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*Benefactions of Cultural Events Arts in Kenya Expanding
Tourism Industry*

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Benefactions of Cultural Events Arts in Kenya Expanding Tourism Industry

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Abstract

Purpose: The purpose of this study is to determine the benefactions of the cultural festival on event tourism growth in Kenya.

Methodology: The study a desk study review methodology where relevant empirical literature was reviewed to identify main themes and to extract knowledge gaps.

Findings: The study, in conclusion, found that there is a variety of cultural events arts held in Kenya. However, the cultural festivals, awareness strategies and their influence to tourism contributed to 21.0% to the growth of event tourism in Kenya.

Unique Contribution to Theory, Practice and Policy: The study recommends that the Kenya Federal and State government together with stakeholder need to come up

with policies and programmes to identify and promote cultural events arts as an event tourism product. The study found that marketing of cultural events arts was predominantly done locally as a strategy of creating awareness. The study, therefore, recommends that the Kenyan Tourism Corporation and Tourism Board market these rich cultural events arts internationally to reach the global customers.

Keywords: *Cultural Events Arts, Culture, Event Tourism, Cultural Festivals, Influence, Stakeholders.*

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INTRODUCTION

Tourism is one of the major sources of income in the world, today, and an important export industry. International tourist arrivals reached a record of 982 million, an increase of 4.6% in 2020, while receipts grew by 3.8% to US\$1.030 billion (UNWTO, 2016). According to World Travel and Tourism Council Travel & Tourism Economy employment is estimated at 1,375,000 jobs in 2009, 6.4% of total employment, or 1 in every 15.6 jobs. By 2019, this should total 1,811,000 jobs, 7.3% of total employment or 1 in every 13.8 jobs. The 443,000 T & T direct industry jobs accounted for 2.1% of total employment in 2007 and are forecast to total 581,000 jobs or 2.3% of the total by 2019 (WTTC, 2016).

WTTC (2016) estimates revenue related tourism and travel in KENYA will exceed \$10 billion 2015 and will account for approximately 6% of the GDP. In a related growth, United Nations World Tourism Organization (UNWTO, 2022) observed that Benefactions of the Tourism sector to Kenya government earning revenue from VAT levies recorded at N1149 billion in 2014 is considered to grossly understate the actual level of revenue received. One then wonders what is hampering the full event tourism growth. Of the estimated 1.6 billion tourists' arrivals projected for 2020 which will generate billions of foreign exchanges, how many are Kenyans expecting?

Event tourism growth is the systematic planning, marketing, and hosting of events elementarily as tourist attractions. Event tourism growth research is up to date and inadequately developed in, Kenya. The growth is essentially driven by objectives related to economic benefits. Indeed, there has been significant research into events in general. The focus on Benefactions of cultural events arts only has been so significant that the related personal, cultural, and social growth have not gotten significant interest especially in Kenya. Getz (2022) asserts that cultural festivals, event tourism and its growth should make out the requisite inputs in terms of event tourism growth. The inputs include what goes into actualizing Benefactions of cultural events arts on event tourism growth, the related bidding costs, growth of facilities, marketing, and cultural events transformation processes. As well, when considering Benefactions of cultural events arts and event tourism growth management, one should consider the outcomes of the cultural festival events whether they are the desired ones or otherwise. In the extant literature, cultural festival events on tourism growth are measured as a subjective element, largely through interviews.

Benefactions of cultural events arts have significance importance on the growth conferences, seminars, exhibition and workshop on cultural events arts as well as a weapon for attracting tourist thereby, building tourist image within the different communities (Quinn, 2021). They are entertaining since they are usually. They help in passing religious content across. They help teach people particular social values. Cultural events arts also bring important benefits for the local community because they help to create a sense of belonging and recognition of the environment (Susic & Dordevic, 2021). Furthermore, the festivals are image makers and the *raison d'être* of city festivals that attract visitors and serve to raise the profiles of cities or regions (Quinn, 2021). They help create lasting cultural images and awareness.

Cultural tourism (or culture tourism) is the subset of tourism concerned with a country or region's culture, specifically the lifestyle of the people in those geographical areas, the history of such people and their art; architecture; religion(s); and other elements that helped shape their way of life. It can also include tourism in rural areas showcasing the traditions of indigenous cultural

communities (i.e., festivals, rituals) and their values and lifestyle, as well as niches like industrial tourism and creative tourism. It is generally agreed that cultural tourists spend substantially more than standard tourists do (Richards, 2016).

Statement of the Problem

A number of studies have been done on event tourism and cultural events arts in Kenya. Obioma (2021) studied cultural events arts of local communities in Kenya and found out that local communities hosting these festivals are ignorant of the importance of cultural events arts as a tourism event. Olekesusi (2022) studied demand and supply factors in the Kenyan tourism industry and found out that there are inadequate tourism attraction measures that can bring investors on board and there aren't enough infrastructures to support event tourism. Viviers (2015) found out that cultural events arts can affect significantly the lives of host communities if the residents are enthusiastic about festivals happening in their localities. Cultural events arts and events are becoming alternative tourist attractions globally due to change of tourist tastes. Small, Edwards and Sheridan, (2015) observed that most of the available studies have focused on measuring economic impact of cultural events arts and event tourism. UNESO (2022) noted that cultural events arts can be a source of tourist attraction to culture tourists and this can promote exchange of culture between tourists and local communities. A study by Delamere (2021) on event festivals, found out that event festivals have a significant Benefactions by creating a positive cultural effect in the community. Several studies have pointed to inconsistent and limited findings on influences of cultural and event tourism and their effect on job creation and social economic growth, as well as local communities lacking awareness on the importance of event or cultural tourism (Ayeni & Ebohon (2021), Yasarata (2010) & Igbojekwe *et al*, 2015).

Most of the studies focus on economic Benefactions of cultural events arts to host communities, factors that affect cultural events arts as tourism attraction and in general, factors influencing event tourism growth. There is limited literature on Benefactions of cultural events arts to event tourism and therefore this study sought to fill this gap in literature by establishing the Benefactions of cultural events arts to event tourism in, Kenya.

Objectives of the Study

The general objective of this study was to investigate the benefactions of cultural events arts on event tourism growth in Kenya.

Significance of the Study

The government and the affiliated state agencies are major stakeholders involved in tourism growth. The study findings highlighted the factors that can contribute to event tourism growth of the host communities, state and Kenya in general. The government has the responsibility of formulating policies, planning and execution, marketing and promotion of tourism related activities at the national level. And as such, the study findings would be of great importance to the government and affiliated state agencies to formulate policies to exploit the Benefactions of cultural events arts to develop event tourism in, Kenya.

The study will also benefit the private sectors who are also major stakeholders of tourism growth. The study findings will benefit them since it will inform them on the opportunities available in

cultural festival events and engage tourism business. The local community is an important stakeholder in tourism growth since they own tourism attraction resources. The findings of this study will go along in offering first-hand information on the status of cultural events arts in that will help the community to develop cultural festivals.

LITERATURE REVIEW

Types of Cultural Events Arts and Its Importance to Event Tourism

Event festivals can be classified into different types of planned events which are based on their form and these obviously make differences in their program and purpose. According to Getz (2022), program plan events are art and entertainment (concerts, exhibition, award ceremony); political and state occasions (summit, rally, state visits); cultural celebrations (festivals, religious ceremonies, heritage commemorations). Others are business and trade (fairs, convention, trade shows); sports competition (professional and amateur); recreational events (games and athletics, sports for fun); educational and scientific events (seminars, clinics) and private events (weddings, social).

It is also possible to classify events according to their sizes. In this case, events are categorized as mega-events, hallmark events, major events, and local or community events. Mega-events represent those events that have significant media coverage, have a big influence on the tourist growth and contribute to the overall economy of the entire country or destination (Allen *et al.* 2021). Hallmark events are events that have become so identified with the spirit of the cities, places or regions that become synonyms for the place where they are held (Allen *et al.*, 2021). Major events attract a considerable number of visitors; have wide media coverage and economic benefits for the area they are held (Susic & Dordevic, 2021).

Strategies of Creating on Awareness of Cultural Festival

Communities are responsible for staging or hosting cultural events arts in their localities. These may include specific-event bodies, such as, the Sydney festival, the Adelaide festival or the Australian Open tennis tournament organizers in Melbourne or special groups within in a larger organization, such as, the city of Surf fun run organized by the Sun-Herald newspaper in Sydney Council (Allen *et. al.* 2021)

Host organizations usually have various reasons for producing or organizing events. Some of the festivals are organized by governmental and non-profit, community-based organizations, other forms of events are sometimes organized by profit-making organizations, economic growth and tourism agencies, and resort and facility managers. Governmental agencies and voluntary groups organize events like sport and general leisure events that are service based and their aims are cultural, economic and environmental. These events are mainly community growth tool, free or inexpensive which is directed towards the widest possible audience and at times specific market segments. The focus of these events is to attract visitors notwithstanding the revenue generation aspect, the community wishes and impacts are also vital (Getz, 2021).

The local communities usually interact with some public event sector that provides an opportunity for corporate sponsorships and hosting. Entrepreneurs are also engaged in the corporate sector, with intention to stage or sell events. These events could cover a wide range of events, like, sports,

concert, conferences, and exhibitions etc. for the public, and also media partner co-operates with these entrepreneurs or groups in organizing these events (Allen *et. al.* 2021).

Empirical Review

Fancourt *et al.* (2019) conducted a study on the role of creative arts in improving health and well-being. This report synthesizes the global evidence on the role of the arts in improving health and well-being, with a specific focus on the WHO European Region. The reviewed evidence included study designs such as uncontrolled pilot studies, case studies, small-scale cross-sectional surveys, nationally representative longitudinal cohort studies, community-wide ethnographies and randomized controlled trials from diverse disciplines. The beneficial impact of the arts could be furthered through acknowledging and acting on the growing evidence base; promoting arts engagement at the individual, local and national levels; and supporting cross-sectoral collaboration.

Weźiak-Białowolska D. (2016) examined a study on attendance of cultural events and involvement with the arts. This study set out to investigate any potential derived benefits to the Swiss population. Using longitudinal data, the strengths of the two approaches to evaluating causal inference were simultaneously applied: propensity score matching and difference-in-differences. Propensity score matching attempted to eliminate selection bias by conditioning on confounding variables. Difference-in-differences estimator was applied to remove unobserved fixed effects via intra-individual comparisons over time by comparing the trends in a matched treatment and control group. The study showed that voluntary cultural activity—of any type, passive or active—did not seem to have any causative influence on health and well-being. Results showed that long-term health and well-being did not improve significantly as a result of any specific activity in the cultural arena.

Mawang' (2014) investigated the barrier to effective implementation of the new integrated Creative Arts course in selected primary teacher training colleges in Kenya. The study was undertaken in three, conveniently selected public primary teachers' training colleges, where a total of 20 Creative Arts tutors and 75 students were randomly selected to form the subjects of the study. The data was obtained by means of questionnaires and attitude rating scales. The raw data from the field was then analyzed using statistical package for social sciences (SPSS), this forms the basis of data presentation. The study revealed the following barriers to effective implementation of the new integrated Creative Arts course in the primary teachers' training colleges in Kenya Inadequate preparation of Creative Arts tutors for the implementation of the course therefore lack of knowledge to interpret the curriculum inadequate time allocation and overloaded curriculum, inadequacy of physical facilities and equipment, inadequacy of teaching /learning resources, negative attitude of the students and some tutors towards the course therefore lack of commitment and lack of clear policies in evaluation and syllabus coverage.

Maingi (2011) examined what Kenyan art teachers and secondary school administrators propose as the appropriate role of art education. Data were collected using an unstructured interview schedule and a questionnaire. Qualitative data analysis was done by organizing and analyzing the content according to themes. Quantitative data was analyzed using Descriptive statistics and Inferential statistics were calculated using the one-way chi-square technique. The findings revealed that most art teachers in Nairobi province strongly supported a holistic overview of both

the pupil's and societal vocational concerns in art education. In Central province most of the art teachers advocated for a pupil's vocational concern in art education. They stressed upon the provision of vocational skills to enable students become self-reliant. This study also revealed that in Central province secondary school art teachers and administrators held significantly different viewpoints towards all the given concerns in art education. Based on the findings of this study, the major recommendation made was that art teachers should facilitate the creation of a professional art teachers association. This is because this study has effectively demonstrated that art teachers and administrators of schools that teach art and even the ministry art administrators do not seem to communicate fruitfully with each other. With such an association they probably would reflect together to the benefit of art curriculum thinking and art education in our school system.

METHODOLOGY

The study adopted a desktop methodology. Desk research refers to secondary data or that which can be collected without fieldwork. Desk research is basically involved in collecting data from existing resources hence it is often considered a low cost technique as compared to field research, as the main cost is involved in the executive's time, telephone charges and directories. Thus, the study relied on already published studies, reports and statistics. This secondary data was easily accessed through online journals and libraries.

FINDINGS

The results were grouped into various research gap categories namely as conceptual, contextual, and geographical.

Based on the literature reviewed the following existing gaps were established. In the study examined by Weziak-Bialowolska (2016) on attendance of cultural events and involvement with the arts. This study set out to investigate any potential derived benefits to the Swiss population. the study used longitudinal data hence a methodological gap can be identified from the research, since our data used desk study method in data collection.

In addition, in Maingi's (2011) study on what Kenyan art teachers and secondary school administrators propose as the appropriate role of art education. Contrary to the findings that revealed that most art teachers in Nairobi province strongly supported a holistic overview of both the pupil's and societal vocational concerns in art education. In Central province, most of the art teachers advocated for a pupil's vocational concern in art education. On the other hand, our study focused on benefactions of the cultural festival on event tourism growth in Kenya.

A geographical gap can be identified from the research done by Fancourt, Daisy and Finn, Saoirse (2019) on the role of creative arts in improving health and well-being. This report synthesizes the global evidence on the role of the arts in improving health and well-being, with a specific focus on the WHO European Region. Whereas our current study focuses in Kenya. The study also depicted a methodological gap since their research included study designs such as uncontrolled pilot studies, case studies, small-scale cross-sectional surveys, nationally representative longitudinal cohort studies. Our study will use a desk study review methodology where relevant empirical literature will be reviewed to identify main themes.

CONCLUSION AND RECOMMENDATIONS

Conclusion

It can be deduced that the lack of strategies of linking cultural events arts to event tourism have led to majority of attendees of cultural events arts being local people from the same community and invited guests like government officials or traditional rulers. This does not augur well with the quest of using cultural tourism products to develop event tourism. Overall, the study concludes that various strategies adopted to create awareness on cultural events arts in, Kenya have low Benefactions to the growth of event tourism.

Recommendations

The study revealed that there was wide variety of cultural events arts but these are not contributing to event tourism. The study, therefore, recommends the formulation of policies by the Federal and State government for guiding, and identification of three major ones and develops them as the main tourism product instead of concentrating to them.

The study found that marketing of cultural events arts was predominantly done locally as a strategy of creating awareness. The study, therefore, recommends that the Kenyan Tourism Corporation and Tourism Board market these rich cultural events arts internationally to reach the global customers.

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