteriors and interiors of hotels are decorated with western designed fabrics. The usage of foreign fabric as against indigenous fabrics in Nigerian hotels further alienates them from the cultural landscape. Thus, one of the ways to indigenise hotel is to integrate indigenous fabrics into the decoration of its interior spaces, objects, and services. Through the theory of perception, the paper evaluated hoteliers' perception of the adoption of aboriginal fabrics for the interior decoration of hotels in Kaduna metropolis. A total of 40 medium-sized hotels in Kaduna metropolis were selected using stratified sample technique, with a sample size of two hundred (200) respondents. The data were elicited through a standardised questionnaire and analysed using descriptive method of analysis. The study finds that the adoption of indigenous fabrics for hotel interior decoration indigenises its services and facilities. Also, the usage of indigenous fabrics enhances the cultural image of hotels, socially promotes the cultural heritage of the makers, and economically empowers the producers. The study concluded that indigenous fabrics would also be ideal and effective in hotels as staff uniforms, bed linen, drapes, and table linen, but the challenges of texture and quality durability together with the stiff competition from foreign fabric must be addressed. Ultimately, the use of indigenous fabrics by Nigeria's hotels would demonstrate a resilient commitment to the creation of a cultural balanced atmosphere for guest's comfortability and satisfaction.

Keywords: Hotel; hotelier's perception; indigenous fabrics; interior decoration; Kaduna Metropolis

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Introduction

Globally, there are diversities and variations in cultural activities, beliefs, and practices as reflected in language, values, norms, rituals, food, religion, festivities, and fabrics. African fabrics refer to indigenous clothing materials that are traditionally produced within specific cultural areas in Africa. Ibeto & Ogunduyile (2015) affirm that clothing traditions in Africa vary and each ethnic group has a name for indigenously produced fabrics. For instance, the Yoruba people of south-western Nigeria are unique in their *Aso-Oke/Ofi* and *Adire clothing tradition*, the Hausa ethnic group is known with *Kura*, *Akwete* belongs to the Igbo people, *Kente* is associated with the *Ebiras*', and *Andee* is the clothing of Tiv people (Ajila, 2016). These categories of fabrics were produced in most West African regions before the arrival of Europeans (Acquaye et al., 2022). Clearly, Nigeria is home to different indigenous fabrics which serve as both artifact and repository. As artifacts, these indigenous fabrics represent histories, philosophies, and beliefs of the people (Ware, 2022). But as repository on the other hand, they are designed with motifs imbued with different cultural practices for certain performances. Traditionally, these textiles are made to convey social

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status to others, store tribal information, secure traditions, safeguard cultural institutions and professions, cover and shield the human body from environmental elements, and adorn living areas and surfaces (Acquaye et al., 2018). This implies that fabrics are essential parts of interior design because they influence the ambiance, practicality, and aesthetics of a space (Pande, 2022). Hence, the adoption of indigenous fabrics for interior decoration of any environment or space would enhance its appeal, comfortability, and acceptability. Given this reality, Obinwanne & Alozie (2019) assert that a visitor's experience can be positively or negatively impacted by hotel interior design because of the impression it creates. But hotel interior decoration in Nigeria has always been influenced by western style because the concept of hotel is a foreign concept in the precolonial African society. Since the superstructure known as hotel is not indigenous to Africa, its exterior and interior décor are enmeshed in western culture. Therefore, the continuous use of foreign fabric for the above purposes only alienates hotels from the culture of the environment where they operate.

Considering the above, interior decoration in the Nigerian hotel industry can be substituted with indigenous fabrics. The incorporation of indigenous fabrics into hotel decoration creates a sense of place and connection to the local culture for the enhancement of overall guest experience. In support of our position, Atsiz & Akova(2021) affirm that cultural attributes otherwise taken as indigenous fabrics contribute to visitors' satisfaction and loyalty because many hotel guests value aesthetic qualities especially decoration and design (Tavares & Brea, 2018).Thus, the adoption of indigenous fabric for hotel interior decoration is vital in creating a positive experience for guests and staff. Despite the potential benefits of adopting indigenous fabrics for hotel interior decoration, Owusus-Brafi (2018) affirms that the use of foreign fabric for interior decoration is prevalent in Nigeria. Silas-Ufelle & Ntagu (2020) agree that imported textiles that do not represent the host communities' culture are used to decorate most hotel interiors in the city of Enugu in Nigeria. This neglect of an innovative use of indigenous fabric is deeply rooted in most Nigerians' preference for imported fabrics (Fashola et al., 2022). Consequently, the relegation of traditional fabrics has resulted in the decline and loss of heritage uniqueness within indigenous fabric producing communities (Ayesu et al., 2023). Therefore, the formidable challenge posed by the extensive usage of foreign fabrics for hotel interior decoration in Nigeria makes a strong case for the indigenisation of hotel facilities and services. This process of indigenising hotel through the adoption of indigenous fabric for interior decoration establishes the premise for this paper.

Literature review

Fabrics are primarily clothing materials used to produce body apparels in different cultures. It could be described as any material that is woven, knitted, crocheted, braided, or bonded to produce clothes. Fabrics are indigenous when designed and produced within the confine of cultural beliefs and practices. In other words, indigenous fabrics are clothing material made and designed by different cultural areas around the globe. Given this, Cyril-Egware & Ajiginni (2017) state that African fabrics refer to fabrics produced and or used by Africans. Ayesuet al. (2023) concur that traditional fabrics are apparel worn by a particular group of people which has deep historical and cultural roots. Accordingly, Ezenagu & Iwuagwu (2016) affirm that fabrics constitute tangible elements of cultural heritage through which people express and distinguish themselves from their neighbours. Fashola et al. (2022) maintain that indigenous fabrics are valued globally as expressions of identity, tourism, innovation, and creative economy of communities. Some are of these fabrics are woven, dyed, or produced using local skills in the manner of *Adinkra*, *Brisi*, *Smock*, *Kete*, and *Kente*. Deliberately, these clothing materials are employed in a variety of cultural activities to pass on the values and norms of traditional communities to the outside world (Ayesu et al., 2023; Acquaye et al., 2018; Lunde, 2018). These traditionally produced fabrics proliferates Nigeria and serve the different aspects of required community life. However, there are different types of indigenous fabrics differentiated by motif, texture, and culture. But with coming of the Europeans on the back of colonialism, the unique clothing traditions of Africans were deliberately and gradually replaced with foreign fabrics. Given this, Gharte & Essel (2023) opine that in addition to the precolonial indigenous African fabric design tradition, colonialist interaction influenced the introduction of machine-inspired wax print cloth to the West African region.In other words, wax prints are machine version of the hand-drawn, hand-blocked, and hand-dyed batik fabrics (Acquaye et al., 2022). The introduction of wax print has a long history that is associated with the Dutch colonialists, who brought the technique to West Africa in the 19 century (Bassey, 2024). Nevertheless, in Africa, wax resistant dyeing technique is an age-long tradition formerly practiced by the Yoruba of Nigeria, and the Soninke and Wolof of Senegal (Jurkowitsch & Sarlay, 2010). Over the time, as wax prints became increasingly widespread in Africa, European designers accommodated local preferences and added more African symbolism to their designs in Ghana, Nigeria, Togo, Benin, Cote d'Ivoire, Senegal, and Mali (Acquaye et al., 2022, Jurkowitsch & Sarlay 2010). These machine-made fabrics and hand-woven fabrics have co-existed in West Africa for many years (Jurkowitsch & Sarlay, 2010). In particular, imported wax prints now dominate Nigeria's once flourishing indigenous fabric market, featuring brands such as *Ukpo*, *Chitenge*, Veritable Java Print, Guaranteed Dutch, Java Hollandis, *Abada*, *Ankara*, and Uniwax (Akinwumi, 2008).

Although, *Ankara* fabric is not African in origin, it depicts Africa's rich culture and fosters a sense of community (Fashola et al., 2022). It can be used for soft furnishings, upholstery, and the hard inner surfaces of wall panels (Acquaye et al., 2018). Accordingly, Owusus-Brafi (2018) supports the assertion by positing that local textiles are most frequently used in interior spaces as window treatments, bed and table coverings, and upholstery covers for chairs, couches, and cushions. Also, Farooq & Kamal (2021) maintain that fabric is one of the fundamental components of interior design, while Xiao & Lin (2012) aver that more people are steadily realising the indispensable role of fabric in indoor environments.

The interior décor of any space and/or object is an important aspect of its aesthetics, productivity, and activity. In other words, it involves the designing of interior spaces to complement the aesthetics, functions, and cultures of the people who occupy, reside, and flourish in those areas (Owusus-Brafi, 2018). The idea of interior design has its origins in the ancient world,

where wall hangings, tapestries, cushions, and textiles all came together to create beautiful and pleasant houses for emperors, kings, and nobles (Akinrujomu, 2020). This implies that interior design is basically the method used for improving the overall experience of an interior space (Mitchell, 2014). In view of that, Obinwanne & Alozie (2019) aver that the architectural components of a building's structure and enclosures, such as its floors, walls, doors, windows, and staircases, define its internal spaces. The decoration of interior spaces goes beyond the common use of flowers and ornamentals but extends to the use of different types of decorative materials (Owusus-Brafi, 2018). Accordingly, Tarafder (2019) opines that interior decoration concentrates on the aesthetics of a space and it is certainly not limited to the use of suitable furniture, accessories and fabrics. Similarly, Xiao & Lin (2012) affirm that fabric is an important design language that establishes a conversation between things and people. Given this, the indigenous fabrics of different cultures can be harnessed for other purposes aside body apparels. Enemuo & Onubuogu (2016) concur that the foremost use of fabric is for body covering but still maintain that such traditional usage has extended beyond body apparel to include the art of decoration. Accordingly, Gervasius et al. (2017) observe that interior decor represents an opportunity for indigenous (Lurik) fabric to be revived and developed not only as body apparel, but also as a feature of artistic components in interior products and furniture design. Cyril-Egware & Ajiginni (2017) concur that these fabrics have been creatively used by various artists to create and embellish their artworks and as decorative arts in homes and public places. Akpan & Usen (2022) posit that the fabrics play a pivotal role in contemporary interior decoration of living spaces. In other words, indigenous fabric can be used for hotel interior decoration to design flower vase, cushion pillows, wall clock cover, throw pillows, and headrests, as well as to adorn the dining area and reception area, and as window blinds and table mats for the dining area or restaurant, lamp shades, duvets, bed spreads, and pillowcases for the bedrooms, and receptionists' uniform (Silas-Ufelle & Ntagu 2020, Sarkodie et al., 2021). Therefore, with expected turn around in its fortunes, the usage of aboriginal West African clothing materials in interior design is anticipated to elicit an extensive demand among hotel guests (Acquaye et al., 2018).

However, the use of indigenous fabrics for interior décor still faces some formidable challenges. The conceptual adoption of African indigenous fabrics as body apparels limit their functionality in contemporary society, where fabrics can be invented for different uses. Against this background, Adeboye & Lawal (2021) state that *aso-oke* indigenous fabric of the Yoruba is restricted to being used for traditional wedding dresses for couples and their parents. The *aso-oke* fabric is quite expensive to produce and it is also of heavy texture (Akinrujomu, 2020) which would lead to improper folding if used, for instance, as window blinds (Sarkodie et al., 2021). Gervasius et al. (2017) lament that the influence of modern culture, with the introduction of more mechanised and uniquely designed fabrics, has made indigenous (Lurik) fabrics to be less desirable with only a few producers left. As a result, machine-produced fabrics pose an immediate and existential threat to the survival of most West African textile traditions (Acquaye, 2018). Additionally, indigenous fabrics such as *Bogolanfini, Adinkra* cloth, *Kuba, Adire, Kente, Akwete* cloth, *Kete, and Aso-oke* are examples of clothing materials produced from natural fibres with aesthetic quality that may fade over time (Ayesu et al., 2023) which limits their innovative uses. Makinde et al. (2009) add that the importation of manufactured and finished fabrics from Europe as window or door blinds and furniture is another factor adversely affecting indigenous fabric productions. Sarkodie et al. (2021) concur that most of the fabrics used as interior décor products are imported and of foreign styles in Ghana. This proliferation of foreign fabrics, particularly from the Asian nations (Ayesu et al., 2023), is the greatest danger facing indigenous fabrics in the African market. Similarly, Singha (2024) laments that the proliferation of the foreign imitation of *Meetei saris* poses challenge for the indigenous *Manipuri saris*. The intensity of foreign fabrics' competition with indigenous fabrics, according to Adeloye et al. (2023), is based on the perception that imported machine-made African print fabrics are produced with more durable materials compared to the indigenous ones. The enumerated challenges are limit the multipurpose usage of indigenous fabric in Nigeria. Nevertheless, the availability and affordability of Nigerian indigenous fabrics with its adaptability to different uses has sustained its resilience in the society. Gharte & Essel (2023) rightly observe that African fabrics are an important element of the continent's artistic creativity and a crucial means to appreciate the socio-cultural and economic lives of the populace. Therefore, advocating and increasing the usage of these indigenous fabrics for hotel interior decoration would indigenise hotel facilities and services, create an atmosphere of cultural interrelation for the guests, and preserve the heritage that produced these fabrics from the threat of extinction.

Nevertheless, the advocacy for the usage of indigenous fabrics for hotel interior decor is dependent on the hoteliers' perception. Thus, perception is the process through which organised experience is produced from sensory stimulation (Dember et al., 2024). It is primarily the disposition of any individual towards any subject or an object, which is deduced from the individual or perceiver's ability to transform or analyse the information generated through sensory inputs (light, sound, smell, taste and touch). McLeod (2013) affirms that humans perceive information through the sense organs which transmit information to the brain for interpretation. Hence, the analysis of how human experiences gained through the senses and which translate into perception of the environment led to the formulation of theory of perception. The theory is centred on process of acquiring and interpreting information drivable through sensory input. Perception theory has two major strands – direct and indirect perception. The direct theory of perception sometimes referred to as ecology theory was propounded by Gibson (1966), whereas the indirect theory which is otherwise known as constructive theory was propounded by Gregory (1970).The direct theory of perception proposes that perception is a direct process of sensation which creates a representation of the world for the perceiver (Gibson, 1966). This theory is rooted in the bottom-up analysis of perception which implies that sensory information or light from the environment enters the retina and transforms the visual content into an experience or object. Accordingly, Démuth (2013) posits that following Gibson's view, the interpretation of a perceived phenomenon is entirely dependent on the information provided within the environment, in which case, past experiences or interpretations do not play crucial roles in the

construction of ideas. On the other hand, the top-down theory of perception heavily argues that past experiences and expectation influence perception.

However, Gregory (1970) argues that because stimulus information from the environment is frequently indefinite, perception is a constructive process that depends on top-down processing. Therefore, the analysis of perception necessitates advanced cognitive information either from previous or stored knowledge to make deductions on the object of perception. Hence, the processing of sensory stimulus requires past experiences or knowledge and other factors that aid the organisation and formation of content (Démuth, 2013). There is no doubt that sensory actions are basically connected with cognitive, emotional, cultural, social, political, and economic issues. Hence, to explain how perception works, it is imperative to engage previous knowledge or experience to aid the perceiver's interpretation of the perceived object or subject. Therefore, both approaches of perception theory are valid and central to this paper. The analysis of hotelier's perception of the usage of indigenous fabrics for interior décor requires both the direct and indirect perception of the perceiver. The direct theory of perception aligns with the idea that hoteliers evaluate the usefulness of indigenous fabrics based solely on their sense of sight. This approach limits the opinions of hoteliers to indigenous fabrics' aesthetic quality, texture, and design. However, indirect theory of perception holds that environmental information is not sufficient to translate the hoteliers' opinion of indigenous fabric without the knowledge of their cultural background. This implies that hoteliers' cultural experience and knowledge guide their view on the adoption of indigenous fabrics for the interior décor of hotels in Kaduna.

Method

This paper uses a quantitative survey methodology and data collection techniques that align with the nature of the research. The descriptive perception of the respondents enabled the researchers to examine the usage of indigenous fabrics as hotel interior décor. The respondents were staff of different hotels in Kaduna metropolis, Nigeria. They were selected from the 196 officially registered hotels within the metropolis, specifically Kaduna North, Kaduna South, and certain portions of *Chikun* Local Government Area. The choice of Kaduna metropolis as the research location is justified by its position as an industrial and commercial hub within Kaduna State and northern Nigeria, with a high concentration of hotels. To ensure a representative sample, the study employed stratified random sampling technique. This technique categorised the hotels into strata based on the prevailing hotel classification system in Nigeria. This system classifies hotels into three categories: small, medium, and large. Large hotels are defined by 100 room facilities and above, medium-sized hotels have between 50 and 99 room facilities, while small hotels do not have more than 50 rooms. In this context, the study focuses on medium-sized hotels, and subsequently, a total of 40 hotels in the field of study are within this category. Again, stratified random sampling technique was further used to divide the hotel staff into strata and/or departments. From the sampled hotels, the respondents were purposively selected based on their roles and responsibilities which afford them the necessary experience which was deemed essential for providing the needed insights and information related to the subject of investigation. The respondents consist of a hotel manager and four supervisors from each hotel of distinct operational departments - reception, housekeeping, restaurant, and banquet services. Hence, a total of 40 hotels actively participated and contributed to a pool of 200 respondents (comprising 40 hotel managers and 160 departmental supervisors). However, information for the research was elicited using the instrumentality of structured questionnaire from February – May 2023. Subsequently, 200 copies of the structured questionnaire were given out to respondents through the managers of the respective hotel departments. However, 160 copies were properly filled and used for analyses. The research information elicited through questionnaire was analysed using descriptive and inferential statistics.

Results

Table 1: Demographic characteristics of respondents (n=160)

Description	Frequency	Percentage%
Gender		
Male	103	64
Female	57	36
Age		
18-30years	53	33.125
31-40years	58	36.25
41-50years	29	18.125
51 and above	20	12.5
Marital status		
Single	47	29.4
Married	97	60.6
Widowed	16	10
Level of education		
Secondary	9	5.6
Diploma/NCE	27	16.9
Degree/HND	52	32.5
Masters/PhD	72	45
Department		
Front office	31	19.4
Food &beverages	63	39.4
Housekeeping	41	25.6
Banquet	25	15.6
Designation		
Manager	27	16.9
Supervisor	98	61.2
Others	35	21.9

The analysis of respondents' demographic profile in Table 1 above shows the gender of the hotel staff with 103 male (64%) and 57 female (36%). The implication of this result proves that careers in the hotel industry in Nigeria are gender sensitive. The sensitivity of hotel career and its leaning towards male workers is easily attributed to the African cultural orientation which holds that hotel industry as an improper place for a decent woman to work. The data on age distribution of the respondents reveal that 33.125% of respondents fall within age range of 18-30 years, 36.25% of the workers surveyed are within age range of 31-40 years, 18.125% are within the age range of 41-50, while 51 years and above are 12.5%. This demographic analysis reveals that most of the hotel staff are within their most productive years with majority of the respondents' ages falling within 18-40, which accounts for 69.375% of the sample size. Also, the age analysis reveals that the respondents within the age range of 31-51 accounts for a total of 66.875% of the sample size, which implies that most of the respondents are within the age of persons in Nigeria, who have a good knowledge and usage of indigenous fabric.The data on the marital status of the hotel staff show that 29.4% are single, 60.6% of respondents are married, while 10% of the workers surveyed are widowed. The data imply that most of hotel staff who had been married and later widowed were 113, accounting for 70.6% of the sample population. This suggests that the respondents have had occasions to use different Nigerian indigenous fabrics for different cultural events such as traditional marriage ceremonies. Given this reality, the respondents satisfied the required experience for the research. The data on the educational qualifications of the hotel staff indicate that 45% have either Masters or PhD degrees, 32.5% have first degree (HND/BSC), 16.9% have a diploma/National Certificate of Education (NCE), while 5.6% have secondary school education. The relatively high percentage of hotel staff with university degrees and/or polytechnic higher diploma and the low percentage of ordinary diploma, National Certificate of Education, and Senior Secondary Certificate of Education holders imply that the hotels recruit more skilled labour than unskilled professionals. Thus, skilled professionals who are deemed as knowledgeable in hotel operations are adjudged suitable for the research. The study finds that 19.4% of the respondents are front desk officers, 39.4% are from the food and beverages department, 25.6% are staff of the department of housekeeping, while 15.6% are staff of the banquet department. The implication of this result accounts for the eagerness of the hotel staff to participate in the research. The data on the designation of the respondents indicate that 16.9% are managers, 61.2% are supervisors, while 21.9% are others. The 'others' represent the position of supervisors who were absent at the time of the investigation but were represented by other staff in the department. The relatively high population of supervisors suggests that they are the staff who usually have a day-to-day interaction with guests in the hotel. Thus, the supervisors' perception of the usage of indigenous fabric for hotel interior décor is crucial.

Table 2: Descriptive statistics for information on perception on indigenous fabric for hotels

S/N	Statements	Mean	Std. Deviation
1	Different types of Nigerian indigenous fabrics are available in Kaduna?	1.4	0.5
2	Use of native Nigerian textiles for interior design in hotels will boost their image and competitiveness?	1.8	0.5
3	Usage of indigenous fabrics in hotel interior decoration is beneficial to the host community.	1.8	0.4
4	Different indigenous fabrics are available in Kaduna.	1.9	0.7
5	The use of Nigeria indigenous fabric for interior decoration promotes cultural inter-relationship.	1.9	1.0
6	Adopting indigenous fabrics for hotel interior decoration can enhance guest experience.	1.6	0.6
7	Nigeria indigenous fabrics should be solely used for hotel interior decoration.	2.7	1.4
8	Nigeria indigenous fabric should be jointly used with foreign fabrics for hotels' interior decoration	2.3	1.2
9	The use of Nigerian indigenous fabrics for interior decoration promotes the country's cultural heritage.	1.6	0.5
10	Adopting Nigeria indigenous fabrics for hotel interior decoration creates job opportunities for the producers.	1.8	0.4
	Grand Mean = 1.80		

Table 2 shows the frequency and response rates for information on hoteliers' perception of indigenous clothing materials calculated on a 10-item tool and scaled on a 5-point likert range. Following the data, the mean score for the first question item is 1.40, pointing to the strongly agree range. The second, third, fourth, fifth, sixth, seventh, eighth, ninth, and tenth question items have mean scores (x) of 1.80, 1.80, 1.90, 1.90, 1.60, 2.70, 2.30, 1.60, and 1.80, respectively. This suggests that the respondents are prone to the strongly agree range of the measurement scale. The results are evidence that all the ten parameters significantly highlight the hoteliers' perception of indigenous fabric and hotels interior décor in Kaduna metropolis.

Table 3: Descriptive statistics to ascertain the various ways by which Nigerian indigenous fabrics can be used in hotel interior decoration

S/N	Statements	Mean	Std. Deviation
1	Staff uniforms	1.9	0.9
2	Chairs covering (throw pillows, armrest) at the reception/lobby	1.7	0.5
3	Wall coverings (wall hangings, portrait)	1.7	0.4
4	Floor finishing (Rug carpet, floor mat)	2.2	1.1
5	Flower arrange (flower pots, stands and vast)	1.9	1.0
6	Table accompaniment (table linen, menu jackets table napkins and aprons)	1.6	0.5
7	Beddings (blankets, bedspreads, pillow covers)	1.6	0.5
8	Window blinds curtains and drapes	2.0	1.0
	Grand Mean = 1.80		

Table 3 shows the response rates and frequency for the different forms that indigenous fabrics from Nigeria can be used for hotel interior décor. This was measured using an 8-item questionnaire and a 5-point likert scale. According to the statistics, the first question item has a mean score of 1.90, falling which points to the agree range. The mean scores (x) for the second, third, fourth, fifth, sixth, seventh, and eighth question items are 1.70, 1.70, 2.20, 1.90, 1.60, 1.60, and 2.00, respectively. This suggests that the respondents are aligned to the strongly agree range of the measurement's scale. The results confirm that the outlined eight pointers are different unique ways by which Nigerian indigenous fabrics can be used in hotel interior decoration.

Table 4:Detailed data on the difficulties in using locally produced Nigerian Fabrics for hotel interior design in Kaduna Metropolis

S/N	Statements	Mean	Std. Deviation
1	The indigenous fabrics are expensive	3.6	1.4
2	Some hoteliers lack knowledge of Nigeria indigenous fabrics	2.0	1.3
3	Nigerian indigenous fabrics are culturally sensitive	1.8	0.5
4	The texture of some of the Nigerian indigenous fabrics are either heavy or light	2.6	1.3
5	The print quality/aesthetic of indigenous fabrics are often difficult to maintain	3.7	1.4
6	The availability and usage of cheap foreign fabrics in the market	2.5	1.5
7	Limited design options and producers of the indigenous fabrics	1.9	1.2
	Grand Mean = 2.5		

The data in Table 4 illustrates the response rates and frequency for the challenges associated with the usage of Nigerian indigenous fabrics for hotel interior decoration in Kaduna metropolis measured on a 7-item instrument and scaled on a 5-point likert scale. According to the data, the mean score for the first question item is 3.60 which points to the agree range of the scale. The mean scores (x) for the second, third, fourth, fifth, sixth, and seventh question items are 2.00, 1.80, 2.60, 3.70, 2.50, and 1.90, respectively. This suggests that the respondents are more disposed to the strongly agree range of the measurement's scale. The results show that all the outlined factors are issues challenging the usage of Nigerian indigenous fabrics for hotel interior decoration in Kaduna metropolis.

Test of hypothesis

Ho_1: There is no significant relationship between the usage of indigenous fabric for hotel interior decoration and hoteliers' perception

Table 5:Model summary of hoteliers' perception ofthe usage of indigenous fabrics for hotel interior decoration

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1	.810[a]	.656	.654	.33293	.656	301.058	1	158	.000

a. Predictors: (Constant), indigenous fabric for hotel interior decoration

The model summary in Table 5 illustrates the degree to which indigenous fabrics can be adopted for hotel interior decoration with a regression value of R^2-v = 0.656. This suggests a strong relationship between the predictor (indigenous fabric for hotel interior decoration) and the dependent variable (hoteliers' perception). In this case, the correlation coefficient (R = 0.810) shows a strong positive correlation, implying that as indigenous fabric usage increases for hotel interior decoration, it will impact hoteliers' perception in the study area.

Table 6:ANOVA[a]

ANOVA[a]

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	33.370	1	33.370	301.058	.000[b]
	Residual	17.513	158	.111		
	Total	50.884	159			

a. Dependent Variable: hotelier's perception
b. Predictors: (Constant), indigenous fabric for hotel interior decoration

However, in Table 6 by determining whether the predictor – indigenous fabric used for hotel interior decoration – explains a sizable amount of the variance in the dependent variable (hoteliers' perception), the analysis of variance (ANOVA) evaluates the overall significance of the regression model. The regression sum of squares, as determined by the analysis of variance, is 33.370, larger than the residual sum of squares, which is 17.513. This suggests that most of the differences in hoteliers' perceptions can be explained by the model that uses locally produced cloth for interior design. The relevance and dependability of the model created using the regression analysis results are shown by the F computed value of (301.058). Furthermore, the significant P-value of 0.000 is less than 0.05, suggesting that there is substantial evidence to infer a relationship between hoteliers' perceptions and the use of indigenous cloth for hotel interior decorating. This suggests that the concept is deemed appropriate and that hoteliers' perceptions impact the use of Nigerian indigenous fabrics for hotel interior design.

Table 7: Coefficients for test of hypothesis

Model		Unstandardised Coefficients		Standardised Coefficients	T	Sig.	95.0% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	.522	.079		6.582	.000	.365	.678
	Indigenous fabrics for hotel interior decoration	.943	.054	.810	17.351	.000	.836	1.051

a. Dependent Variable: Hotelier's perception

According to Table 7 above, the computed t-value for using indigenous fabrics for hotel interior décor is 6.582, and the associated sig. value/probability value (PV) is 0.000. According to the decision rule, the null hypothesis is rejected since t-calculated = 6.582 is higher than t-calculated tabulated (0.05, 159) = 1.96. With a substantial positive correlation of (β = 0.943) and (β = 0.810), this research shows that the use of indigenous fabric for hotel interior decorating is a highly significant predictor

of hoteliers' perception. This suggests that the unit rise in the use of indigenous cloth for hotel interior decoration in the research area is attributed to an increase in hoteliers' perception (β = 0.943).

Discussion and conclusion

Hotels are equipped with tangible products designed for visitors' memorable experience (Hurombo, et al., 2025). These experiences are enhanced through decorations of different hues, especially interior decor. Accordingly, Onojaefe & Nhepera (2017) posit that hotel arts and designs are innovative strategy positioned to influence hotel image. In other words, hotel interior decoration is an art that can be achieved with the use of different and uniquely designed fabrics. These fabrics can either be foreign or indigenous to the cultural area where the hotels are located. On the back of this assertion, findings of the study reveal that indigenous fabrics play crucial role in the interior decoration of hotel space, staff, objects, and events in Kaduna metropolis. These findings are based on the hoteliers or hotel staff's perception of indigenous fabrics and interior decoration. The perception is not based on mere sight but also on the staff's cultural knowledge of the fabrics. Against this background, the respondents in Table 1 recognise the availability and potentials of indigenous fabric and affirm that they can be effectively used for hotel interior decoration. Gervasius et al. (2017) affirm that interior decor represents an opportunity for the indigenous fabric to be revived and developed as an element of aesthetic elements in furniture design and interior products. Silas-Ufelle & Ntagu (2020) also suggest that the indigenisation of the interior of selected hotels showcases the prestigious indigenous cultures of host communities to the world, which significantly aligns with the findings of this study. By incorporating indigenous fabrics into interior decor, hotels can create a unique and authentic cultural ambiance of localities. Also, the research result show that the usage of Nigerian indigenous fabrics for interior decoration will boost the image and competitiveness of hotels with a mean value of 1.8. This implies that the adoption of indigenous fabrics for interior decor enhances hotel settings. From Agbenyegah's et al. (2022) study of restaurants, it is documented that physical setting influences image and act either positively or negatively on customers' perception. Given this fact, Enemuo & Onubuogu (2016) concur that the use of indigenous fabrics for interior decoration enhances hotels' image, contributes to heightened patronage, and confers a competitive advantage. Subsequently, Acquaye et al. (2018) affirm that using traditional West African fabrics for interior decoration would create a large demand, while Choka (2012) maintains that interior design plays a crucial role in attracting customers, prolonging their stay, and ultimately leading to increased customer patronage and profit. Invariably, Akpan & Usen (2022) aver that indigenous fabrics not only play a pivotal role in contemporary interior decoration of living spaces but create memorable experience, which in Hurombo's et al (2025) opinion could be perceived as a new form of economic value for host communities.

In addition, the usage of indigenous fabrics in hotel interior decoration is beneficial to the host community and creates job opportunities for the producers with a mean value of 1.8 respectively. This result highlights the potential positive socio-economic impact that such an initiative can have on communities and producers. The finding aligns with the study of Adebisi et al. (2020) which emphasises the influence of hotel businesses on host community's social and economic circumstances. Also, Fashola et al (2022) concur that indigenous textiles are globally known and valued as an avenue to promote the economy of communities. Similarly, Aquaye et al. (2018) affirm that West African textiles in creative interior applications have positive effect on Ghana's GDP through the promotion of local textiles. Thus, the contributions of indigenous fabrics to national economy arise from their various usages. Hence, from the test of hypothesis, the study also shows the extent to which the usage of indigenous fabrics for hotel decoration is influenced by hoteliers' perception with regression value of (R-V=0.656). This shows that the correlation coefficient represents a strong positive impact of indigenous fabrics usage for hotel interior decoration on hoteliers' perception. In addition, the p-Value was significant at 0.05 levels, which implies that there is substantial evidence to infer that the usage of indigenous fabrics in hotels is related to hoteliers' perception. Based on the decision rule that when the P>0.05, the null hypotheses is rejected. Therefore, it can be deduced that hoteliers in the study area concur that indigenous fabrics can be used for hotel interior decoration. This result aligns with findings of the study that indigenous fabrics can be put into various uses in hotel interior decoration as shown in Table 3. The findings in Table 3 confirm the positive response of hoteliers' perception regarding the different ways that indigenous fabrics can be used for interior decoration. Similarly, many scholars (Acquaye et al., 2023, Acquaye et al., 2018, Fatahi et al., 2022, Gervasius et al., 2017, Silas-Ufelle & Ntagu 2020, Sarkodie et al., 2021) concur that indigenous fabrics can be used for hotel interior decoration as throw pillows, cushion pillows, flower vase, wall clock cover, headrests and for the adornment of reception lobby and bedroom, as window blinds and table mats for the restaurant or dinning, lamp shades, bed linens, pillowcases, duvets, and uniform. Although the acceptance percentages for bedding, window blinds, curtains, and drapes are lower, they contribute to the overall interior decoration of hotels. Contrary to this finding, the study by Adebisi et al. (2020) highlights the value of curtains as an integral part of wall decorations and a crucial finishing element in hotel interior decoration.

However, despite the acceptability of indigenous textiles, its usage for decorating interior space is faced with challenges. The findings reveal that the aesthetic qualities of indigenous fabrics are not easily maintained with a mean value of 3.70. Ayesu's et al. (2023) findings buttress this challenge by stating that the natural materials used in the production of indigenous fabrics make the aesthetics qualities to easily wear off. Similarly, the texture of these fabrics with a mean value of 2.60 poses a challenge to their usage. Accordingly, Adeboye & Lawal (2021) state that the *Aso-oke* indigenous fabric of the Yoruba is of heavy texture and originally used for traditional wedding dresses. Likewise, Sarkodie et al. (2021) affirm that *Aso-oke's* heaviness makes it unsuitable for use as window blind because of the difficulty in folding. Additionally, Akinrujomu (2020) attests that the high cost of production makes some indigenous fabrics expensive, which hinders their application for contemporary interior designs. Also, the availability and usage of cheap foreign fabrics with a mean value of 2.50 poses another challenge. Buttressing this assertion, Ayesu et al. (2023) observe that foreign fabrics are competing with indigenous fabrics in

the African market because of their availability and affordability. Similarly, Singha (2024) affirms that the influx of mass-produced and cheap imitations of *Meetei saris* negatively impacts the viability of indigenous *Manipuri* cloth items**.** Also, Makinde et al. (2009) affirm that the importation of fabrics from Europe for interior décor adversely affects traditional fabric production. In addition, the study of Sarkodie et al. (2021) reveals that most of the fabrics for interior decoration in Ghana are foreign in origin. Fashola et al. (2022) find that many Nigerians choose imported fabrics over those produced in the country. Thus, Owusus-Brafi (2018) concludes that use of foreign textile fabrics for interior design is prevalent in Nigeria. Subsequently, Silas-Ufelle & Ntagu (2020) also observe that hotels in Enugu metropolis predominantly adopt foreign fabric for interior decoration. Therefore, considering the intense competition between the adoption of locally made fabrics for interior design and/or the incessant use of imported fabric, the results of the study reveal a substantial positive response with a mean score of 2.3. This implies that Nigerian indigenous fabrics should be alternated with foreign fabrics for hotel interior decoration. Jurkowitsch & Sarlay (2010) state that traditionally made and imported wax fabrics have coexisted for many years in West Africa. Thus, the alternate use of locally produced fabrics for interior décor of hotels will serve to create cultural harmony and interrelationship. Since hotel serves as a home away from home (Ezenagu & Ummar, 2017) and it receives guests from all cultures, it is imperative for all guests to identify with the intricacies of their surroundings. Even though a hotel should identify with the culture of its location, there is need for the adoption of foreign fabrics to create a balanced cultural ambience and understanding. This is because the foreign fabric of a particular hotel environment is indigenous to some guests. In other words, alternating indigenous and foreign fabrics for hotel interior decoration will serve the purpose of creating cultural harmony among guests, and further facilitate the indigenisation of hotel facilities and services to suit specific cultural environment. In conclusion, since the concept of hotel is foreign to Nigeria, the exteriors and interiors of hotels in the country are decorated with western-style fabrics. The persistent usage of foreign fabrics for interior decoration in Nigeria alienates hotels in the country from culture of their environment. Consequently, the situation heightens the drive for the indigenisation of hotels. Nevertheless, hotels serve the purpose of creating a home away from home for their guests through services and facilities that could be immersed in the culture of the area, for example, through the adoption of indigenous fabrics for interior décor. Thus, the adoption of indigenous fabrics for hotel interior decoration will not only enhance the usage of such fabrics but position the hotel as a medium of cultural communication and interaction. Furthermore, this will create a culturally balanced scenario for the comfortability and satisfaction of hotel guests.

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