TOURISM AND CULTURAL HERITAGE RESILIENCE AT THE HISTORIC COASTAL TOWNS OF LAMU AND MOMBASA, KENYA

BY

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DECLARATION

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To: Alexandre' Theo Mbuthia. Thank you for reminding me that "it's either one day or day one". You are the support that has no boundary. Much love from Mum.

To Mum and Dad, Thank you.

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ABSTRACT

Among the problems confronting the preservation of the cultural heritage especially in developing countries stems from socio- economic and environmental pressures. Owing to its cultural and economic importance, the cultural heritage system needs particular management approaches. However, most research and management efforts in Kenya continue to enforce conservation or preservation management methods at heritage places which compete with massive industrial development happening at various places in Kenya with minimal results. This research sought to assess the contribution of tourism on cultural heritage resilience in the historic coastal towns of Lamu and Mombasa. The study achieved this through four objectives namely: to investigate the current manifestations of cultural heritage in the historic coastal towns Lamu and Mombasa; to explore the changes (shocks) that the cultural heritage products have experienced in the historic coastal towns Lamu and Mombasa; to assess the contribution of tourism to tangible cultural heritage resilience in the historic coastal towns Lamu and Mombasa; to assess the contribution of tourism to intangible heritage resilience in the historic coastal towns of Lamu and Mombasa, Kenya. The study was anchored on ecological resilience theory and adapted exploratory and descriptive research approaches in order to ascertain insights and describe relationship between tourism, culture and heritage resilience. The target population of 470 comprised of elders, house hold leaders and heritage leaders was achieved based on shared characteristics and demographics e.g. elders in the two old towns. A sample size of 110 participants from both towns was selected through multistage cluster sampling, out of which 15 heritage managers, 40 community household leaders and 55 community elders were selected using purposive and snowball techniques. Interviews with the aid of interview guide was conducted on site managers and household leaders while observation schedule and photography were used to check presence of cultural heritage manifestation. Descriptive analysis was used to analyze data derived from observation and photographic materials, while content analysis-specifically attribution and designation analysis were used to analyze data. The study established that cultural heritage is manifested through traditions, expressions, and social practices. Social ceremonies such as weddings held a higher manifestation frequency of 39%, that it is manifested as a sense of identity and continuity. The study noted, Cultural heritage experience biophysical, socio-economic, or environmental shocks. Intangible heritage seemed to experience most shocks at a frequency of 89.9%, against built heritage at 10.1%. The research established, a majority 38.9% of respondents disagreed on whether tourism played a major role in resilience of CH, therefore negating the idea that locals preserve cultural heritage primarily for tourism purposes. It was noted, the greatest contributor of heritage resilience in the old towns was their inclination to Islamic religion. The study concluded that while resilience of tangible cultural heritage systems as a result of tourism is evident, cultural experts must first recognize the role of local values such as religion on heritage resilience. The study also recommends identification of negative change in heritage which is critical to resilience in open environments experiencing immense socio- economic and environmental pressures such as the old towns

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ABBREVIATIONS

CH   Cultural Heritage

GDP   Gross Domestic Product

GoK   Government of Kenya

ICH   Intangible cultural heritage

ICOMOS   International Council on Monuments and sites

IPR   Intellectual Property Rights

KNBS   Kenya National Bureau of Statistics

KTB   Kenya Tourism Board

LAPSSET Lamu Port and Lamu-Southern Sudan-Ethiopia Transport Corridor

MCHMs   Modern Cultural Heritage Management systems

NGOs   Non-Governmental Organizations

OHCHR   Office of the High Commissioner for Human Rights

PESTEL   Political, Environmental, Social, Technological, Economic and Legal

PPT   Pro-Poor Tourism

SPSS   Statistical Packages for Social Sciences

TCHMs   Traditional Cultural Heritage Management Systems

UK   United Kingdom

UNESCO United Nations Educational Scientific and Cultural Organization

UNWTO   United Nations World Tourism Organization

USA   United States of America

USD   United States Dollar

WEF   World Economic Forum

WTO   World Trade Organization

WTTC   World Travel and Tourism Council

DEFINITION OF TERMS

A tourist: A person who stays at a place for a least one night in a collective or private accommodation in the place visited. European Journal of Tourism Research: *(Cooper, N. Scott, et al, 2018).*

Community leader: A leading figure or an individual who represent and advocate for their community, often working to improve it and solve local problems. They are trusted members who inspire collaboration and facilitate positive change. These leaders can be formal or informal, and their roles vary depending on the community and its needs. *(Beardslee, T;2016).*

Cultural heritage tourism: is 'travelling to experience the places and activities that authentically represent the stories and people of the past and the present' (Ivanovic, 2008, 58) Tourist who are interested in cultural heritage tourism would visit or take part in • Historical attractions, monuments, or landmarks • Museums, art galleries, or theatres • Festivals, concerts, or performances • Culturally significant neighborhoods or communities

Cultural Heritage system- encompasses the structures, processes, and practices that societies use to identify, protect, manage, and transmit their cultural heritage to future generations. It includes both tangible (physical objects like buildings and artifacts) and intangible (oral traditions, performing arts) aspects of a culture, reflecting its history, values, and identity. *(Bortolotto, C. 2014).*

Cultural Change: The transformation of a society's shared values, beliefs, behaviors, and assumptions *(Carlton &Beeton 2004;* Waithaka 2014)

Cultural Product: Cultural products are goods and services that include the arts (performing arts, visual arts, architecture), heritage conservation (museums, galleries, libraries), the cultural industries (written media, broadcasting, film, recording), and festivals. (*Cacia Claudia: 2014)*

Historic towns: are urban areas with significant age, often pre-dating large-scale urban planning and high-rise construction, and are characterized by preserved historical buildings and structures. Many such towns serve as important cultural and historical sites, offering glimpses into the past through their architecture, traditions, and preserved urban fabric (*Brumfiel E.M 2001*)

Household leader: A person recognized as having seniority in authority within a household. recognized by other members of the household as primarily responsible for the family's well-being and direction, often providing financial, emotional, and spiritual guidance (Beardslee, T; 2016).

Preservation (of cultural heritage) –safeguarding or protection of tangible and intangible aspects of a culture to ensure their transmission to future generations. (Deacon & Smeets, 2019).

Resilience: Capacity (of systems) whether ecological or cultural-to withstand disruptions and maintain functionality, including its ability to anticipate, absorb, adapt to, and recover from adverse event. (*Holling C.S, 1996; Moore, Michele-Lee et al, 2012*).

Sustainable Tourism: meets the wants and desires of current visitors and local regions while protecting, enhancing opportunities and prospects for the future generations. It is regarded as "leading to management of every resource in such a manner that is economical, societal and aesthetic wants can be satisfied while maintaining cultural integrity, necessary conservation processes, natural diversity and life support systems" (WTO; UNEP, 2005).

CHAPTER ONE: INTRODUCTION

1.0 Chapter Overview

The chapter provides a background of the tourism industry in Kenya and across the world and the various impacts, it may present. It reviewed a back ground of existing literature that outlines the interlinking relationships between culture, cultural heritage, tourism and resilience. It provides a background to the study, the problem statement, specific and main objectives, research questions, significance of the study and finally the scope of the study

1.1 Background of the Study

In developing countries, rapid changes in social-economic situations have affected the protection and maintenance of cultural heritage assets. A case in point is Kenya's move to construct mega structures within the vicinity of heritage properties and resources such as the construction of standard gauge railway right through Tsavo and other reserves, as well as the development of LAPSSET, an ambitious mega project of several East African states, that has its bosom in one of the most splendid cultural heritage site of Kenya- Lamu county.

The impacts of such projects such as LAPSSET within the vicinity of an urban town may be gradual, but may have lasting impacts if not monitored. Guzman, Pereira Roders, & Colenbrander, (2018) states that most of the recent urban policy has been driven by discourses that highlight the potential of integrated landscape approaches and the social-economic value of heritage conservation for urban development. The analysis of the quality of the interactions between urban infrastructural development and heritage conservation has been driven by beneficial relationships referenced and proven in best practices.

For example, A cultural heritage impact assessment study prepared for a power company due to the construction of a coal plant had a very informative outcome. Among the impacts of the possible development of the coal plant was on the Lamu archaeological artefacts, cultural and economic lifestyle and the outstanding universal value of the Lamu heritage site

As a mitigation measure, the study highlighted that *"its service contractors of the coal plant will limit height and density of the planed buildings to harmonize the visual impact on cultural landscape, ensure that buildings are designed in such a way that the architecture resembles Swahili houses and painted a similar colour in order to blend in with the surroundings* (NEMA 2016, AFD/ESIA 2016. As such, they were enforcing conservation with some limits at such a place that is competing with industrial development. The Study recognized that, blending the coal plant structures with the cultural/architectural landscapes of Lamu county is crucial. Not only because of the legislative frameworks and policies governing cultural landscapes for example national museums and Heritage Act 2016 but also to keep in line with conservation best practices, in recognition of the importance of cultural heritage to a destination that has tourism as one of its main economic activity.

This has resulted to a paradigm shift of how cultural heritage in urban places should be conserved or managed. Guzman, P., Pereira Roders, A. R., & Colenbrander, B. (2018) give examples such as considering the urban multi-layered functions and national development agendas, accompanied by a greater consideration for the social and economic role of (historic) cities such as their role in tourism development.

Tourism & Heritage Conservation

Tourism can be defined as the short-term travel made by people with intentions to pursue leisure activities. Tourism participants can be either singly, or in groups, from their permanent residence to other destinations within or outside their country (Bums, 2014; Nash, 1981; Okpoko, 1990; Pearce, 1989). As much as there are many forms of tourism, the two broad categories, that is domestic and international tourism, focus on the natural and cultural dimensions of the destinations, resulting in heritage tourism with two general forms: nature tourism and cultural tourism. With the current needs to incorporate conservation and protection of tourism resources, other forms of tourism have emerged such ecotourism, nature tourism and green. As it continues to grow, the tourism industry has become a central industry in developing world, mainly for its economic, physical, environmental and socio-cultural benefits. Several authors, including Mathieson and Wall (1992), have provided a comprehensive analysis of the economic, physical and social impacts of tourism. Economically, tourism and travelling account for more than 10% of the world's total Gross Domestic Product (Waithaka, 2014) and is the largest source of employment in the world (KTB, 2018); tourism accounted for about 12.6 % of the average GDP for African countries and employed 13 million in 2012 (Fay, 2014). In 2023, The Kenya National Bureau of statistics (KNBS) attributed the growth of the industry by 33.6% to the rise in aviation sector as well as increased travel for business and leisure.

On the other hand, International tourism has shown an incessant growth since the 1950s. It has nearly doubled over the past decade and is said to be growing faster in the world's emerging and developing regions than in the rest of the world (UNWTO, 2019). International tourism gained momentum with a 5% growth in 2013, with an additional 52 million international tourists, bringing the world to a record 1,087 million arrivals

(UNWTO, 2016). In 2016, international tourist arrivals reached a record 1.2 billion, 46 million more overnight visitors who traveled globally in 2016 compared to 2015 (UNWTO, 2017). More recently, international tourism rebounded significantly in 2024, with a 33% increase in arrivals compared to 2023, reaching 1.4 billion (UNWTO, 2025).

Globally, tourism has become the world's largest industry, attracting revenue that support global economies. This revenue is realized from the many forms of tourism that travelers participate in. However, there is a trend toward an increased specialization among travelers, and cultural/heritage tourism is the fastest-growing industry segment. For example, Americans' interest in travelling to cultural/heritage destinations has increased recently and is expected to continue. According to Hollingshead (1993), there was a rise in the volume of travelers who seek adventure, culture, history, archaeology and interaction with local people. Hollingshead attributed the increase of the particular niche travel to more discretionary time, money and being well informed.

A more defined visitor niche has been attributed to the growth of the industry. Most visitor choices to destinations have been credited to availability of travel information on various outlets supported by technology. For instance, preferred destinations by according to the Virginia Department of Historic Resources indicated that for American families, the five top destinations were cities (51%), historic sites (49%), beaches (44%), and lakes (35%). The top three activities of U.S. resident travelers were recently found to be shopping (33%); outdoor activities (18%); and visiting museums and/or historic sites (16%) Furthermore, the number of properties recorded in the United States National Register of Historic Places has increased from 1,200 in 1968, to more than a

million in 2020. This has subsequently increased the number of resident cultural tourists who find pleasure in historical destinations.

Prentice (1993) defined the term "heritage" as not only landscapes, natural history, buildings, artifacts, cultural traditions and the like that are literally or metaphorically passed on from one generation to the other, but those among these which can be promoted as tourism products. The author suggest that heritage sites should be differentiated in terms of types of heritage: whether built, natural, and cultural heritage. Furthermore, Hall and Zeppel (1990) further clarifies that cultural heritage may be more tied with visual attractions, performing arts, and festivals. In contrast, built heritage involves historical sites, buildings, and monuments. For this purpose, heritage tourism is referred to as experiential tourism because visitors often wish to immerse themselves in the historical environment and experience cultural dimensions provided by the cultural environment. In her study of the connection between heritage and tourism, Peterson (1994) reveals three major reasons for visiting historical sites as to experience a different time or place, learning to enjoy a cerebral experience, and sharing with others or teaching children the history of the site. Heritage tourism is also described as a segment of highly motivated travelers by performing and visual arts, cultural exhibitions, and other related attractions.

For this reason, cultural heritage has not been overlooked in the sciences of sustainability. For instance, an integrated approach to heritage conservation and heritage tourism is seen to be integral to the overall sustainability of cultural heritage destinations (McKercher and DuCros, 2004). Heritage conservation tends to prompt protection of cultural resources for posterity. Involvement of local communities during the process is an integral part of conservation, and therefore have been involved in

conservation processes. Additionally, communities living in proximity of heritage places have been prompted on the benefits of cultural heritage to stimulate sustainable development. Cultural heritage has been identified as a driver for sustainable development whereby resources and products related to culture and heritage are used as means of development. This has been achieved by using cultural heritage places and objects as sources of income generation, while communities also benefit from heritage tourism as a form of economic sustainability (UNWTO, 2014).

Community participation in cultural and heritage tourism, whether through entrepreneurship or ownership, is a way of implementing sustainable tourism. This approach of community participation has long been advocated as an integral part of sustainable tourism development. Furthermore, there is a correlation between community participation and pro-poor tourism (PPT). Connecting Pro-poor tourism and cultural heritage, Apleni (2012) states that Pro-poor tourism interventions aim to increase the benefits for the poor from heritage tourism and ensure that tourism growth contributes to the wellbeing of the surrounding local communities' heritage places. The author states that PPT is not a particular produce or sector of tourism, but it is an approach. It is aimed to unlock opportunities for the benefits that derive from heritage tourism to improve the wellbeing of people. As Ashley *et al.* (2000) affirm, the approach focuses on strategies that enhance non monitory benefits to the poor and aims to unlock opportunities for the poor. Therefore, local communities are mostly encouraged to actively involve themselves in cultural heritage-related tourism activities to derive benefits from the industry, thereby eradicating poverty within that locality and enhancing development.

This form of development is catalyzed by cultural heritage in many African counties. Eboreime (2019) states that heritage sites in Africa offer a unique opportunity for community empowerment through integrated rural development, and it also has the potential to mobilize resources for cultural tourism for the benefit of communities. A case in point, through South Africa's National Heritage Resources Act, there has been a significant realization of the development of communities from cultural heritage (SAHRA, 2014). An excellent example of such a case is the Ismangaliso world heritage site, where community development is at the heart of its management system. Such best practices help communities to realize both economic and non-economic benefits of cultural heritage use. The benefits may outweigh most industrial sectors than currently perceived. For example, Macheka (2013) states that communities tend to derive a number of benefits from the cultural and heritage-related sites such as economic, cultural, educational, social and environmental benefits. The United Nations Educational, Scientific and Cultural Organization (UNESCO), an entity that deals with cultural heritage policy worldwide, states that cultural heritage helps protect local and national identity and pride. It increases community well-being, sense of identity and connectedness, improved quality of life among others. These benefits are even outweighed by the economic benefits of cultural heritage such as increased cultural tourism and local jobs related to destinations culture and heritage, infrastructural development, increased revenue and taxes and revitalizing localities. To retain the benefits, cultural economists have sort measures of sustaining cultural resources.

Sustaining Cultural Heritage

The general area of cultural heritage conservation and management evolves around common planning and managing interests and approaches with such areas as tourism. These are such as evaluating vulnerability and impacts on environment, social and

economic environments, developing sustainable development strategies, adopting adaptive measures to global changes among others. However, the recent sustainable development strategies are geared towards developing adaptation and mitigation strategies such as using resiliency, recovery and scenario planning (Jamal 2013). Even though the concepts of resilience and recovery are common in the areas of ecology and disaster management, researchers are keen on adapting more innovative methods of dealing with and managing vulnerability of resources such as cultural heritage and tourism resources. Such methods include facilitating the renewal of damaged or disrupted systems (Farrell and Twining Ward, 2004). However, the current discussions revolve around enforcing sustainability goals (UN,2020). Several authors have acknowledged the importance adopting sustainability goals when dealing with socio-environmental aspects of systems. For example, Jamal (2013), and Tyrrell and Johnston (2008) acknowledge the importance of approaching sustainability goals when dealing with environmental, social and cultural aspects of systems, such as cultural heritage.

The benefits of cultural heritage to any society demand the sustainability of cultural resources and their fragile elements. The locals are the perceived owners and custodians of heritage, so the cultural heritage product cannot be "locked-in". This means that cultural elements are open to external shocks and changes that may diminish the aesthetics and integrity they are supposed to exhibit. For example, Chaudhary (2019) observes that due to globalization, advancement in technology and the onset of cultural and eco-tourism, the number of living cultural heritage areas is continually declining. This circumstance is supported by the fact that cultures may change according to the historical, economic and political demands of a specific community or destination. This change in cultural settings involves a process of interaction that creates new social spaces to which new meanings are given. As Chaudhary (2019) confirms, these

relations enable the articulation of experiences of change in societies splintered by modernity, which facilitates consequent demands for social transformations as people interact and move between different places. However, for an indigenous culture such as the Maasai culture, which has presumably stayed separated from the surrounding majority, technologies, globalization and perhaps economic activities and industries such as tourism may or may not affect their way of life. But for societies, and in this case heritage environments situated in areas prone to technological, industrial and infrastructural development, may experience some immense irrevocable changes that may erase a society's authentic heritage with overwhelming results.

Industrial expansions and Economic development may not be the only reasons cultural heritage areas may decline in luster. Globalization, though with great positives, may also affect cultural heritage. Meethan (2011) notes that the relationship between globalization and culture results in increased homogenization and westernization of culture. Equally, it can be argued that globalization leads to increased differentiation of cultures and the assertion of cultural identity at a localized level. This may be true considering that tourists are quick to note the unique differences of authentic cultures in the face of globalization. To some extent, this can create a feeling of inferiority of a particular cultural expression, resulting in a community abandoning its specific cultural identity. But, on the other hand, this may create a positive aspect where communities embrace the particular cultural expression as it now becomes a source of pride that can be portrayed to visitors. This automatically gives rise to a culturally centered form of tourism known as cultural heritage tourism. Without doubt, the symbiotic and interrelated aspects of tourism and cultural heritage may be two faces. But tourism's significance in sustaining cultural heritage is undisputed.

From Sustaining to conserving

Cultural heritage has also been deemed the lifeblood of much of the tourism industry, especially for Kenya (Boniface & Fowler, 1993; Johnson, 1992). Besides wildlife, Kenya is recognized as one of the most developed tourist destinations in sub-Saharan Africa (Sindiga, 2014; Weaver, 2014). Covering a territorial area of 582 646 square kilometres (Maxon & Ofcansky, 2000; Sindiga, 2014), Kenya has a varied landscape of ecological variety inhabited by diverse ethnic communities with a rich heritage. The country's heritage has accumulated over millions of years. As the cradle of mankind, Kenya's cultural heritage resources such as UNESCO world heritage sites, Koobi Fora, the earliest evidence of human habitation on earth, Mt Kenya biosphere and reserve, traditional symbol of the Swahili sailors of the coast, the Maasai on the south and Samburu warriors in the Northern wilderness (Dorothy, 2012), serve as a central base for tourism development initiatives and a source of tourist attraction to the country.

That said, the reliance on unique cultural resources to boost economies either through tourism or any other economic activity has also raised concerns such as conserving the cultural resources. Conservation is the preservation, protection, treatment and maintenance of heritage resources to extend their lifespan for continued beneficial use by the society (Linstrum, 1978; Nvamanga, 2013). The primary aim of conservation is to reduce the rate of decay to which objects are inevitably exposed (Fitch, 1992; Price, 1990). The preservation, protection, and promotion of our cultural heritage help to intensify- national and community identity and serve educational, research, and development purposes. Conserving heritage also promotes national pride and a sense of belonging, whereby communities thrive socially and psychologically by identifying themselves with a common social and cultural element. It is with this background that conserving heritage may take several initiatives and efforts. One of the initiatives is

promoting tourism that preserves or conserves heritage. Though tourism and heritage conservation as global necessities are closely yet paradoxically linked, in that while they are considered crucial for the economic success of nations, both are at the same time in some degree of conflict (Ashworth, 2014; McKercher & du Cross, 2012): This means tourism may have exploitative, corruptive or redemptive effects (Hazlewood, 1979). Simply stating, tourism may exploit or corrupt the very resource it may use and on the other hand, tourism may restore cultural heritage from shocks and changes.

The distinctive relationship between cultural heritage and tourism has been recognized by UNESCO in its cultural policy, based on monuments attributed to draw tourists, who then pay to visit and view such attractions.

1.2 Problem statement

Kenya's coastal region is endowed with historic towns such as Lamu, Mombasa, and Malindi, which serve as vital repositories of cultural heritage and identity. These towns possess rich architectural, religious, and intangible heritage assets that have long attracted both domestic and international tourists. However, the resilience of this cultural heritage is increasingly under threat due to a confluence of factors including rapid urbanization, climate change, inadequate policy enforcement, and fluctuating tourism dynamics. Despite the potential of tourism to act as a catalyst for heritage preservation and community empowerment, its unregulated growth often exacerbates environmental degradation, commodification of culture, and socio-economic disparities.

Moreover, existing frameworks for heritage management in Kenya's coastal towns are fragmented and insufficiently aligned with sustainable tourism principles (Mwaura, (2017, Government of Kenya 2013 & Akama, 2011) . Local communities, who are the

custodians of cultural heritage, frequently face marginalization in decision-making processes, limiting their capacity to contribute to and benefit from tourism-led conservation efforts.

Existing studies often focus on economic impacts or generalized heritage conservation, (Nyamanga, 2008, Irandu, 2004 and Ikiara & Okech, 2002)) overlooking the nuanced ways in which tourism interacts with local cultural systems, adaptive capacities and community agency. This study therefore sought to examine how tourism contributes to the resilience of historic towns in Kenya's coastal region. Specifically, analysing cultural products and challenges of cultural heritage management. This addresses the lack of integrated, evidence-based frameworks that connect tourism development with heritage sustainability and local empowerment.

1.3 Objectives of the Study

1.3.1 General Objective

An integrated approach between cultural heritage management and the role of tourism in its management is deemed as necessary to address increasing challenges affecting heritage systems. The general objective of this study was to analyze the contribution of tourism to cultural heritage resilience of historic towns of the Kenyan coastal region.

1.3.2 Specific Objectives

The specific objectives of the study were to:

i) Investigate the current manifestations of cultural heritage in the historic coastal towns Lamu and Mombasa;

ii) Explore the changes (shocks) that the cultural heritage products have experienced in the historic coastal towns Lamu and Mombasa;

iii)   Assess the contribution of tourism to tangible cultural heritage resilience in the historic coastal towns Lamu and Mombasa;

iv)   Determine the contribution of tourism to intangible heritage resilience in the historic coastal towns of Lamu and Mombasa, Kenya.

v)   Determine the contribution of community involvement in resilience of cultural heritage of the historic coastal towns of Lamu and Mombasa

1.4 Research Questions

i. What are the current manifestations of cultural heritage in the historic coastal towns of Lamu and Mombasa, Kenya?

ii. What are the cultural heritage changes or shocks that have occurred in the historic coastal towns of Lamu and Mombasa, Kenya?

iii. What is the contribution of tourism to the resilience of tangible heritage of the historic coastal towns of Lamu and Mombasa, Kenya?

iv. What is the contribution of tourism to the resilience of intangible heritage in the historic coastal towns of Lamu and Mombasa, Kenya?

v. What is the contribution of the local community in cultural heritage resilience of the historic old towns of Lamu and Mombasa, Kenya?

1.5 Significance of the Study

The study was relevant and very timely for the culture and heritage sector, which has to contend with several external impacts. For example, currently, Kenya is undergoing immense infrastructural development on or around designated heritage sites eg Lamu,which make the surrounding heritage less "authentic". As Barounga (2012) states, cultures move in different ways at the same time according to the historical, economic and political demands of specific situations. It involves a process of

interaction that creates new social spaces to which new meanings are given. Given the current development of mega projects undergoing in Lamu and Mombasa, e.g. The LAPSSET, a mega infrastructural project that the governments of East African communities intend to accomplish, the historic towns of Lamu and Mombasa might in the near future experience some shocks and changes (High Court of Kenya, (2018), which may be reversed if indeed tourism is seen as a resilient agent.

Secondly, the politics of resilience have gained prominence in the past years especiall in the areas of ecology. Berkes (2003) states that incorporating resilience theories has added new scopes into sustainable development. Researchers have concluded that resilience theories have influenced how the society manages environmental and ecological issues such as climate change and environmental degradation. For instance, in ecology, Folke (2006) states that resilience theory was developed in the efforts to understand and explain change and stability in ecological systems. Since the concept of resilience relates to the functioning of a system and its ability to absorb change and disturbance and still maintain the same relationships between populations or state variables (Holling, 1973), this study explores a new dimension of managing the cultural heritage system. It highlights the issues in managing cultural heritage systems in open, public spaces that is experiencing socio-economic changes. Previous research on cultural heritage management has focused on conservationist and protectionist models which have only work when a system is either enclosed or guarded. The LAPSSET Corridor Development Authority (2016), outlined a master plan of the Lamu Resort city and Metropolis which is already in progress. Therefore, exploring resilience as a measure for heritage management is crucial as such a time as Lamu and Mombasa town are geared to benefit from economic and industrial expansions and at the same time, the

towns are expected to maintain their status as the Old towns of Kenya, rich in cultural heritage.

1.6 Scope of the Study

The study covered the aspects of culture, heritage, resilience and tourism in one of the most culturally rich towns of Kenya. As a starting point, the study covered a general overview of the tourism industry, concepts of culture and cultural heritage and described how cultural heritage is manifested. The study also highlighted aspects of cultural heritage tourism, form of cultural tourism, cultural tourism products and how they are manifested. Lastly, the research touched on the important roles of cultural heritage management, current efforts of heritage management, threats to heritage management and eventually introduced the concept of resilience for cultural resources.

CHAPTER TWO: LITERATURE REVIEW

2.0 Overview of the Chapter

This chapter reviews empirical and theoretical literature with particular reference to resilience, cultural heritage and tourism. It goes beyond the basics of the importance of tourism to a specific community and delves to the role of tourism in sustaining resources. The organization of this chapter is under the following sub-topics: empirical review, theoretical review, the conceptual framework of the study as well as the summary of emerging gaps in the literature.

2.1 An Overview of the Tourism

The role of tourism in economic development cannot be overemphasized. According to the World Travel and Tourism Council report titled "Global Economic Impact and Issues, 2017", in 2016, Travel and Tourism directly contributed US$2.3 trillion and 109 million jobs worldwide. Taking its wider indirect and induced impacts into account, the sector contributed US$7.6 trillion to the global economy and supported 292 million jobs in 2016. More recently, and according to The tourism performance report (GOK 2023) global international tourists' arrivals grew by 34% as compared to 2022, signifying an impressive post Covid-19 recovery. In fact, according to the report, tourists' arrivals in Kenya in 2023 exhibited an increase of 31.5%. This increase can be attributed to the continuous growth of the industry. For example, in 2024, the travel and tourism industry accounted for 10% of the global GDP, generating $10.9 trillion and supporting 357 million jobs WTC (2024). On the other hand, Africa saw a notable increase in tourism in 2024, with a 7% rise in international arrivals compared to 2019 and a 12% increase compared to 2023 (TRA 2024). The Travel and Tourism market is projected to reach a revenue of US$25.16billion by end of 2025.

In Kenya, the tourism sector saw significant growth in 2024, with a record KSh 1.2 trillion contribution to the economy, surpassing 2019 levels by 24%. International visitor arrivals reached 2.4 million, a 14.7% increase compared to the previous years. (TRA 2024). Even so, the world Travel andTourism Council forecasts that by 2035, Travel and Tourism will inject $16.5TN into the global economy, accounting for 11.5% of global GDP, predicting a decade-long growth rate of 3.5% annually.

The near-perfect prediction of tourism success is very encouraging, notwithstanding the eternal environment issues that affects the industry such as global economic recession, taxation, inflation and pandemics. The various forms of tourism in Kenya have also enhanced the success of the industry. Due to the different cultural and natural resources available, the country has succeeded in innovative and sustainable forms of tourism such as the traditional sun, sand and sea tourism, marine tourism, wildlife tourism, cultural tourism, sports, leisure, community and urban/business tourism. Among the leading forms of tourism that compete with wildlife is cultural heritage tourism. In Kenya, cultural tourism is viewed as an upcoming niche market. According to the Kenya National Bureau of Statistics, KNBS (2012), there were close to 1.8 million visitors in 2012, and about twenty per cent of these were cultural tourists. KNBS (2022) states that there was a continuous increase in visits to cultural heritage sites throughout 2017 to 2019. There onset of Covid-19 brought cultural tourism to a near standstill in 2020 when cultural facilities were closed down for six months, but there was a significant increase of cultural visits in 2021 where visits to cultural centers more than doubled in 2021. Although the nature of local Kenyan communities may have accounted for the increased integration of cultural tourism, Timothy and Nyaupane (2019) state that approximately 60 per cent of UNESCO's World Heritage Sites (natural and cultural) are located in developing nations which perhaps give Africa a competitive

edge when it comes to cultural heritage tourism. Kenya has seven heritage sites: Lamu and fort Jesus in Mombasa old town, and natural sites like the Rift Valley lake system and the sacred Mijikenda Kaya forests, make up among the most popular ones. Other cultural heritage products offered to tourists in Kenya include; history and archaeology, people and their lifestyle, including how they earn a living and enjoy their leisure, cultural diversity, arts and architecture, food, wine and other local produce, social, economic and political structures and landscape. All these cultural products make it necessary for cultural heritage tourism to thrive in places where cultural products are available and other tourism products like wildlife. It is perceived that most of the tourists who visit Maasai Mara may be the "Serendipitous cultural tourists", who do so with a prime purpose of viewing animals but may, however, be interested in and request for visits to Maasai Manyatta as or engage in the Maasai 'Moran' dance. The anticipated tourist and tourism employment increase in the African continent and particularly Kenya may be attributed to enhanced sustainable policies that influence the way tourism enterprises are handled and increased immigration and globalization. Despite this, the availability of different forms of tourism may have played a role in the increase in tourism as it ensures the inflow of different niche tourists and products. For example, the rise of eco-tourism in Kenya has witnessed an upsurge of eco-rated enterprises, which attract considerable numbers of eco-tourists, notwithstanding wildlife tourism which continues to thrive in Africa. In Kenya, for example, the World Economic Forum (WEF, 2015) report stated that the country's tourism sector is dependent on the natural environment such as wildlife, coastal and forested resources. Availability of these resources leads to various forms of tourism that, other than wildlife and coastal tourism, sustainable tourism that seeks to sustain the natural resources and eco-tourism are new forms that try to give back to the environment from what is derived from it.

Additionally, as a culturally diverse country, Kenya has contributed to the rise of cultural tourism, which has given the tourism industry a boost as more people seek authentic cultural experiences even in the face of globalization.

2.2 Concept of Cultural Tourism

Cros and McKercher, (2015) and Shackleford (2011) have attributed Cultural tourism as one of the oldest forms of niche tourism but have recognized the complex and mostly misunderstood concept of cultural tourism, making it hard to establish a universally valid definition of cultural tourism. Nevertheless, according to the Cultural Tourism Charter, as noted by Goeldner and Ritchie (2012), cultural tourism is a form of tourism that has the objective, to discover and learn more about monuments and places of historical and artistic interest. This initial definition indicates the closeness of cultural and monumental tourism. However, as most cultural tourists have realized, cultural tourism often involves activities and experiences other than visiting monuments and historical (Goeldner & Ritchie, 2012), for example engaging and spending time within a local/indigenous community setting which may bring a more authentic cultural experience.

Jovicic, (2014) definition of cultural tourism is one of the most widespread definitions, stating that cultural tourism is the movement of people towards cultural attractions, somewhere other than their habitual place of residence, to obtain information and knowledge to fulfil their cultural demands. Moreover, as some authors have noted, cultural tourism is not only about movement. It involves some meaningful experience with the unique social fabric, heritage and special character of places, or a quest or search for greater understanding (Cros & McKercher, 2015). The US National

Endowment for the Arts, for example, defines it as travel directed toward experiencing the arts, heritage and unique character of a place (Whyte, Hood & White, 2012).

Almost all definitions, though, tend to converge at a point. For instance, The United Nations World Tourism Organization (2016) notes that cultural tourism represents movements of people motivated by cultural intents such as study tours, performing arts, festivals, cultural events, visits to sites and monuments, and travel for pilgrimages. This means, most if not all cultural tourists will travel to a destination motivated by the cultural resources available at the destination. This may result to other forms of cultural tourism which as Smith (2013) asserts, it is relatively easy to fall into the trap of using terms such as 'heritage tourism', 'arts tourism', ethnic tourism' or 'indigenous tourism' almost interchangeably. Consequently, as much as it is a broad based form of tourism, cultural tourism covers the consumption of the cultural products of the past and contemporary culture or the 'way of life' of a people or region (Richards, 2011). It is concerned with a region's culture, lifestyle of the people, their history of those people, their art, architecture, religion(s), and other elements that helped shape their way of life (Richards, 2011).

The United Nations World Tourism Organization (UNWTO) defines cultural tourism as the movement of persons to cultural attractions in cities in countries other than their usual place of residence, with the intention to gather new information and experiences to satisfy their cultural needs and all movements of persons to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama to cities outside their usual country of residence (Whyte, Hood & White, 2012). Goeldner and Ritchie (2012) observed that the National Trust for Historic Preservation provides another widely used definition, where cultural tourism is considered as travelling to

experience the places and activities that authentically represent the stories and people of the past and present. It includes historical, cultural and natural resources. Cultural tourism covers all aspects of travel whereby people learn about each other's ways of life and thought (Goeldner & Ritchie, 2012). By definition, cultural tourism captures a range of activities/experiences/movements based on combined notions of culture and heritage (Debeş, 2016). Consciously, cultural tourism focuses on the consumption of products and passive learning and experiences. These experiences are usually associated with a certain elaborate culture, which entails more dynamic activities in a co-creation process. Simply meaning that, the tourist may at some point become a co-producer, or a co- creator of c cultural experience whereby the active development of abilities and experiences are encouraged thus enabling creative consumption and creative production by tourists (Lohmann & Netto, 2017).

Kunwar (2012) identified handicrafts, language, traditions, art and music, paintings and sculpture, history, work and technology, architecture, religion, educational system, dress and leisure activities as elements of cultural tourism. Further, Smith (2013) provides a typology of cultural tourism encompassing heritage sites, performing arts venues, visual arts, festivals and special events, religious and mythical sites, rural environments, indigenous communities and traditions, arts and crafts, gastronomy, industry and commerce and modern popular culture. Generally, cultural tourism products are readily owned by communities. This makes them attractive and economically viable when communities want to develop tourism startups or become involved in tourism indirectly. As Marwick (2011) states, they enable most small scale tourism entrepreneurs to enter the tourism sector with marginal capital (Marwick, 2011).

Experiential wise, cultural tourism, as a genre of special interest tourism, is based on the search for and participation in new and deep cultural experiences, whether aesthetic, intellectual, emotional or psychological (Stebbins, 1996). These experiences arise from consumption of cultural products. The rise of well-informed tourists, who are progressively interested in cultural sites and products such as innovative arts programs, arts events, festivals, museums, art galleries, and heritage, has over the years increased. Novella (2015) stated that cultural tourism is offering the unexploited potential for generating tourism expansion prospects and inclusive growth. Rogerson (2012) concurred that many African countries, including Botswana, Ghana, Mali, Kenya, Mozambique and Tanzania, are promoting cultural tourism as a niche product to expand their tourism markets. In Kenya for example, the development of unique festivals based on cultural strengths of Kenyan communities has been promoted in various counties such Lamu cultural festival, the Maulidi festival, camel derby in North Eastern, Mombasa carnival, dhow racing among others. The identification, cultural mapping and development of these cultural products is critical for quality cultural tourism development, its marketing and consumption as well as its management.

2.2.1 Cultural Heritage Tourism products

Cultural attractions tend to evolve to cultural products. Akama, (2012) has pointed out that most indigenous communities, particularly in Africa, are perceived as having a relative advantage in tourism development since they possess unique cultural and nature-based cultural attractions. In Kenya for example, a host of tourist attraction that have been inscribed as UNESCO heritage sites have cultural products as their strength. Even when promoting other popular forms of tourism such as wildlife tourism in Kenya, most DMO's tend to embed cultural products while marketing wildlife destinations. For example, they will highlight the Maa culture while describing the

distinguished Masai Mara National park and its wildlife. As such, describing cultural tourism must first distinguish some forms of cultural tourism.   In a cultural tourism typology study by Smith's (2013), typology of cultural tourism was adopted because it encompasses all three cultural products of visual arts, myths and mythical sites and traditional practices that were assessed in the study. According to the author, the typology of cultural tourism product includes heritage sites, performing arts venues, visual arts, festivals and special events, religious sites, rural environments, indigenous communities and traditional practices, arts and crafts, language, gastronomy, industry and commerce, modern popular culture, special interest activities and myths and mythical sites. Likewise, The United Nations Educational, Scientific and Cultural Organization (UNESCO) (2014) recognized five primary concepts of cultural tourism products. These constructs include traditional craftsmanship; social practices, rituals and festive events; performing arts; oral traditions and expressions, including language; knowledge and practices concerning nature and the universe. As broad as it seems, most cultural products are often relegated into Handicrafts, visual arts, festivals, oral traditions and practices and traditional sites, which have been briefly discussed below.

Handicrafts

These are also known as traditional craftsmanship. In tourism, handicrafts are the creative base of material culture, which are mostly offered to tourists as souvenirs and momentos. Like any product, acquiring handicrafts and crafted keepsakes satisfies a range of personal needs, wants and desires (UNESCO, 2014). Handicraft may range from household products, traditional beauty products, cosmetics and medicines, clothing, art, paintings, sculptures, pottery, traditional ceremonial artefacts, and even industrial goods, including farm implements, tools, and industrial artefacts (Marwick, 2011).

Like other souvenirs, Marwick (2011) states that handicrafts play a much more personal role in shaping the tourist experience, fostering long-term memories and associations with a place. A tourist will purchase a crafted wooden lion or wildebeest in order to keep memories of a visit to Masai Mara. Souvenirs may also reflect an authentic local culture in a globalized world. That important aspect of the ability of handicrafts to reflect the authenticity of a place even in the face of globalization, signifies the vital role tourism might play in the resilience of heritage. In fact, Ventacachellum (2004) notes that it is becoming increasingly hard to find truly unique and authentic things. Yet, tourists will normally look for original, genuine items and may want to buy them at their place of origin, manifested as a handicraft.

In African religious traditions, handicrafts such as masks had special meaning especially during certain festivals. Therefore, most crafted materials whether wooden or molded have a deep association with a place, its people, their ways of life and/or a specific period. Ventacachellum, (2014) adds that handicrafts can be conceived of as products that reflect a country, region or local community's cultural heritage and traditions. They may be evocative of past practices but may also reflect current practices. They are associated with a place and have value because they reflect a place and the people who produce them. No matter how broadly 'skill' is defined, any skill can become a handicraft

Oral traditions

Oral traditions especially oral African traditions are a remarkable phenomenon. They encompass a wide variety of spoken activities, including proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs and dramatic performances (UNESCO, 2014). In African home setting, oral traditions

were used to pass knowledge, social values and collective memories across generations. A matriarch would narrate a proverb or a tale to pass a warning or a message to young women. Likewise, a song would be used to signify an occasion or a season. As such, oral traditions including literature were and are an important cultural element as they tend to cultures alive. Overtime, oral traditions have been used to as employment conduits whereby, traditional storytellers have found a livelihood, and in doing so, keep these traditions alive. In tourism, oral traditions have acted as narratives that enhance the image of a destination.

Visual Arts and creative Industries

Visual arts are arts informs of sculptor, ceramics, paintings, drawing and printmaking among others. Artists use visual arts as a means of expressing emotions, thoughts, dreams and creative efforts, a means of self-realization and exploration of one's self-essence as well as an essential socio-cultural dynamic with its integrating aspect of elevating communities and blending them (MEB, 2014). According to the African museum of African American History, Visual arts can help us understand our history, our culture, our lives, and the experience of others in a manner that cannot be achieved through other means.

In fact, Tan (2000) describes visual art as an aesthetic stimulus that evokes an emotional response. The most recent cultural tourism trends have explored on the topic of visual arts classified under creative culture (Csapó, 2012). Destination marketers have realized the importance of engaging creativity and have incorporated artists in representing, marketing and enhancing the image of destinations through visual arts. Of course, the link between creativity and culture is evident. It is also natural that those people who are involved in creative industries (artists or professionals that are active in

cultural/creative industries) will be in a way or other linked and connected to culture and cultural tourism as well (KEA European Affairs, 2019).

On the other hand, creative arts are now being promoted as a vital underpinning for the cultural development of rural and urban areas. As Bonink and Hitters (2011) refer to creative activities, whether concentrated in rural or urban areas, can act as a catalyst not only for economic activity and jobs but also to revitalize the cultural life of the place. Richards, 2011) states that creative arts have given ethnic communities such as the aborigines in Australia a national platform. Kenya's creative industry has also risen in recent years. The Akamba handicraft, the Maasai make attractive spears, shields, and beadwork, the Kisii soapstone carving and other creative ventures have proved to be beneficial to communities in tourism belts. Ondimu (2012) affirms that communities have formed cooperatives such as the renowned Tabaka cooperative who have partnered with companies through selling their uniquely beautiful soapstone craft items. Their purchases ultimately help strengthen the community and support the artisans and their families break the cycle of poverty.

The arts

The arts usually refer to works and activities such as classical music, ballet, plays, opera, and paintings and sculpture. They are sometimes referred to as 'the high arts'. The arts are associated with 'refinement' and as something more than the 'ordinary' man or woman could either produce or appreciate without training, education and effort (Tusa, 2014). The importance of arts is seen when they are used as a representation of human abilities to transform objects and words into emotions and enhance the quality of life of people who experience them. Thus, people in audiences can be raised to the highest intellectual and emotional experiences.

The importance of arts in a community has been highlighted severally. Tusa (2014) states that through partaking and engaging in artistic activities we grow, we learn about ourselves and they help embrace, express and define the soul of a civilization' (Tusa, 2014). In tourism, Arts are considered worthy of support because of their ability to attract tourists or create jobs or help balance payments. Equally, the arts may encourage people to live in a particular town. For example, some European art scholars preferred to live or visit progressively artistic cities of Paris, Rome, Amsterdam among others. Overtime, these cities emerged as tourist hubs due to the grand tours thereby encouraging businesses and other industries to develop. In the case of holiday areas and especially seaside towns, local governments have been willing to support the arts as 'an investment'. Cities in developing countries have also grown to embrace arts such as Nairobi through the vibrant artistic shows and theaters available to youth.

Hughes (2002) has stated that theatre and entertainment have a role to play in attracting tourists, and therefore they must be available. The arts are increasingly seen as a tourism product and those involved in artistic production have an industry to cater for. For progressive cities, the arts are regarded as important for the income, employment, and balance of payments effects generated. The organization and packaging of the arts as a tourist resource is a significant contributor to this process (Hughes, 2000).

Myths and Mythical Sites

Myths are traditional stories concerning history of a community explaining a social or natural or figurative phenomenon. In most African traditions, myths included a supernatural being e.g. an ogre or a particular. Myths tend to be legendary stories concerning heroic activities of a person, community or even a country. Myths can or cannot contain facts of natural explanations or events that communities identify

themselves with. A mythical site is known for an occurrence in history and revered for its possible harm to human beings, especially one concerned with deities and demigods and explains some practices, rites or phenomena of nature, stories or matter of this kind. Mythology still plays a role in rural African communities. For example, the baobab tree is a symbol of endurance, tolerance, community and longevity, Ahebwa, Aporu & Nyakaana, 2016) while the mugumo tree regarded as a sacred tree to communities in east Africa and it is considered as a dwelling place for ancestral gods.

Places such as Kit Mikayi and the haunted pillars of Mbaraki, are associated with strange phenomenon which only the locals can adapt as narratives. The sacred Kaya forest and the Mt Kenya as a place of rest for the kikuyu god all have one thing in common in that they represent sites of importance to surrounding g communities. Csapó, (2012) describes such places as important to communities as they help express their collective consciousness of belief in existence of a higher figure.

Traditional Cultural Practices

Cultural practices have their backbone of the culture of a community. Since culture emphasizes the philosophical foundations and the historical underpinnings of the peoples' heritage (Kquofi, Olowonirejuaro, & Asante, 2013), Yang and Wall (2019) note that tourists are increasingly exploring new destinations where local culture, ethics, indigenous customs, and local history are important. In this respect, they are experiencing cultural diversity as a means of self-enrichment. On the other hand, the traditional practices of the people of Kenya present vital elements in the economic, political, religious and social life of these peoples. As a result, communities in Kenya have begun to appreciate as well as conserve their cultures.

Cultural products such as crafts, handcrafts, ethnic products, or handcrafted products have been involved in people's lives for years. In the past, cultural products were made to serve a purpose in the home, at work, or in ceremonies within the artisan's community (Popelka & Littrell, 1991). Today cultural products are being sold because of the increase in demand; thus, production has moved from single units to mass production. Traditional cultural products have turned into a cottage businesses and become a major source of income in many craftsmen's communities (Pye, 1996). Cultural products are produced for various reasons. In the western hemisphere, making cultural products seems to be a leisure activity, but the main reason appears to be economical (Herald, 1993). Cultural products are not only the products used in one household or one community, but they can also be products that help improve a country's economy. Csapo (2011) has highlighted some forms of cultural tourism and their respective products. As seen in the table below, some forms of cultural tourism overlap what has been discussed in the preceding page but explicitly highlights the main forms of cultural tourism they may fall in and respective cultural activities

Types of cultural tourism	Tourism products, activities
Heritage tourism	• Natural and cultural heritage (very much connected to nature-based or ecotourism); • Material - built heritage, - architectural sites, - world heritage sites, - national and historical memorials • Non material - literature, - arts, - folklore • Cultural heritage sites - museums, collections, - libraries, - theatres, - event locations, - memories connected to historical persons
Cultural thematic routes	• wide range of themes and types: - spiritual, - industrial, - artistic, - gastronomic, - architectural, - linguistic, - vernacular, - minority
Cultural city tourism, cultural tours	• "classic" city tourism, sightseeing • Cultural Capitals of Europe • "Cities as creative spaces for cultural tourism"
Traditions, ethnic tourism	• Local cultures' traditions • Ethnic diversity
Event and festival tourism	• Cultural festivals and events - Music festivals and events (classic and light or pop music) - Fine arts festivals and events

Types of cultural tourism	Tourism products, activities
Religious tourism, pilgrimage routes	• Visiting religious sites and location with religious motivation • Visiting religious sites and location without religious motivation (desire by the architectural and cultura importance of the sight) • Pilgrimage routes
Creative culture, creative tourism	• traditional cultural and artisti activities - performing arts, - visual arts, - cultural heritage and literature • as well as cultural industries - printed works, - multimedia, - the press, - cinema, - audiovisual and phonographic productions, - craft, - design and cultural tourism

Csapo' J. (2011)

2.3 Concepts of Culture and Cultural Heritage

As seen from above examples of cultural tourism products, it is evident that most are derived from heritage or some form of legacy that denotes cultural objects and images. Therefore, the concepts of cultural tourism cannot be complete without underpinning the terms culture and cultural heritage. This is because; most cultural products fall in the categorized cultural sector. To begin with, culture and cultural heritage are interrelated. Researchers such as Lustig and Koester (2014), Hofstede (2011), Spencer-Oatey (2012) define culture as something that can be touched or the way people behave. Nonetheless, Salzaar (2016) reports that the word 'culture' has multiple connotations in that it is used to describe the means, the process, and the state of people. It includes knowledge, beliefs, arts, moral law, customs, and many other capabilities and habits acquired by man as a member of society (Taylor, 1924). As much as the definition is simplified, culture plays a significant role in the way people behave in specific settings.

For example, it dictates ideas and sets of rules that the majority of the society obeys (Reisinger & Turner, 2012). The authors also describe culture as the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of the destination population.

In many societies, and especially in Africa, people are defined, directed and in many ways governed by their culture. In its charter for African Cultural Renaissance, the African Union states that any human community is necessarily governed by rules and principles based on culture; "*and that culture should be regarded as the set of distinctive linguistic, spiritual, material, intellectual and emotional features of the society or a social group which encompasses art, literature, lifestyles, ways of living together, value systems, traditions, and belief*s" (AU, 2010). UNESCO (2012) states that the above set of cultural features are intangible cultural heritage elements. But as Skeates (2000) notes, whether tangible or intangible, heritage can be defined as the succession of the past, what has been left behind, or something inherited from the past.

Therefore, it is vital to note that cultural heritage, being an expression of identities, must be respected as it defines who we are based on our valuable past. Teijgeler (2016) states that cultural heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural Heritage is often expressed as either intangible or tangible cultural heritage (ICOMOS, 2012).

2.3.1 Culture

The key problem in analyzing the concept of culture is the vast scope of meanings implied by the term. The Oxford English Dictionary (2012) defines culture as the '…appreciation of the arts, and the whole range of people's skills at a certain period'.

Earlier researchers defined culture as "a set of beliefs, objects and events acquired by individuals as members of society Hamblin (1978). Meanwhile, Richards (1996) explained culture as connecting, perceiving, thinking, and evaluating the world, the self, and others. Like Richards (1998), Thiaw (1998) and Munjeri (1998) relate culture to societies and their environments, where surrounding environments also expressively impact how social groups perceive life. All the three authors specify that such rational capabilities emerge from interactions and contacts between specific social group. This implies that culture is an acquired or a learned process. To affirm this, McKercher and du Cross (2000) explain that culture consists of inherited values, knowledge, beliefs, and ideas, which constitute the shared notion of social action. As can be seen, the significance of this definition is the affirmation that culture as a learned process. The results from this learning process is that acquired culture is then transferable from one generation to another. In line with McKercher and du Cross (2013), Kim (2013) argues that culture is transactional. During cultural transmission from one generation to another, culture is restructured, reinvented and redefined by the involved participants. As a consequence, the process may generate new characteristics and forms of culture, which removes the concept of culture as a static entity. Instead, it becomes a continuous and ongoing process that mainly refers to how people adapt and live within their society. This means, ultimately, the process will determine how communities will interact with each other based on the acquired or prescribed code of conduct within the society. The process, furthermore, can be associated with a group of human beings as small and personal as a family or as one as big and powerful as a civilization. Today culture is seen in two ways: as a process (in a society or a nation); and as a product that can be commodified, restructured, managed or conserved. The latter, however, is a

more current usage of culture, which includes '…art but also language, religion and customs visible productions of the society's values and beliefs' (Kolb, 2000).

2.3.2 Heritage and History

Definitions of heritage have been based upon how heritage differs from and connects to history. Many authors distinguish between the two on the grounds of consumption. For example, Ashworth and Tunbridge (1994) conclude that in many instances, history does not become heritage by itself, and in fact, is not the main contributor to the concept of heritage. Instead, elements such as myths, folklore, and products of creative imaginations could have significantly influenced the whole idea of heritage. In the researcher's view, the term products of creative imaginations may refer to the processes of presentation and interpretation. In other words, heritage is not a one-dimensional historical narration; instead, it exists in multiple forms, along with social, cultural, and numerous different circumstances that contribute to heritage development.

In line with this discussion, MacManamon and Hatton (2014) arguably raise the question of distinguishing *heritage* and *history*, when they quote from a flyer for a conference, saying that 'History offers [the] use [of] true stories about the past; heritage sells or provides us with the past we appear to desire'. This may be provocative, but what these writers are possibly suggesting is that heritage is simply a commercialized form of history. In other words, heritage is history transformed into something comprehensible for the public. Despite this, the quote fails to recognize that whatever an audience desires about heritage per se would have come from the past itself. Therefore, how it is presented and interpreted to the current audience may not be a key factor in determining the authenticity of a particular history since heritage itself would carry different meanings for different people. The fact is, 'authenticity derives from the

object being conserved, while heritage derives from its users' (Ashworth and Tunbridge, 1994). After all, history itself is a written interpretation (Orbasli, 2000).

In conjunction with this issue, Herbert (1995) and Lowenthal (1985) have raised some concerns over the use of history in the present day. They stress the dangers of trying to modify or add new elements, be they intriguing or romantic versions of history, and they warn against how such changes could affect the originality of the past. Furthermore, they argue that if the past is changed, in turn, it can and will change our own identities. Consequently, the past will become what Lowenthal describes as a *foreign country* (1985). Perhaps this is why heritage sometimes has been charged as a *bogus history* (Urry, 1990) for its tendency to simplify the complexities of history, and in doing so, to mislead the audience about the *real past* (Hewison, 1987). Perhaps it is clear that different perspectives on the world have led to different personal definitions of the term heritage.

Schouten (1995) mentions that heritage is history processed through mythology, ideology, nationalism, local pride, romantic ideas, or just being marketed as a commodity. Most of the things that make up heritage, including objects, buildings, landscapes, and sites, may be viewed as the tangible remains of an earlier period. Still, all are transformed by the viewers' subjective tourist gaze (Urry 1990) into something personal and familiar. This is why heritage is often referred to as 'an industry in the sense of a modern activity, deliberately controlled and organized to produce a marketable product' (Ashworth and Tunbridge, 1994), which consists not just of history as 'the remembered past', but also of creative imaginations, mythologies, and folklores.

2.3.3 Cultural Heritage (CH) tourism VS cultural tourism

The actual definition of CH tourism is a subject of debate. However, the literature suggests that the development of CH tourism has been significantly influenced by certain factors, such as social economic development goals, conservation needs etc. (Poria, 2013; Alzua *et al*., 1998; Swarbrooke, 1995; Ashworth *et al*., 1994). However, Poria *et al*. (2013) argue that development motivation rather than site-specific attributes should define CH tourism. They define heritage and heritage sites based on the motivations of tourists, tourists' perceptions of a site, and whether or not tourists perceive it to be part of their heritage. In line with this discussion, Poria (2011) has defined CH tourism as a subset of tourism. This means that heritage resources constitute the core element that are used to develop and market product offered to the target markets. For tourists, the main motivation for visiting a cultural heritage attraction is based on the availability of these core elements and the characteristics of the place. This is not to mean that tourists only care for resource availability. But their perceptions of the attraction in relation to their understanding of what cultural heritage is and the narratives, folklore, and the international or national image of the destination will be a determining factor as well.

Poria's definition (2011), however, is countered by Garrod and Fyall (2011), who argue that such a definition completely ignores the role of the suppliers of the heritage product and is more inclined towards tourists' demands. In conservation and preservation politics of cultural heritage, such suppliers are also the communities who own or possess cultural products. The arguments is that, tourists who wish to visit must possess certain heritage traits for example the appreciation of their own heritage as well the heritage their wish to visit will make them be motivated to engage in sustainable heritage tourism. Thus, emphasis should also be given to the suppliers who market and

promote the attractions, who are able to define what the role of the tourists in cultural destinations, their desires and what the local can be able to produce when it comes to cultural products.

Millar (1989) notes that the unique selling point of a heritage attraction is the individuality and uniqueness of the interest itself. Its qualities, therefore become an added asset to the inviolate belt or the outside product and to the site. However, Butler (2014) states that if attempts to create uniqueness are not implemented carefully, they may lead to detrimental results. For example, without proper stake holder inclusion, cultural auditing and enlisting of competent human resource, cultural attractions may lose their authenticity. In many instances, heritage attractions have been accused of sacrificing historically accurate representations for tourist entertainment. This is because, creating a balance between authenticity, accommodating tourist desire for entertainment and leisure and at the same time remain competitive in a demanding industry has become difficult to achieve. This, subsequently, may have irreversible implications for the ways in which heritage attractions are perceived and managed in futre. Butler (2014) notes the difference between regarding heritage attractions as utilities to be exploited, and seeing them as resources to be managed in a sustainable manner. In order for sites to be integrated into tourism, rational approaches to heritage management is critical so that societies can appreciate the benefits of cultural heritage and the supporting industries like tourism can benefit in a sustained manner.

2.4 Manifestations of Cultural Heritage

From the definitions given in the foregoing sections, it can be inferred that culture is a system of symbols, customs, ideas and feelings that are constantly being negotiated and redefined by members of a society as they contact and communicate with one another.

It is this dynamism of culture that made Crapo (2012) states that culture change over time. In this sense, cultural change refers to a shift in the traits of a given culture. However, even in the face of changes and its dynamism, cultural heritage manifests itself in various ways such as symbols, heroes, rituals and values (Figure 2.1).
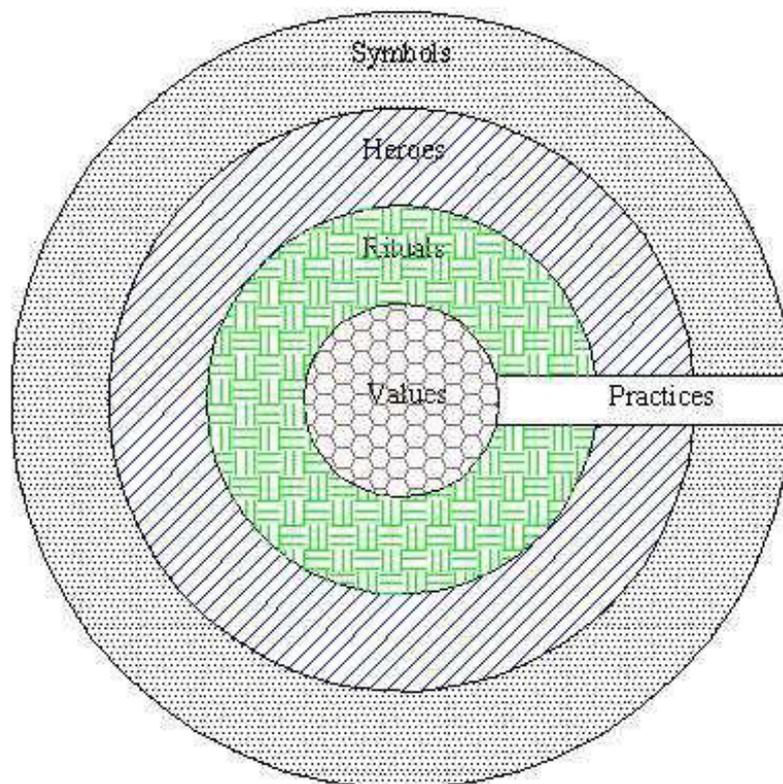
Figure 2.1 Levels of manifestation of cultural heritage (Hofstede, 2012)

According to Hofstede (2012), symbols can be in the form of words, pictures, objects, and gestures which are understood by a group of people who have similar symbiotic characteristics. They are the basis of culture. For example, in the Mijikenda culture, the performance of *Chakacha* is the symbol of their traditional feminine heritage.

Heroes are persons or characters, who may have lived in the past or present. In most traditional African culture, heroes may be fictitious characters who are adapted as children narratives and serve as educational models for a good deed. In Kenya, for

example, there are different examples of heroes based on different tribal associations. For example, the Mijikenada have their own Mnyaziwa Menza also known as Mekatilili, a female leader who led a battle against the British colonial rule.

Rituals refer to a religious or solemn ceremony consisting of a series of actions performed according to a prescribed order. Each ritual has its meanings and symbolisms. In most African ceremonies, rituals are used in weddings, funerals, healing and childbirth. As they are known to be resistant to changes, Erdogu (2019) states that rituals, act as a symbolic medium for creating and maintaining social ties and dependencies to the community. For example, in the Maasai community, the ritual of sharing meat in every ceremony and is believed to be an important event which brings the participants closer to God.

Values are the core of any culture including the good/evil, right/wrong and natural/unnatural. Many other values remain unconscious to those who hold it. Often it cannot be debated nor directly observed by others. This is because; some values are cherished by some communities while they may not be very important to other communities. To many communities, they define what is right and wrong.

Cultural practices, according to Hofstede (2011) are shared perceptions of how people routinely behave in a culture. The practices could be complemented by the objects, events, activities, social groupings and language that participants use, produce and reproduce in the context of making meaning in everyday life.

On the other hand, Johnson and Scholes (1992) developed a cultural web analysis (fig 2.2) that many use to describe the cultural norms and practices of an organization for better structural management. Using web analysis, Johnson and Scholes illustrate how the web can be used as a tool for analyzing and altering assumptions that drive

organizational culture. Like Hofstede (2011), Johnson and Scholes list various elements that are manifested in an organization and that may form a paradigm shift to the way organizations are understood and managed.
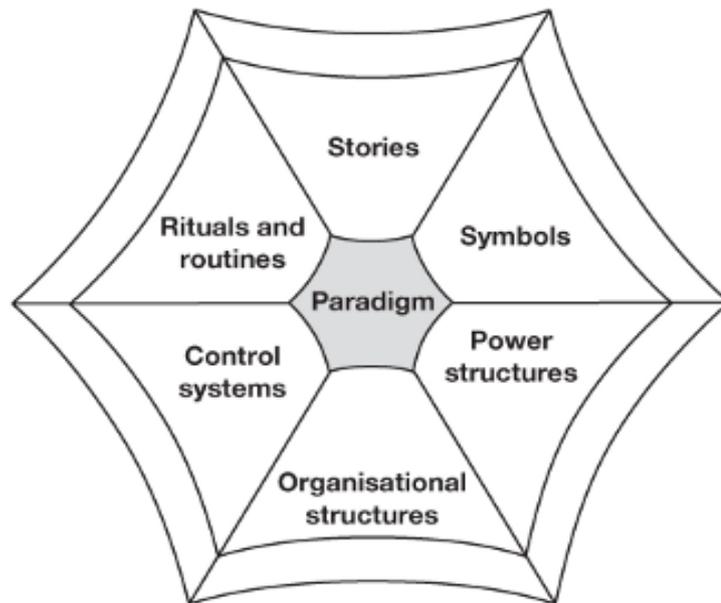
Figure 2.2 Paradigm Shift: Source: Adapted from Johnson, Whittington, and Scholes (2016)

However, in a cultural heritage management scenario, cultural web elements are also manifested in a cultural heritage environment and can be used to highlight specific beliefs, practices and symbols of a community. Contrariwise, the web analysis is mostly used to understand and alter an organization's assumptions and working norms. In the case of this research, however, this may differ as there may be no intentions of altering how the elements are manifested but to appreciate those elements, determine whether they have been altered or gone through changes and ascertain whether tourism indeed has a hand in maintaining their resiliency.

2.5 Benefits of Heritage Spaces and Cultural Heritage Tourism

Cultural heritage tourism is a special genre of tourism that draws a niche of tourists who rely on cultural resources of entertainment. The serendipitous tourist will purposely

visit a destination purposely to immerse in a local culture. On the other hand, cultural heritage tourism benefits the locals who are in close proximity with heritage resources. The benefits may range from socio-cultural, environmental, psychological and educational benefits.

Communities may also benefit from development benefits such as improvement in infrastructure, health and transport and a tourism system that may support the economy of the surrounding communities. Throsby (2014) asserts that heritage tourism has the ability to turn local cultures into commodities for tourist's interest. While this relatively a negative aspect, social cultural improvements can be encouraged if commodifying local cultures is approached in a sustainable, collaborative manner.

Theoretically, the communities stand to gain most from cultural heritage tourism. For example, community employment from cultural enterprises may eradicate poverty levels and at the same time, may promoted preservation of cultural heritage by means of self-sustained development due to material component-based strategies, cultural reconstruction, acquiring skills (Riganti & Nijkamp, 2014). Heritage sites also contribute tremendously to the enrichment of both the spiritual and material culture helps to boost the culture and eradicate poverty among local communities around the site (Sagiya et al., 2013).

Although the essence of cultural change may be due to human movement and interaction, Bekele (2010) states that economics is the primary motive for conserving the built and living past in developing regions. This means a culture is an economic tool used by tourism entrepreneurs basing their products on culture. Regardless of the motive, Timothy and Boyd (2013) argue that cultural heritage may be used in negating the effects of modernization like the destruction of historic structures, nationalization,

reminiscence, improving science and education, safeguarding artistic and esthetic values, sustaining diversity, and generating economic value among others. For example, countries like Greece, China, Egypt and Italy which rely on their cultural heritage for economic reasons tend to promote visits to such heritage places that may benefit the local people and at the same time maintain heritage aesthetic values (Throsby, 2015; UNESCO, 2016).

In culturally rich destinations who have a sustainable tourism plan tend to benefit from heritage resources. However, the concern is always the effects of uncontrolled mass tourism and its effects on the resources. Establishing a framework which considers locals needs and safeguard's their interests while developing cultural tourism may work in the long term. However, there is need for community involvement in developing heritage tourism frameworks which in itself is an advantage to the community. This is because, they get to acknowledge the importance of their cultural resources and in turn help maintain them. The local communities must be consulted about the planning, development and operation of tourism projects based on heritage places (Gitera, 2008).

Tourism planners recognize the need for involving locals in cultural tourism planning processes which automatically ensure that any development is sensitive to local needs and reflect the true essence of the destination. This involvement most often leads to a collaborative marketing and management venture that is sustainable and results to increased tourism markets that help boost the community economically. Although the benefits of heritage tourism have a trickledown effect, they are often focused on native residents. If the natives are actively involved in cultural tourism initiatives, they will be in better position to not only share cultural knowledge to visitors, but they will try to

actively support their fellow cultural groups and take volunteering positions within the community. (Successful tourism at heritage places, 2015).

The volunteerism is normally seen as a form of partnership between the local residents and tourism planners. Gitera (2008) asserts that these partnerships which leads to a working relation through consultation are the best way to seek positive engagement with local needs. This often leads to a harmonious cultural tourism development plan and management since heritage managers and the local communities have different opinions and needs.

Heritage sites benefits individuals differently. Greffe (2014) explained how different people benefit from heritage sites. For example, tourists tend to satisfy their various needs such as artistic, aesthetic, cognitive and recreation, for owners of the heritage and benefits can be means of conservation and preservation. The same heritage sites can be used as educational platforms in that, they can be used in obtaining much needed knowledge by cultural enthusiasts. The sites are a source of reference for business and cultural innovation which lead to the creation of a positive image of the area which in turn improve the well-being of inhabitants. Greffe (2014) further maintains that for many countries, cultural sites are a means of affirming their national identity and promoting cultural solidarity.

The benefits and value of cultural heritage normally changes in relation to individual personalities, cultural orientations, and socio-economic conditions. Niglio (2014) states that in relation to a particular individual, cultural value will be different according to various manifestation of cultural elements and categories such as architectural ruins, art work, historic cities and cultural expressions. Thus, it is rare that one category simultaneously holds many of such values (Niglio, 2014).

The other benefit is that through shared ethics and interests, communities can achieve a mutually beneficial ground. Although these interests may not be automatic, they are mostly disseminated through the process of building capacity and sensitizing key players or members of community. Every citizen of a community with a heritage place is looking for the same general benefits, such as equitable rights and duties, social justice, safety, education, health, better living standards, and access to culture. Based on shared values, it is possible to construct a collective identity, and from this other attributes can be achieved, (Throsby, 2014). For example, a collective identity is important when heritage managers want to implement sustainability in heritage.

Social benefits of cultural and heritage tourism determine the social value of a community. The development of heritage tourism aids in enhancing social structure, fostering social inclusion and cohesion, community empowerment and capacity building, enhancing confidence, civil pride and tolerance, broadening opportunities for learning, skills development, (Dümcke and Gnedovsky, 2013). This positions cultural heritage as a basis for social development and growth. Many authors stress that the economic benefits and socio-cultural developments and benefits have little information about them. Heritage open spaces for example historical towns are beneficial to surrounding communities because they bring social harmony and community cohesion, absence of conflicts, tolerance for all the communities to benefit equitably. This kind of benefit is very different from economic befits as it focuses on investment benefits, (Dümcke & Gnedovsky, 2013). Thus the ability of heritage to provide distinctiveness of a place is seen as an advantage both for tourist development and for the development and well-being of local communities. Improvement of the social climate also leads to the enhancement of good heritage beneficiation climate to the surrounding communities.

For developing cities, heritage sites are set aside so that they can ensure basic wellbeing of communities, enforce communal stability, assure sovereignty, and improve the sense of belonging and esteem needs. Heritage places such as historical war sites help the communities to develop self-confidence. For example, a simple veteran monument may help members of communities to achieve status, reputation, fame, and glory.

The main intentions of heritage sites are to benefit the present generation while anticipating for the same benefits for future generations therefore they must be sustainably managed. Eboireme (2019) suggests that one sure way of ensuring sustainability is relating the management of heritage to the social and cultural needs of people living in communities surrounding heritage sites. The may help minimize encroachment and destruction of sites. In most cases, protection of cultural heritage sites and resources in developing countries emphasizes paying for damages through penalties and jail terms. However, a properly managed heritage site will ensure stability of resources through site improvement activities and compatible tourism.

This is seen in the case of worldwide recognized heritage sites which are mostly managed from a local to a national level. Most renowned world heritage sites exhibit strong features of history, tradition and spiritual inspiration which are major benefits to the communities who have the sense of ownership over their site. This in turn affords the community surrounding the sites with a source of civic pride and they bring benefits to the whole community, (Ivin, 2016).

Additionally, the other benefit of cultural heritage tourism is that it may help improve social standing of a community and its members. Elements of culture such as art work or art projects have proved beneficial to western societies such as those involved with the works of famous artists such as Van Gogh. This artistic heritage has not only drawn

artistic tourists to major artistic cities such as Amsterdam and Italy, the heritage has also improved the image and identity of European cities through arts programs or tours.

Cultural heritage tourism benefits the tourist who is in search of emotional and spiritual meanings. Most religious heritage sites will offer tourists experiences which are essential to their spiritual pursuits. On the other hand, the same heritage places are argued to be essential to the spiritual well-being of surrounding communities due to their symbolic and aesthetic scopes. The communities who participate in religious heritage festivals and rites exhibit social stability and cohesion within the community. There is strong evidence that participation in the heritage can contribute to community cohesion, reduce social exclusion and isolation, and make communities feel safer and stronger (UNESCO, 2014). Traditional ceremonies can be performed at heritage sites. Local communities surrounding the Kayas and Kaya forests of the Miji kenda in Kenya are permitted to conduct their cultural ceremonies. Mostly, the goal is for the communities to ensure continuity, exercise a right to ownership of the place and ensure that the local community has benefited from the sites socially.

According to Chirikure (2014), community development will result from the freedom a community is given. Such freedom entails the ability to freely practice and consume their heritage and also be able to offer narratives that represent their heritage and traditions.

These narratives often become educational development tools which benefit the community and as such heritage places and resources are often regarded as an important archaeological, cultural and educational resource, (Macheka 2013). Ndoro and Pwiti (2019) affirm that educating locals and tourists about the physical and socio-cultural environment is key to achieving community and heritage resilience.

Through this, communities get essential skills and knowledge as they are sensitized about environment and heritage management. This initiative will result to development of strong cultural heritage tourism planning and development. In turn, heritage places offer facilities for communities to advertise and market their culture through education and promote tourism.

Education adds value to the heritage and the communities develop through the creation of education programs that the community offers through oral traditions. For instance, a study by Chauke (2013) showed that Old Bulawayo highlights the significant role played by heritage places in education development. The site offers education about the Ndebele culture (Chauke, 2013). The local communities benefit from the interpretation techniques of heritage which are aimed for the future generation. A well informed community about their cultural heritage will promote a sense of civic duty. This in turn may help increase heritage management practices (UNESCO, 2010). While the ability of heritage places and heritage tourism may give educational opportunities to the locals e.g. the guides and heritage practioneers, encouraging sustainable educational tools such as interpretation tools is key to authentic heritage management. Cultural heritage centers managed by skilled local guides can help promote sense of pride and ownership Heritage places can be of psychological benefits by involving the local community with their heritage. For example, by allowing communities to participate in their curated cultural festivals such as the Lamu festival or the dhow racing events, the people's attitude towards the old towns and adjoining heritage places is positively developed.

One of the key elements of cultural heritage management is the sense of community being which is brought by communal activities geared towards reclaiming their lost heritage. The restoration of heritage spaces of important is argued to be of

psychological benefits to a community. The local communities tend to feel part of the larger community if initiatives to care, restore and manage their culture are prioritized. This ensures indirect socio-economic developments through heritage tourism use (Griggs & Hughes, 2013).

Cultural heritage tourism also encompasses the visits to and use of natural resources as tourist attractions. UNESCO categorizes this as natural Heritage that has outstanding value to communities. As such, heritage places with natural resources such as the Great Rift Valley lake system or the Mt. Kenya forest and National park can provide environmental benefits to communities with the sites. The benefits rage from site protection to resource conservation. But natural heritage resources provide a different management framework that may need an active on site approach. This is because natural heritage resources may not only be subjected to human encroachment, but are mostly affected by natural disasters such as fires, earthquakes and climate change issues. This may require the use of traditional practices or to adapt to external styles of management. This means, continuous use of traditional practices is encouraged and reestablished in order to protect natural resources of heritage significance. This allows for retraining and communication on traditions and practices between the heritage managers and the custodians.

Additionally, Heritage places may bring additional development to local communities. Roads, access ways, nature trails, restoration of old monuments and sites and renovation of old buildings will bring to life a stagnated community. For example, proper natural trails and tourist circuits through historical natural places have been developed in to enable local communities and tourists navigate and enjoy the heritage resources without disturbing them. Eventually, community and tourist information centers welcome

visitors who are able to access, learn and enjoy such places. In turn, the community develop from these resources which are brought by heritage tourism.

There are institutional benefits that argue that local people and organizations in the community get involved in local heritage. Cultural heritage tourism constitutes a combination of elements that are known to generate employment and economically uplift the youth. Cultural festivals and fairs not only bring communities together, but they can be used to enhance peace and community understanding. The Lake Turkana festivals for instance which brings more than ten ethnic tribes was initiated as a peace and culture initiative, aimed to celebrate diversity and encourage sustainable peace. Through the festival initiatives, direct and indirect job opportunities in local craft, cuisine, jewelry, tourism, trade has been noted. In tangible heritage resources, members of communities are hired as craftsmen when restoration of old monuments is taking place.

Table 2.1 Summary: Heritage places and cultural heritage tourism

General based benefits	Benefits
Environmental and Preservation Benefits	Tangible and intangible resource conservation and preservation and transmission Reconstruction, restoration and renovation of historical relics and buildings Improvement of existing heritage resources Improvement and safeguarding of open public spaces and parks Encourages impact assessments Help protect flora and fauna Encourages resource mapping and zoning
Economic Benefits	Jobs creation, Infrastructural improvement through construction of Roads, access ways, nature trails and parks improving quality of life Restoration of old monuments and sites and renovation of old buildings will bring to life a stagnated community. Construction of tourist hubs, resorts, educational, community and tourist information stimulating entrepreneurship Commodification of local craft Development of other economic activities eg traditional craft, farming, construction, entertainment and recreation and tourism etc Increase in market value of heritage resources
Social-Cultural and spiritual Values	Ensures basic wellbeing of communities, Enforce communal stability, Assure sovereignty, and improve the sense of belonging and esteem needs. Heritage places such as historical war sites help the communities to develop self-confidence enhance peace and community understanding Improvement of image, community brand and social status Improves civic duty Strengthen existing and surrounding community and social ties Ensures social cohesion Strengthen generation bond from elders to youth through cultural engagements Community empowerment Educational benefits – transmission of craft knowledge, traditions, traditional heritage management methods, land use, landscape development etc enhances Maintenance of spiritual monuments

Source: Researcher (2022)

2.6 Management of Cultural Heritage

The management of cultural heritage has been entirely influenced by western countries.

In fact, terms such as cultural mapping, cultural auditing and cultural systems stem from

organizations mandated to oversee the management, preservation, conservation, and safeguards heritage. These efforts have been enforced through outlining principles and practices of cultural heritage as seen in the proposed cultural heritage charter by international bodies such as UNESCO and ICCROM and ICOMOS (Wijesuria, 2003; Ndoro, 2004; Mumma, 2005; Bryne, 2008; Jopela, 2011). These forms of cultural heritage management system normally tend to observe certain forms of *modus operandi* that have been embraced by cultural enterprises throughout the world (Carman, 2002). This often comes with some limitations in that heritage attraction are situated in different destinations with varying socio-economic, ecological and cultural environments. Even while Smith (2006) applauds these management principles as they it defines and approves what should constitute heritage, the nature and the meaning of heritage should be left to the actual owners- who are the local and who are deemed as the actual caretakers (Smith, 2006).

Cultural heritage scholars agree that recent cultural heritage management efforts began in the 19th century movements. (Kristiansen, (1989; Carman, 2015, 2015; du Cros & Mckercher, 2015 (Smith, 2006). Such efforts include the practice of caring for the past or certain aspects of the past that has a deep history in different societies in the world. As a result, terms such as cultural mapping which involves the identification and recording of an area's indigenous cultural resources for the purposes of social, economic and cultural development have taken root when it comes to identification of cultural destinations which manifest unique cultural element. Other terms such as Cultural Resources Management (CRM) which is the vocation and practice of managing cultural resources has taken root in archeologically rich destinations. CRM is mainly concerned with the investigation of sites with archaeological potential, the preservation and interpretation of historic sites and artifacts, and the culture of

indigenous people.CRM is important to destination with rich architectural or historical sites such as the old coastal towns of Kenya. The key factor in CRM is infact interpretation of those sites together with their inclusive artifacts and culture. This is because, planning for, developing and managing authentic cultural destiantions must require an assessment of what the residents feel are important in historical terms and an assessment of these resources from a tourism perspective using reliable formation. (du Cros & Mckercher, 2015).

However, there may arise issues such what tourists perceive as historically important versus what the locals feel it is important. This issues as seen by Mumma, (2005); Musonda, (2005); Jopela, (2011) and Ndoro & Wijesuriya, (2015) relate to are more evident when tourists may associate historical practices with backwardness. This has led to heritage managers preferring the use of cliché terms such as 'indigenous' or 'local' instead (Mumma, 2005; Jopela, 2011). Others have challenged the notions of what is 'traditional or what is the real heritage. For example, the coastal towns of Kenya have over time experienced long term visitation by traders such as Indians and Chinese. This is coupled by the fact that the old towns were also part of Portuguese, Omani Arabs, German and British past colonies. This means there are possible disruptions that caused a interruption in transmission of "original" oral traditions, arts and past knowledge and as Hobsbawm, (1983) Ranger, (1983) and Cocks (2006) have noted, this might have led to the introduction of new practices considered to be tradition in some instances. In this study, the term 'tradition' will be adapted from the Oxford English dictionary (2010) to mean 'a long-established custom or belief that has been passed on from one generation to another'. Cultural heritage system will have been used in this study to portray a form of heritage management system which is long established and practiced within communities aiming at controlling access, use, maintenance and

transmission of material and immaterial aspects of surroundings that are important and valued by them and used by other industries such as tourism.

This meaning of CHMS has been adapted from Mumma (2004) and Ndoro (2004) who have asserted that the term is attributed to a form of cultural heritage management that is used to mean a form of cultural heritage management system that incorporates community's daily practices, activities, and traditions that are focused on the protection and conservation of material and immaterial facets of their environs and are considered important and valuable, thus transferred from one generation to another. This form of management system has its roots and has long been established in parts of Africa and Asia. As noted by Ndoro & Pwiti,(2001), one of the long-held misconceptions is the belief that prior to the introduction of the western influenced cultural heritage management systems, there was no system for heritage management in pre-colonial Africa and Asia. While this may be a misconception, it is good to note that a vast majority of African heritage was orally transmitted and the presence of sites, images and landscapes that are known to have been destroyed during colonial wars may prove that Traditional forms of heritage management systems existed. The prior existence of these sites validates the manifestation of a form of a management system that catered for them.

The onset of western influenced heritage management systems that disregarded or abandoned traditional oriented management systems may have had an impact on how heritage is perceived and transmitted. As Wijesuria, (2003) notes, the westernized heritage management system may have facilitated the destruction of important cultural heritage materials and practices that were deemed as dangerous, outdated or harmful or pagan. This was either due to a failure of the colonisers to understand the meaning and

importance of such practices or a deliberate attempt to destroy practices that formed a basis for resistance against colonial domination (Bwasiri, (2011).

2.6.1 Heritage as a Process and Product

In the preceding discussions, the concept of heritage as a complex and continually evolving entity has been outlined and elaborated. Heritage has been identified as a cultural process with societies at its center. Graham, *et al* (2000) have noted heritage as a process that has always been with people, who produce it according to their existing concerns, needs, and expressions. In tourism and cultural economics, the debate in defining heritage stems from defining its role as an economic stimulator, possessing economic value, and performing economic functions (Loulanski, 2016). As such, most tourism development managers view heritage as a commodity or as a product. The concern is that tourism, even though lauded for its ability to revitalize cultural heritage, the industry has been identified as a major force behind processes of heritage commoditization. In fact, Boyd (2012), acknowledges that heritage owes its contentious nature to two different factors: Its role of creating recollection or memories (Bendix, 2019; Boyd, 2012; and its utilization by the tourism industry (Brown and Hall, 2008; Timothy and Prideaux, 2014). While tourism has its owned recognized impacts to the society, memories or in other words, nostalgia represents a response to changing circumstances, a coming to terms with change, a process of searching for and confirming the past.

In industrially changing environments, this changing circumstance may represent a positive or a negative emotional process. The process of recollection or confirming the past is deemed as positive if it particularly can offer a sense of cultural identity to members of a particular generation. Additionally, the reconstruction of cultural heritage

memories, be it songs, dances, narratives or even tangible remnants such as old and scenic buildings and landscapes may bring about positive moments thereby, establishing a form of 'national heritage' which may offer people a sense of place and belonging. When this reconstruction is incorporated with tourism, it may help identify the elements for which people feel as a part of, and allows them to be seen as expressions of a search for familiarity and belongingness and thereby tourism products automatically are innovated from such reinventions. Even though there has been an interest in promoting the past as a tourist product and understanding and reliving the past as a key tourist experience, the practice has gained more prominence and may help reconstruct old tangible heritage resources. For example, the western African countries such as Ghana have managed to tap into the African American market through the ancestral journey curated for African Americans who want to reconnect with their roots by visiting the point of no return among other nostalgic places.

As seen from above, heritage as a process may be transformed through tourism into heritage as a product. This as some heritage professionals such as Hewison (1987) have considered the sector as an industry capable of boosting the economy and livelihood of communities. As a result of being considered as a product, heritage has been considered to change to accommodate the needs of the tourists who are the purchaser. Additionally, heritage has been "forced" to adapt to current contemporary trends so as to accommodate current global what is considered good cultural heritage this is because, once viewed as a tourists' product, the heritage industry in turn becomes a leisure industry, where tourists demand for more 'authentic' and knowledge-based tourism products and also expect a good enjoyable and pleasurable experience (Ho and McKercher, 2014; Poria, 2011). In other words, tourists consume products not for the products themselves, but for the satisfaction and fulfillment derived from partaking in

a 'true' and 'authentic' experience associated with heritage resources. McCannell (1976) referred to this situation as heritage production whereby, the term refers 'not only to the process but also to the product that emanates from the process'.

2.6.2 Intangible Cultural Heritage

A very complex form of cultural heritage is the Intangible cultural heritage (ICH). Most societies will differ in how they describe their intangible cultural elements. While some theories assume that intangible is the immaterial cultural heritage that cannot be touched, Singh (2016) describes it as the legacy of physical property and intangible attributes of a group or society that are acquired from former generations, and are conserved in the present and presented for the benefit of future generations (Singh, 2016). UNESCO's (2013) Convention for the Safeguarding of the Intangible Cultural Heritage proposes five broad 'domains', of intangible legacies discussed as cultural products in the preceding sections. These are such as oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. The scope of cultural heritage has, however, changed considerably in recent decades, as noted by UNESCO (2013). Cultural heritage, which traditionally was associated with monuments and collections of objects, now covers in its wider understanding the traditions and living expressions inherited from ancestors and passed on to descendants which is now termed as intangible heritage.

Koichiro (2011) perceives intangible cultural heritage as a melting pot for creative expressions, a vital factor in cultural identity, promotion and creativity, as well the carrier of cultural diversity across the global village. As much as intangible heritage has

its own role in the society, such as enhancing national and international development, and in fostering tolerance and harmonious interaction between cultures in the era of globalization, Intangible cultural expressions are in danger of disappearing. This is due to current social- developmental conflicts in rapidly growing destinations and threats of cultural standardization, conflict, tourism, industrialization, rural exodus migration and environmental deterioration, and that these lead to conflict arising from competition for the scarce resources available (koichiro (2011)

Most countries have diverse ways of containing threats to cultural heritage. For the case of Kenya, things may be different. This is because Kenya's culture is very vibrant, rich and diverse. In fact, the country has a National Heritage Policy that recognizes its diversity and the importance this diversity has on the nation.

The diverse ethnic communities of Kenya made up of the over forty different tribes signify a very rich and diverse intangible heritage resource. This is because each tribe has its own distinctive intangible heritage elements different from others. Though it is not very aggressive in using ICH for development, heritage managers have used creatives and artistic heritage to promote tourism through oral literature such as songs, traditional dances, annual events and festivals and even traditional cuisines. For example, the annual festivals promoted at different counties, the tribal nights such as Lingala night, mugithi night, rumba night, make up an interesting cultural night life. Additionally, Kenyan intangible heritage has also been promoted through development of small scale tourism enterprises that invest in artistic objects sold in curio shops to tourists as souvenirs during their visits. Such small scale projects have proved to be very beneficial to as they have provided income and employment opportunities to Kenyans (UNCTAD 2008). In major tourism towns and at entrances of major national

parks, these enterprises provide an alternative means of income and therefore has resulted to an increase in small and medium enterprises related to cultural resources. According to UNCTAD, (2008), this has helped communities to strengthen their cultural identity and to contribute to cultural diversity while benefiting economically.

Apart from the cultural expressions such as dance, songs, artifacts and curios, Kenya also has an intangible aspect that has not been utilized economically. These includes the agricultural practices of various communities and their cuisines, eating habits and times; traditional knowledge and belief systems; names and naming systems; lifetime ceremonies and celebrations, including death, births, weddings and initiations; dressing styles, and the knowledge base that adapts these intangible cultural elements to their immediate environments. The ICH manifestations and cultural events related to intangible heritage, especially festivals and other artistic events for the general public, have a positive impact on the local economic activity in all sectors. These cultural events are important sources of revenue for the local economies and also help to redefine those destinations as cultural hubs. For example, the Lamu cultural festival, which involves a celebration of the unique Swahili heritage of the Lamu Archipelago has redefined Lamu as a sleepy sea side town into a cultural resort. Such cultural activities induce expenditures by participants and audience, and hence give a boost to the local economy (UNCTAD, 2008).

In fact, UNESCO (2013) affirms that intangible cultural heritage has its foundation on the locals and the continuous participation in cultural activities of natives who possess skills, knowledge traditions and customs of these communities. As such, most regions in Kenya possess intangible cultural wealth that needs. In the sciences of safeguarding of intangible heritage, there is need for a basic inventory and assessment of heritage

resources in such areas which must include an assessment of the full range of cultural tourism resources whether they be tangible or intangible identify and document the ICH elements in information formats or digital formats.

2.7 General Impacts of Tourism on Heritage

The ability of tourism to rejuvenate and conserve cultural heritage is undisputed. But the impacts and the resulting change driven by tourism on cultural heritage may need further review. In this context, impact refers to the effects or changes tourism has on available cultural the heritage, intensity and price-strength) and direction (negative or positive). Tourism as an industry has significant negative and positive impacts effects on the environment, economy and social structures. The interaction and expectations as well as desires of visitors and host or local communities presents many challenges that compete with the positive aspects of tourism on heritage. For example, extreme or uncontrolled development of poorly managed tourism and tourism-related infrastructure can threaten the physical nature, integrity and significant characteristics of cultural heritage. Additionally, the environmental setting, culture and way of life of the local communities may also be corrupted. Furthermore, through negative social interactions, a degradation of social norms may be experienced. This may result to a degraded visitor's experience. ICOMOS has listed several impacts of tourism on cultural heritage such as: A lack of adequate or appropriate presentation and communication of the significance of a place to both the visitor and members of the local or host community can lead to a lack of understanding and appreciation of the culture and heritage of the place within the wider community. Secondly, an improper or inequitable balance in programs for the interpretation and presentation of the physical attributes of a place including its intangible aspects, contemporary cultural expression and the broader context of minority cultural or linguistic groups, can lead to

an unbalanced or narrow understanding of the cultural heritage in the mind of the wider community. Where tourism is concerned, most emerging cultural destinations have insufficient integration of cultural heritage protection and management regulations and practices into social, economic, political, legislative, cultural and tourism development policies at national and regional level. These inadequacies can weaken the protection and conservation of cultural heritage over time.

The most realized impact however, is the Inadequate recognition of the potential conflicts between tourism projects and the conservation of cultural heritage. This can lead to diverse impacts on the heritage and lifestyles of the host community. However, this is not to mean that tourism has no positive impacts on heritage. Economically, tourism generates revenue and foreign exchange and creates job opportunities for people in various cadres in the industry. Tourism also promotes the preservation of the cultural and natural heritage for tourists' consumption. This is done through the stimulation of the production and sale of local cultural resources and products to meet the needs of visitors. At the same time, through selling of such cultural merchandise, tourism may contribute to the continuation of traditional crafts and skills. Indirectly, tourism may help promote the welfare and progress of members of the societies who earn from cultural enterprises.

However, as Irandu (2014) asserts, the dangers of tourism oriented businesses are the fact that most may be owned and controlled by foreign investors. However, since tourism activities must occur in protected cultural areas and historical sites, monies from entrance fees, souvenir sales and contributions within those sites help in their restoration and preservation. Kenyan scholars (Irandu, 2014; Sindiga, 2014) have critiqued the inadequacy of information on tourism's impact on the cultural heritage

but, perhaps most research information on the impacts have been incorporated in the vast general of tourism on the socio- economic environment of communities.

2.7.1 Tourism and Culture Change

The basis of these research is resilience of cultural heritage and therefore, it cannot be complete without the discourse of cultural change. Understanding of the social and cultural effects of tourism has gained prominence the tourism literature. In fact, there exists models of cultural change as exhibited by Carter and Beeton (2004) such as: changes in tourist arts (Graburn, 1984); 424 R.W. Carter. demographic changes (e.g. White, 1985); social exchange and resident perceptions (e.g. Ap, 1992);. product change and ethnic preservation (e.g. Thompson & Cutler, 1997; Esman, 1984; Smith, 1996), among others. However, Carter and Beeton (2004) explain that, the theoretical explanations and models which may help in understanding cultural change and the role of tourism in such changes remain missing in research. This may be catastrophic to communities particularly where broad survey of impacts of such changes maybe missing.

 According to Varnam and Grossman (2017), Culture change is modification in ideas, norms, and behaviors of a group of people. It can be as a consequence of changing external influences such economic expansions. Internally induced culture change through discovery and inventions especially in businesses. However externally induced cultural change is the most common since it takes time to prevent or manage the changes. For example, cultural change from tourism related activities such as exposure of hosts to foreign cultural features may result in corrosion of authentic culture or at worse, may result in a complete change of a definite cultural expression. But, Carson and Beeton (2004) state that Change in one trait per se may be immaterial to cultural

integrity. The most important work is reducing the strengths of interactions or links that results in cultural change. For example, the authors emphasize that the more people that practice the tradition the greater will be its strength. It is therefore safe to highlight that culture change resulting from contact depends largely on the nature of the contact, the socio-economic profiles of interacting individuals, and population magnitudes. Tourism could influence a positive or negative change in culture but other accompanying elements must be taken in to account. For example, media influences and improved communications technology and globalization may induce culture change. Nevertheless, agents of cultural change may cause a change in one element of cultural heritage such as a particular cultural practice such as the way people farm which may in turn cause a significant change in the nutrition of communities. This means some change can have a ripple down effect on the social livelihood of communities. Adoption of a changed cultural expression requires cognizant or intentional some kind of compromise or what Tucker (2001) calls trade-offs by individuals and the community. In most African settings, the level of acceptable change is normally controlled by community elders who may want cultural continuity but cultural economist will accept some concession, which as tucker (2001) notes is assessed in terms of the benefits a community will get and whether the changes are acceptable by the community.

This can further be explained with the use of a model of cultural change. In this model by Carlton & Beeton (2004), cultural expression as an element of culture has been used to exemplify a model of change.
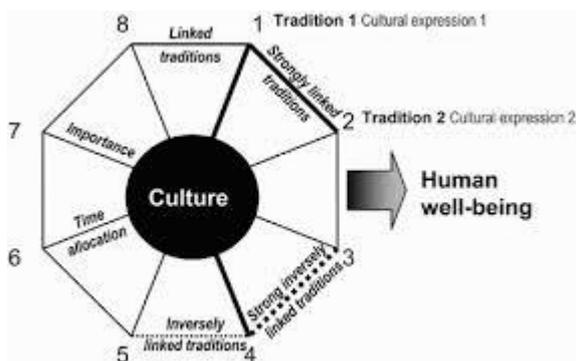
Carlot & Beeton (2004)

As the authors state, the Centre represents culture as a whole and the points of the polygon represent cultural expressions (1 to 8). The value of a cultural expression or tradition can be observed by the time allocated by an individual and a community to the expression or tradition (the length of line to the culture core). Since cultural expressions are known to be beneficial to communities such as healing, spiritual development and management of social order. The Strengthening and protection of a particular expression will relate to the value a tradition has to the community. This will in turn lead to human wellbeing (Carlton &Beeton 2004).

It is probable that under the influence of a means of cultural change, an expression will be substituted or adopted. This may prove to be positive or negative. But whatever the case, the cultural expression will change resulting to a changed model of cultural change as shown below
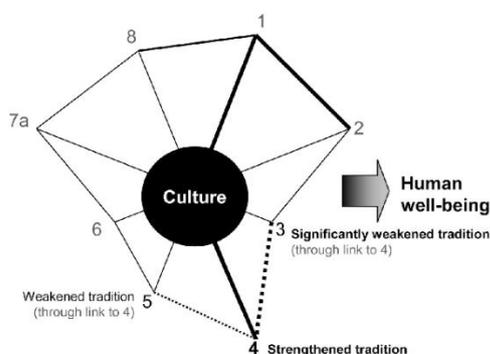
Carlton & Beeton (2004)

In the figure above, the authors identify several features that are associated with cultural expression. They explain that should a cultural expression with strong positive links to others gain significantly less attention, then it will be followed by a decrease in the associated linked expressions. For example, the demolition and failure to rebuild a kaya fortress of the Mijikenda people will automatically be accompanied by the failure to practice spiritual values and practices associated with the Kaya fortresses.

It is prudent to note that the model of cultural change has its own limitations. For example, Carlton and Beeton (2004) recognize the model's assumption of multiple manifestation of cultural expressions which symbolizes that they provide a pragmatic indicator of a culture, and that maintenance of cultural expressions can indicate maintenance of cultural integrity. But, culture is not simply the sum of its expressions, hence cultural integrity is not solely determined by maintenance of cultural expressions. Additionally, the expression may be in practice, but since it is a product of time and history, its traditional cultural meaning, relevance and significance may be imperfect, although still accommodated in the model by the strength of links to 'core culture'

2.7.2 Commoditization of Culture

Among the most discussed impacts of tourism on cultural heritage is the commoditization of culture. Medina (2013) describes commoditization as the offering of cultural products and practices for money. Commodification is commonly defined as the practice of converting cultural resources whether tangible or intangible into commercial products (Robinson, 2014). While commodification has socio-economic benefits as it generates incomes and sustains a community by preserving traditions used to generate revenues (Richards, 1996b; Silverman, 2014), the practice of commodification has serious implications especially if done without permission of the

locals. The issue with control of commodification is that the locals may not realize the benefits of their culture or may not have the means to develop their own authentic culture, thereby allowing other able organizations to appropriate their culture

Commodification may also regenerate the cultural expressions purely for consumption purposes. While this is good, Cultural commoditization it may result to hostility from the locals as the practice destroys their authentic way of life. There have been cases of other communities pretending to be Masais in various cultural centers so that they can reap the benefits of the much publicized Maasai cultural lifestyle which is deemed to be still authentic. What this does is that it promotes one cultural lifestyle while there are multiple unique cultural traits depicted by the over forty communities in Kenya.

Dependency of one cultural expression from one tribe has stagnated the cultural tourism sector as most of the cultural products have been developed in the Maa stronghold. Only recently has the government expanded in its cultural tourism market to accommodate the northern Kenyan flagship hub. In the quest for commercialization of certain cultural expressions, the lack of involvement of the local community in such processes can cause significant cultural, spiritual, and economic harm. For example, commercialization of religious expressions may signify disrespect of locals practicing those religious activities and may create problems in the relationships between host and tourists.

Commercialization of culture for financial gains is also believed to be responsible for depriving of individuals with a sense of identifications and belonging. A weak strong culture may be able to withstand the effect of commoditization but a weak culture for example the one with few populations may be unable to withhold such effects and may in fact concede to the perceived benefits of commodification.

Nyamanga (2008) explains that the common assertion is that most tourists are perceived to have a more superior economic influence and therefore locals may feel the need to quickly transform their cultural resources into commodities. The consequences may be less gradual but may result to the systematic destruction or erosion of other cultures in contact with visitors.

The main issue of commodification is that the production of certain cultural products such as costumes, folk and ethnic art and jewelry are often made specifically for tourist consumption. Such objects are often made with duplicate or fake materials which are easily accessible to cultural entrepreneurs. For example, original African cultural ornaments were made of hide skins, cowrie shells, husks and ivory or other natural resources. Currently such ornaments are made of plastics materials. The end product is normally a poor representation of the original authentic item. In this way many of these manufactured items lose their original meaning and are modified to suit the tastes of the tourists and accommodate the wide market. The product might then lose its authentic value and utility in the indigenous culture and emerge as a mere show piece.

Finally, apart from jewelry and artefacts, other elements of the culture such as dance, music, special ceremonies/functions are also promoted as commodities. Destination marketers normally romanticize images of local depicting dances and ceremonies. Traditional ceremonies, dances, customs and festivals are transformed into entertainment products for tourists. For example, local masai or Swahili dancers will greet tourists who dock at the Kenyan Indian ocean harbor. This depiction of the local culture and local people are very much visible in the tourist resorts and hotels of Kenyan coastal region and are mostly out of context and projected as fragments of culture. In fact, the Bomas of Kenya, though renowned to attract busy tourists who are not willing

to venture into the rural heartland of Kenya is one of the places used to commodify culture which can be quickly consumed. Though it gives an alternative to the busy tourist, the dances performed in the Bomas may not represent the authentic taste of cultural dances.

2.8 Conservation and preservation approaches of cultural heritage

As seen from previous sections, cultural heritage is vital to communities not only because of its social sustenance role, but also because of the economic impacts it contributes to communities. It is therefore without doubt that heritage conservation remains a primary concern to cultural managers. Elias (2014) describes conservation as a set of practice which guarantee the protection of the architectural and historical characteristics of the important architecture, such as repairing, and securing acceptable standards for the protection of open spaces. Conservation arises, as Watson (1978) notes, from a high sense of national and civic pride and a desire by all heritage stake holders to meet the challenge of reinforcing and securing future of heritage. Because of the much need for heritage survival and posterity reasons, cultural heritage requires realistic specific attention. Conservation methods that have been used on heritage are such as consolidation, reproduction, reconstruction, preservation, deterioration perversion, rehabilitation, and restoration. For example, rehabilitation of historical buildings such as the mosque of Djenne which suffered destruction through wars and the reconstruction of kasubi tombs which includes the mausoleum of Buganda kingdom which was burnt in 2010 are all conservation efforts.

The awareness of the importance of heritage preservation in general of architectural and urban heritage was more after the end of the world wars. The issue is that the reconstruction policies which were developed to aid in rehabilitation and reconstruction

of old cities and historical areas of Europe after the wars were particular for the region only but in the wider world that also had to grapple with issues of colonialism. This means that cultural heritage in developing nations outside of Europe has been lost, smuggled, deteriorated or become extinct due to lack of immediate conservation efforts in the post-colonial period.

Conservation though restraining the deterioration process is done by sustaining a controlled environment. However, with buildings in open environments, conservation conditions may be impossible without excluding the public disturbances from the premises (Fitch, 1992).

According to McKercher and Du Cross (2102), conservation of heritage resources rests on factors such as level of conservation knowhow including the use of technology to conserve, the degree of management support and cultural/conservation policies of a country. In Kenya, there are a wide range of national conservation laws mostly geared towards the popular wildlife parks. However, cultural conservators rely on the advice given by heritage managers and will most often incorporate policies from international experts and NGO's. This is because most cultural sites in Kenya tend to have a strong backing of international experts and are mainly funded by conservation organizations such as UNESCO. As a matter of fact, UNESCO inscribed sites in Kenya tend to thrive due to the fact that the recognition by an international entity gives it a priority when it comes to management decisions. Consequently, what happens is that conservation becomes easy due to monies acquired from entrance fees from cultural visitors. But the bottom line is, conservation should lead to sustainability and quality of the cultural resource and improve tourist experiences. Therefore, the interests and values of the

heritage conservation stakeholders should tally with those of heritage users to ensure cooperation and minimize conflict (McKercher & Du Cross, 2012).

Conservation of cultural heritage in urban spaces can prove to be a daunting task. Progressively urban centers such as Lamu and Mombasa towns may require other forms of heritage management because of the increasing diverse economy and population. Hmood (2019) affirms that in contemporary cities, there is a rapid population growth leading to their expansion and as a consequence, this expansion comes with the loss of cities master plans which includes historic places of importance. This brings out the importance of conserving historical urban spaces. Hmood (2019) urges that urban area that lack memory, away from their past, and do not preserve their heritage and identity cannot build their own future and this makes them vulnerable to destruction.

Conservation as a result of tourism impacts maybe an awkward phenomenon. This is because most cultural sites are conserved because of their ability to attract tourists. But the same tourism may also pose as a risk to cultural heritage thereby requiring to conservation efforts. Heritage products such as artifacts and other cultural objects including architecture normally suffer from several attritions such as vandalism, theft, abrasion and fire. By merely exposing an artefact to public access, abrasion may occur resulting to the need of continuous conservation. As such, while tourism may create opportunities to experience such cultural objects, it may also create situations where tourists come into contact with the displayed cultural resources such as monuments which a too fragile for tourist traffics. Kenyan museums such as Fort Jesus, Malindi and Lamu, which have historic story houses, could be affected by the tourist traffic and clearly deserve some attention. Some sites however, have erected some barriers which have prevented directed contact between objects and tourists thereby minimizing

abrasion. for example, Okumu, (2016) states that as a management strategy, barriers have been erected around Kenyan rock art sites on Rusinga and at Kakapel largely to protect the fragile heritage from abrasion caused by people.

Conservation efforts may not prevent vandalism, which is defined as a deliberate or malicious abuse of the artefact. This is because cultural vandalism can lead to some kind of damage which can result in the loss of irreplaceable cultural and historical heritage. Most sites result to undertaking protection measures such as active presence of security guards, ensuring clear identification of important artefacts and clear instructions of whether to handle them or not. Other protection measures include creating awareness to Civil societies of the condition of cultural heritage assets, as well as promoting education and dissemination while promoting the reporting of any detrimental activities that may harm the cultural assets. While advocating for civic responsibility protection and conservation of heritage assets, there may arise extreme situations whereby cultural managers may enforce penalties for vandalism, such as graffiti and defacing. Both visitors and the heritage sites they visit require constant security from vandalism but the above measures can help contains issues such as vandalism

2.9 Cultural heritage changes, threats and shocks

Kenya's cultural heritage is one of the world's most diverse resources as it comprises of more than 44 communities, each with their traditions and customs that allow for coexistence within the Kenyan borders. Even with its diversity, Kenya's heritage is not immune to pressures that may arise due to the economic status of the country. Change in the historic environment is inevitable, whether caused by natural processes, through use or by people responding to social, economic and technological advances. This is

largely and particularly with the case of Kenya being a developing country will experience development pressures to reach the expected economic development goals. A case in point is the development of LAPSSET, a mega infrastructural project that is set to start from Lamu, a designated heritage site. What this implies is that some or all elements of cultural heritage may experience some shock, loose aesthetic appeal and/or become extinct. Additionally, natural disasters may affect built heritage over time. For example, in 2019 one of Africa's oldest mosque, the Great Mosque of Djenn'e suffered destruction when continuous rainfall destroyed some parts of its southern tower.

Authentic intangible cultural heritage may become extinct or distorted due to rapid changes in lifestyle as well as globalization, which hinder the transfer of appropriate knowledge from the elders to the younger generation. Accordingly, among the factors that contribute to the extinction or changes in intangible cultural heritage in Kenya as stated by Marks (2008) are that local communities have not been sensitized on the importance of their knowledge; many consider cultural heritage as a hindrance to economic wealth; many communities do not know how to identify and protect their knowledge; there are no laws that help communities protect their knowledge in a way that reflects their traditions and customs and more importantly, deterioration of indigenous languages due to conversion from proper Swahili to "sheng", destruction of cultural spaces and lack of interest in intangible cultural heritage among institutions responsible for protecting cultural heritage. Through this, the role of tourism as an economic force that promotes restoration of intangible and tangible heritage must not only be treated as such but must be thought of as an "influencer" of heritage resilience.

Additionally, culture as a changing system is influenced by exterior factors to accommodate changes brought by globalization or the need for a global "village". This

has resulted in cultural values altered to accommodate outside or foreign cultural systems. For example, in tourism, locals adapting or copying tourists' practices and values may result to a breakdown of local communities' socio-cultural fabric leading to cultural erosion due to exposure to tourist cultures and western cultural values.

Laszlo (2012) states that the actual values are not fixed to the norms: they fluctuate around them by responding to the altering outside world. In essence, Kenny (1994) states, a cultural system fluctuates to "repair" itself to accommodate the altering external situations. More dominant cultures in a region are constantly being altered and influenced by the smaller subcultures in that area. For example, the Mijikenda culture which is dominant in Kenya's coastal region maybe or may have been altered by these subcultures like the Indian or western subcultures. Eliot (1949) referred to these as "satellite cultures" which are strong enough to influence the dominant culture. They may bring change or a certain shock that may affect the authentic dominant culture of a community.

Whereas tourism may influence cultural heritage conservation, threats to cultural heritage conservations are hard to monitor. As stated in an Australian report titled "The State of Environment" (SOE, 2016), these threats may be caused by relative priority in planning, land-use and development decision-making; shifting ecosystems and traumatic natural disasters; and development pressures arising from population growth.

While the threatened cultural heritage especially intangible heritage such as traditional norms that seem outdated by modern standards, tangible cultural heritage may not become extinct but may be eroded to represent a newer form of "refined or commodified heritage". This, as explained by Chaplain *et al*., (2019) is because all systems undergo some disturbances or changes at a point in their "life". These

disturbances may be due to changes in *climatic conditions* that could affect a forest system or changes in socio- structures due to tourism-related host-tourist interaction. These disturbances may cause negative or positive changes to the system itself or to the socio-environmental structures that support it. For starters, natural heritage is most susceptible to the pressures that arise from *climate change*. Resilient historic sites are also particularly at risk from *economic impacts*, especially resource extraction and other intensive forms of development (SOE, 2016). Additionally, and particularly for this research, tourism activities can to some extent initiate system "shocks" due to visitor-host relations that may eventually impact on the said system either positively or negatively. The role that tourism plays in the socio-economic and environmental heritage system and the impacts it leaves has always been a course for discussion. For example, cultural heritage can be changed by tourists or host community borrowing cultural elements in between those two different cultures and since culture has never been truly isolated from the human history, there always exist exchanges of cultural traits or elements in between cultures. Bekele (2010) argues that cultures are integrated and patterned through their dominant economic forces, social patterns key symbols and core values- if one part of the system changes, other parts will change as well.

A change in certain aspects of cultural trait inevitably brings about change in other aspects of life. As Bekele (2010) explains, this precipitates *cultural changes* for example, change in ideas, customs, traditions, beliefs and technology because many aspects of culture are significantly intertwined and work in a systematic manner. Moreover, it should be noted that cultural change has impacted not only on human behavior, but also on the environment. Similarly, when the environment changes, there is a high probability that culture could change to cope up with the changing environment. Such change is often referred to as environmental adaptation. There are

often many forms where heritage can change due to external forces. This can be due to *political and socio-economic shifts* which can, in turn, bring about political and socio-economic cultural adaptation.

2.10 Cultural Heritage Management Efforts

Owing to the immense role of cultural heritage to community and economic developments, there have been concerted efforts by key industry players and stakeholders to effectively manage cultural heritage. While external forces may take on aspects of cultural heritage positively, they may, with time result in cultural shocks and threats. Internationally, practices of managing cultural heritage have always taken a preservation approach that for long has been highly influenced by UNESCO's international guidelines that classify the significance of local living heritage into tangible and intangible categories. This approach has separated local physical and cultural heritage systems which have triggered a fast transformation (regime shift) in the local cultural material systems. According to SOE (2016), a range of approaches to both natural and cultural heritage do consider the notion of managing shocks and change. For example, in national parks and reserved land management, the 'limits of acceptable change' recognize that places are inevitably altered by both natural and human pressures. SOE (2016) continue to state that the preparedness of historic places for pressures and shocks is also largely a matter of management arrangements and risk preparedness, rather than the innate qualities of the places themselves.

ICOMOS, the organization responsible for cultural heritage policies worldwide has a response mechanism to the pressure of climate change on Australian cultural places in which it recognized the need for action to identify cultural heritage places and landscapes at greatest risk; monitor and collect data; establish standards of conservation

planning and practice; improve risk preparedness and disaster planning; underscore the indivisible relationship between tangible and intangible cultural heritage and between communities and their heritage places in planning processes, and engage communities in these processes so that they are prepared and can respond changes. Although these actions were prepared in response to climate change, they have general applicability for a broad range of external pressures. For Intangible cultural heritage (ICH) these may however work differently owing to the "intangibility" nature of intangible heritage.

2.11 Challenges for Safeguarding and managing cultural heritage.

Almost all organizations with an interest in cultural heritage are keen on safeguarding and preserving heritage resources. The international interest and recognition of the benefits of cultural resources has motivated stakeholders to enhance safeguarding measures that encompass the wellbeing of the community and the continuity of their cultural resources. In fact, through the committee for Intangible cultural heritage which is under UNESCO, respective nations can submit different practices, traditions and expressions to be featured in the two lists or as part of individual national inventories as urged by the convention (UNESCO 2003). However, UNESCO and other notable organizations recognize the challenges of preserving cultural heritage and the barriers affecting conservation initiatives.

Even with extensive organizational cultural heritage networks, the most difficult challenge is that cultural heritage is governed differently across boarders and existing challenges rest on on the existing circumstances within its boundaries. For example, conservation and preservation issues in Kenya may be as a result of discrepancy in cultural policies. Nevertheless, most developing nations are faced with cultural heritage management challenges due to resources falling in line of wars and conflict zones. In

west Africa for example, fourteen Mali Mausoleums inscribed by UNESCO were destroyed in 2012 by extremists. Wars and conflicts also have ripple down challenges on cultural heritage preservation. For example, UNESCO's inclusive policy lab highlights such challenges such as: *Security Risks*: The presence of ongoing violence and instability makes it difficult for protection and preservation of intangible cultural heritage.

Displacement of Communities: Conflicts often force communities to flee, leading to the loss of traditional practices and knowledge that are not easily transferred or maintained in new environments.

Destruction and Looting: Cultural sites and artifacts, including those associated with intangible heritage, may be targeted, destroyed, or looted during conflicts.

Lack of Resources: Conflict zones typically suffer from a lack of financial, technical, and human resources needed to effectively safeguard intangible cultural heritage. Other than challenges related to conflicts and wars, others include:

The issue of community involvement and resource ownership

As Bakar, et al., (2014) explain, community involvement in the process of safeguarding cultural heritage can be defined as the act of engaging and allowing members of the concerned community to generate, recreate, transmit, and sustain their ICH.

One of the most central aspect of cultural heritage especially intangible cultural heritage is the role of communities and cultural groups who hold cultural resources and in some cases, individuals associated with ICH (Blake, 2005). The issue is compounded by The Convention for the Safeguarding of Intangible Cultural Heritage issued by UNESCO (2003) which requires the member countries to "ensure the widest possible participation

of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management". By following the requirement, community involvement becomes a challenge to preservation of cultural heritage as they must be recognized first as the resource owners and secondly, as having management rights to the resources. This may prove to be a task especially where the communities have not been trained to manage cultural resources for economic gains. But, Chan (2017) states that the worth of ICH as a cultural space, collective identification within concerned communities, creators, and bearers must be secured (Chan, 2017). This means, as sustainable standard, communities must be engaged since they play an important role in the production, safeguarding, maintenance and recreation of ICH, thus helping to enrich cultural diversity and human creativity' (UNESCO, 2003). The challenges arise in the how to follow the involvement process, training capacity issues, bringing communities on board and agreeing to a common objective with other stakeholders.

For example, Deacon & Smeets, (2013) explain that the competition over defining and managing heritage and over what should be conserved and safeguarded may arise. Additionally, the element of intangible heritage is unique in the way that it is a community that considers it as their heritage and means of identity while outsiders or government institutions may disagree. This act of giving community members or cultural bearers priority in implementing safeguarding initiatives has been referred to as a bottom-up approach (UNESCO, 2003; Kreps, 2005; Bortolotto, 2007)

This bottom- up approach according to Bortolotto, (2007) is a challenge in practice. For example, most research indicates that nominating cultural practices, landscapes and traditions in the UNESCO list of world heritage, follows a top-down manner dominated

by cultural bureaucrats rather than tradition bearers and practitioners (Alivizatou, 2011). In fact, Blake (2014) suggests that, the community involvement is superficial as most NGO's will spearhead the nomination process, and it will involve minimal consultation by the authorities, or establishing of state-sponsored NGOs specifically for the purposes of identifying and managing the cultural resource.

There are also cases where the safeguarding process has been inclusive to some extent, but including the community members only as cultural bearers, practitioners or performers. Yassaman (2023) confirms that is engaging the community in heritage management, most managers attempt to separate a community to a heritage while disregarding their present-day conditions and requirements. This, the author states that it has proven to be disadvantageous, not only to the community itself but also to the heritage that is being conserved. Over all, it is important to highlight that since heritage is dynamic and community engagement is a process, perfecting community involvement might be a mirage.

Issues pertaining various safeguarding measures

The realization of the importance of cultural heritage on socio-economic lives of communities and the risks and loss of endangered cultural resources has led to the proposing and implementation of cultural heritage safeguarding measures and practices that remain unchecked. Although the measures have been questioned, their viability and effectiveness in protecting cultural heritage may need further review particularly on their impact in the safeguarding process.

Issues with Documentation

For example, one of the highly contested safeguarding measures proposed is the documentation of ICH. UNESCO has established inventories in the form of lists for

intangible heritage whilst encouraging governments to also establish individual inventories in the countries (UNESCO, 2003). While documentation has its advantages such as it offers visibly, is least costly, and it is symbolic to neglected communities and traditions Kirshenblatt- Gimblett, (2004), the reliability of this measure has been questioned. For instance, intangible cultural heritage is dynamic and it changes over time. This means, the dynamic character makes heritage a "living resource" Lenzerini, (2011). Owing to this nature, the issue arises while attempting to safeguard it through translation from its living form to material forms, e.g. archives, inventories, museums, and audio or film records, otherwise regarded as freezing it (Bouchenaki, 2003). As Lenzerini (2011) asserts, the documented form will not be symbolic and may not be representative of that practice.

The documentation process can also be a challenge in safeguarding of cultural resources. There are also problems over how the process of documentation can be a challenge in the safeguarding procedure. A slight error in the documentation process can result in a significant transformation of the overall practices (Condominas, 2004; Goody, 2004). For example, an error in musical notes can alter the meaning of a traditional song.

Ethical Issues when it comes to digital documentation can also pose a problem. This is because most indigenous communities may not have access and may not participate in the documentation process due to lack of digital skills and knowledge. Cultural managers are therefore advised to address the digital divide so as to prevent a form of digital colonialism in heritage documentation. Other issue with documentation is longevity of documentation which requires continuous updating and monitoring as part of the cyclic approach of PC challenges the longevity, accessibility of the

documentation itself and the tools that will use them in the future. The requirement of documentation needs and changes in documentation tools due to rapid changes in technology requires maximum funds and skills which may not be readily available.

Inconsistencies and issues with Human Rights

Another challenge that affects the safeguarding of ICH is the problems caused due to contradictions with human rights. There is a common relationship between cultural heritage and human rights (Logan, 2012; Blake, 2015). The UN (2000) describes human rights as the rights that are inherent to all human beings. The Human Rights Council has even adopted a resolution calling upon all States to respect, promote and protect the right of everyone to take part in cultural life, including the ability to access and enjoy cultural heritage. This recognition by the council signifies the importance of heritage not only as a resource but a human right. That humans have a right to enjoy cultural heritage is also seen as a safe guarding measure particularly because the council also promotes the respect and protection of heritage by member states. In fact, the Kenya National policy on culture affirms this by stating that The Kenyan government shall put in place mechanisms that provide equitable opportunities to all in political, economic, cultural and social spheres. This policy statement signifies the government's willingness to enforce equitable cultural opportunities which may in turn promote and protect cultural heritage.

But, as Logan (2012) states, the safeguarding of ICH has the most direct and difficult human rights implications because it deals with embodied and living heritage. This means some living heritage may be detrimental to the society. This is especially the case where certain communities engage in cultural practices that may be interpreted as violating basic human rights. In contradiction with the above Kenyan policy statement

on culture, another of the policy statement in The Kenya National Policy on Cultural heritage states that "The national government shall formulate policy and enact legislation to protect citizens from unconstitutional cultural rites and practices". The paradox is therefore that not all cultural heritage practice will be recognized and/or is acceptable. The issue is, most indigenous communities are the recognized owners and custodian of their heritage. Therefore, an agency dictating what is culturally right to a community is no longer ensuring cultural justice. Additionally, organizations mandated to list out various intangible cultural heritage practices will only list those that are consistent with international human rights such as Social and Cultural Rights of 1966 or the cultural charter for Africa. This may leave out certain elements of manifested culture that the community may deem as more important.

The other concern is that the meaning of human rights between countries may be differ especially when it concerns aspects of cultural values. This may bring issues such the distinction on when a practice is violating human rights and when it is not. For example, the requirements of an African bride requiring body piercings may be labeled by others as a human right violation. As such, Erkan and Larsen (2023) state, without a clear collective-rights approach grounded in cultural practices, rights frameworks insisting upon universal access may unnecessarily challenge centuries-old practices. This brings another contradiction of who decide what is a violation and what is not. It may be difficult to ascertain specific violations but when a particular agency is given the rights to decide the legality of an age old practice may need further analysis.

There is also a challenge in relation to cultural rights themselves and how they relate to cultural heritage and cultural heritage tourism. For starters, cultural heritage is seen as a product for the tourism industry. To brand it as a product may erode some certain

aesthetics that come with certain cultural heritage such as religious practices. Since, the protection of ICH is associated with a cultural identity which is a human right in itself (Lixinski, 2013), commodifying a cultural practice might also be considered as violating human rights. Although this issue has been addressed by cultural heritage planners, there is a risk of encroaching such places such as religious shrines as seen with the Mijikenda Kayas of Kenya.

Human right also may favor an ideology for example that of cultural diversity. As Logan (2012) argues, because human rights are evoked when claims are in favor of cultural diversity and heritage (particularly intangible), it might be problematic when communities decide to use the human rights card to champion the ownership or continuation of certain practices. This can harm existing cultures who may not be in favor of Cultural diversity. Secondly, Logan, (2012) and Lixinski (2013) insist that there is also a challenge of striking a balance between maintaining individual rights and group rights in the safeguarding initiatives. If the focus is on maintaining group rights to perform a certain practice, then this may tend to overstep on individual's rights (Francioni, 2008). This is because some cultural values and practices affect the less powerful groups in society such as women, children, stateless persons and the poor (Logan, 2012). Consequently, Where the main focus is on individual's rights, Francioni (2008) states that this will lead to protection of individual freedoms at the expense of community of groups interests, which may undermine the ability to safeguard certain practices as a distinct cultural society.

Issues with copyrights and intellectual property

In the preceding sections, we have detailed how cultural Heritage can be a commodified and turned in to a product. This means, come cultural elements such as myths and

traditional knowledge can be turned in properties which can be copied, patented, and trademarked. Intellectual Property refers to legal mechanisms that protect intangible property rights, trademark, and trade secret protection. IP refers to the creations of the mind, such as inventions, designs, literary and artistic works, and symbols, names, images, and performances (Keitumetse, 2016), while Intellectual Property Rights (IPR) are the legal instruments designed to provide the holders of IP the exclusive use over certain activities (Filippetti & Archibugi, 2015). The aim is to create enforceable private property rights in order to grant control, exploit or claim ownership of creativity.

Graber & Burri-Nenova, (2010) state that in the last few years, discourses over the protection of knowledge, skills and creativity of the native communities have been acknowledged in academic and policy-making circles. The reasons for this increased attention is mainly due to the increased global networks that support the indigenous societies and the global recognition of indigenous communities, The appreciation of the economic value of traditional knowledge, and the increasing activism of developing countries around international IP rights (Drahos & Frankel, 2012). This has been confounded by digital expansion which has made rich nations and corporations to appropriate and profit from the cultural knowledge of indigenous peoples, which is largely not protected by existing intellectual property laws (Brown, 1998). A special case in point is Africa fabric kitenge or Kente. In fact, Mosimege, (2007; Keitumetse, (2016) have given an example of Disney's decision to trademark the phrase 'Hakuna Matata', a Swahili expression that is commonly translated into 'No worries', and which was widely made popular through the movie the 'Lion King'. The phrase is locally used by the people in East Africa (specifically Tanzania and Kenya).

This may be an action against the East African communities as any creation which is attributable to the culture and tradition of a group or community and has been inherited from generations, can enjoy protection under various forms of IP law.

Similarly, examples of efforts to trademark local and indigenous knowledge and skill already practiced by the communities and has helped the community in one way or another is a case of such misappropriations. In Kenya, there is the National Policy for the Protection of Traditional Knowledge, Genetic Resources and Expressions of Culture, and the National Policy on Culture and Heritage. Both policies recognize the significance of protecting the intellectual property of artists, communities, creators and performers and proposes to facilitate the enactment of appropriate legislation to protect copyright and other intellectual property rights of Kenyan music and dance.

There are several instruments and policies worldwide which prevent unauthorized of traditional knowledge and expressions and ensure benefit sharing among traditional holders (Vadi, 2007). These include international instruments such as the 1967 World Intellectual Property (WIPO) Convention; the 1970 Patent Cooperation Treaty and the 2012 Beijing Treaty on Audio-visual Performances (Keitumetse, 2016). However, the weakness of such policies pertaining us of IP in protecting traditional cultural practices has been debatable. One of the weaknesses has been the failure of the existing instruments to provide protection for community rights (Forsyth, 2013; Deacon & Smeets, 2019). As seen from literature, intangible cultural heritage belongs to the respective communities. However, IP policies are mostly intended to provide protection to individuals as authors or inventors. When an individual owns the right, it brings an issue of who should benefit from proceeds of cultural creations. Furthermore, Jopela et al (2012) reiterate that the problems over ownership seems to intensify when there are

potential benefits in the form of either money or other resources that can be generated in the process.

Another problem is authenticity and originality of the patented knowledge. In many instances, traditional knowledge, including sacred and secret knowledge, does not fit neatly into the established IP system. Ouma (2017).

There are also problems over the protection of those practices or skills that are considered and performed in secrecy by the responsible parties. For example, the healing rituals of African traditionalists, the meditation processes of Asian communities, the worshipping processes of South American cultures eg the Inca among others. These rituals and processes were performed in secret and by selected community members who were revered. This means, it was a particular clan, group of people, gender or section of community that had access to such knowledge (Schmidt, 1997). In kenya for example, the healing practices and the associated procedures were restricted within certain family lines and personalities and wer only disclosed among the family members (Sexton & Sarlie, 2008; Hatta, 2015).

To have IP right for these kind of practices may therefore not be effective as it will downplay the mystery, mastery and infringe on the expertise of communities. Therefore, although there are some advancements made in terms of formulating instruments to protect different cultural forms through IPR, they are yet to effectively perform such a task. For example, Ouma (2012) states that we see that changes in economic and technological circumstances can be an important trigger for developing new international laws which can encompass cultural property rights. However, the challenge is redefining changes in international law to mirror existing national ones for example Kenya's cultural policy.

International laws notwithstanding, the ownership of tangible heritage resources tend to draw disputes between the local communities and national governments. It is common practice for national and county governments to assume ownership of tangible heritage resources such as the fort jesus. This may result to governments through state organs such as the Ministry of heritage taking charge and controlling funding for marketing, preservation and presentation of cultural heritage. Throsby (2006). This control may result to image and branding issues especially when the government is associated with vices such as corruption. The government ownership and control of tangible cultural resources has been criticized as being ineffective also when it comes to intangible cultural right of the communities associated with the tangible resource. As a fact, when the government assumes control of such sites, dilemmas involving mode of governance, access, use and conservation of heritage sites may conflict with the local communities and the international communities at large.

2.12 Tourism and Cultural Heritage Resilience

Kenya being among the most popular tourist destinations in Africa (McClanahan *et al*., 2015) has given the industry more support as it is one of the pillars of Kenya's economy that will help achieve its Vision 2030. The country's blueprint Vision 2030 aims at making the country among the top 10 overhaul tourist destinations in the world. However, even as tourism prospects continue to rise in Kenya and worldwide, an increase in its shortcomings and benefits will be felt at all levels of society. This means the drawback for tourism development may probably under-ride the importance of tourism. For instance, unplanned tourism, although potentially profitable in the short term, has damaged fragile historical and cultural sites or phenomena, undermining their heritage value. Additionally, tourism is recognized as a development tool, since it tends to offer employment to local communities while also enhancing the development of

infrastructure and other social amenities. However, situations frequently arise where local communities are side-lined and benefit little from tourism development (Endresen, 2012). A case in point is where economic leakage is felt when too many tourism enterprises are owned and operated by foreign investors.

Among the most stressed disadvantage of tourism development is that it aids in cultural erosion. This is whereby hosts or local communities adapt behaviors and attitudes of visiting tourists while also transforming their way of life to make the tourist "feel at home". More so, even when the local people realize that their culture is a strength in that it encourages tourism visitors and have new opportunities to develop cultural tourism, they (host) face the simultaneous pressure and temptation to over-develop their fragile historical and cultural un-renewable resources (Endersene, 2012). The above scenario gives tourism development agencies a challenge that requires a systematic balance between tourism development and cultural heritage resource sustainability. This is because tourism may, on one hand, help to maintain/conserve cultural products –for economic purposes- but to a large extent, may negatively impact on heritage through physical actions leading to wear and tear which occurs when visitors touch, climb onor rub historic structures and artefacts (Timothy & Nyaupane, 2019).

General tourism studies share broad area of tourism studies shares some collective theories of planning and management interests and approaches with disaster management, such as assessing vulnerability (environmental, social and economic) and risk; developing adaptation and mitigation strategies; and using resiliency, recovery and scenario planning (Jamal 2013). In the same way ecological management approaches such as risk and disaster management made the conceptual shift from community vulnerability to resilience, tourism planners have also begun to recognize that while

determining the causes of vulnerability is indeed important, the concept of resilience might be more appropriate especially in examining the dynamics that could enable regeneration of damaged or disrupted systems such as cultural heritage systems. (Ward, 2004). Jamal (2013), and Tyrrell and Johnston (2008) acknowledge the importance of approaching sustainability goals in terms of the relationships between environmental, social and cultural aspects of resilience, but little has done in tourism research to further explore these interrelationships. Du Cross (2004) has argued that, the resilience of cultural heritage systems is an important aspect of management but when approached without the aspect of destination resilience, it may not be sustainable. This is because, it offers a vital bridge and common ground between heritage, conservation and heritage tourism, both of which interchangeably share the most important element of culture and cultural heritage which form a common grounds of interest. And as McKercher and DuCros, (2004) emphasize, both must be approached from an *integrated* approach if long-term sustainability is desired.

Heritage tourism and heritage conservation, which is commonly known as preservation tend to share common interests in terms of heritage management. Researchers for example McKercher and DuCros, 2004; Hall and McArthur 1998; Rabady and Jamal, (2006) confirm that an collective approach to heritage conservation and heritage tourism is an important factor in ensuring not only the overall sustainability of cultural heritage, but also of heritage destinations, from the past to the present and the future. In fact, The US national park service states that ensuring the effectiveness of heritage conservation ensures that heritage managers are able to deal what is important, determining how to protect it and ensuring that it has been passed along to next generations (NPS 2011).

The issue with the above approach is that currently, it is difficult to determine and define values and ascertain what is important when it comes to cultural heritage. This is because, generational changes often bring about changes in values that correlate with how the world adapt to external influences such as technology. Therefore, the defining determining what's important when the goal of protecting selected "objects and structures of the past as heritage" was defined in last centuries and are contained in the evolving approaches may be a difficult task (Jokilehto 1999).

There are two divergent approaches that have shaped the notion of resilience in heritage conservation efforts. On approach is the focus on the tangible cultural heritage resources and their management challenges brought about by natural shocks such as hazards, climate change, time and disasters such as fires- which affect the management of heritage sites (Rich 2014; Fehrenbacher 2013; Applegath et al. 2010); The other approach is the focus on intangible aspects of heritage which carry a multidimensional relationship between intangible heritage elements and the society (Edson 2004; Rypkema 2009; Norris et al. 2008; Spenneman 2007). Within the category of tangible heritage, there are specific threats that tend to affect stability and longevity of tangible heritage structures such as old colonial building. Such threats range from aging, human impact such as tourism interaction, deterioration through effects of climate change, graffiti, carrying capacity strains, among others. Dynamic approaches to resilience for addressing change in heritage structures, such as those produced by the effects of natural hazards, climate and time, are starting to be proposed (Melnick 2009). As a basis for this research, heritage conservationists have adapted the idea of resilience based on the ecological approach developed by disaster management and urban planning. In some instances, ecology may form part of the heritage system. As such, heritage and disaster management from an ecological perspective will aim towards the

same goals of a resilient environment that can withstand risks such as fires and other mentioned hazards (Rich 2014; Applegath et al. 2010) However, in ensuring ecological resiliency, certain measures have been put in place such as: use of local knowledge and Local materials, ensuring flexibility and adaptability of use; ensuring durability and redundancy of building systems; developing environmentally responsive design; and ensuring high level of diversity in component systems and features.

When it comes to the built environment, the use of resilient design is applied to refer to architecture and construction disciplines (Fehrenbacher 2013). This concept although now widely used, became popular in countries such as Haiti, Japan and the USA with periodic experiences of disasters such as hurricanes, tsunamis and earthquakes. While architectural resilience ensures buildings exhibit designs that can withstand shocks and quickly bounce back to original shape, the same can be applied to built heritage which are in need of restoration. The use of resilient designs can ensure long term durability of historical buildings which are frequented by tourists.

On the other hand, resilience of intangible heritage requires a clear plan that should incorporate key participant such as the community. On a psychological perspective, promoting the resilience of a community or a person right after a catastrophe such as wars or trauma may take prescribed steps. Ho ever, in intangible heritage matters, this is relatively a new concept. Which need a systematic approach. This is because, Issues related intangible heritage may arise such the dynamic processes of heritage which may affect its resilience because of uncertainty of questions such as resilience of what intangible element. The most challenging issue, is the concept of *age value* which is associated to the natural process of degradation in immaterial and to cultural aspects such as perception, interpretation and values. Complex considerations arise related not

just to tangible items, but also intangible interests, values and beliefs. For example, the decision as to whether decay is to be regarded as patina or rust, mildew, or dirt is considered by some authors as related to the material at hand and by other authors to the perspective of the viewer (which in the heritage tourism domain can include the interests and perspectives of a wide range of tourism stakeholders, such as destination marketing organizations, promoters, public sector (e.g., local government), private sector tourism service providers, and visitors) (Wells & Baldwin 2012).

Resilience aspects that are related to population wellness will most often include cultural heritage as a resource of importance. This is the case where heritage elements and expressions such as dance and music have been used to improve the sense of belongingness and promote mental and emotional wellbeing of individuals and societies. These aspects which connects a community`s "emotional links" (Spennemann 2007) with resilience is related to population wellness, which is defined as "high and non-disparate levels of mental and behavioral health, functioning, and quality of life" (Norris, Stevens, Pfefferbaum, Wyche, & Pfefferbaum 2008). Additionally, Spennemann (2007) explains that the importance of including heritage conservation in the initial states of disaster recovery (in relation to the value of societal constructs in Disaster Management) has been identified, once it has been determined that the "community`s emotional links with place are resilient. Tourism wise, management of heritage tourism attractions even though from an economic perspective may result in the unexpected resilience efforts which may go unnoticed. This is because, the management of heritage for economic purposes-purposely for tourism gains is thought to be among the primary reasons as to why cultural heritage should be conserved.

This, in turn, provides chances of cultural heritage experiencing pressures, shocks and threats to the very product that sustain tourism and which has always been resolved by risk and impact assessment as well as counteractive implementation programs. Managing pressures and shocks on heritage by risk preparedness may result in investing in risk management plans and procedures that may be futile, because heritage may continue to change even when there is no risk to it. As noted in preceding sections, cultural (heritage) is dynamic and it will change. As with natural and indigenous heritage, proactive identification of negative change in heritage is critical to resilience, so that heritage is seen as a genuine existing constraint, rather than as a problem requiring a reactive response (SOE, 2016). It is with this in mind that, most researchers have come up with resilience as a concept for dealing with and managing these eventual changes in a system.

2.12.1 Resilience Concepts

According to (SOE, 2016), resilience is currently a concept used in diverse disciplines in order to understand and manage change. The development of resilience concepts is as a result of complexities in managing multiple systems and their interactions. Although a disputed concept in tourism and other related studies, resilience, as noted by Davoudi (2012) is replacing sustainability in everyday discourses in much the same way as the environment has been subsumed in the hegemonic imperatives of climate change. Among notable fields that have embraced resilience are engineering, socio-psychology and ecology. For example, Holling (1973, 1986) defined engineering resilience as the ability of a system to return to an equilibrium or steady-state after a disturbance such as an earthquake. In this perspective, resistance to disturbance and the speed by which the system returns to equilibrium is the measure of resilience. Holing (1996) also described ecological resilience as "the magnitude of the disturbance that

can be absorbed before the system changes its structure. Here, resilience is defined not just according to how long it takes for the system to bounce back after a shock, but also how much disturbance it can take and remain within critical thresholds. In the context of system changes, this means that those particular changes undergo a form of a cycle before resilience takes its full advantageous course. For example, walker *et al.* (2014) identified the adaptive cycles which offer a framework for descriptions of the role of disturbances in social and ecological systems. What these cycles basically represent are disruption, reorganization, and renewal of the system (Holling, 1986).

Chapin et al. (2019) use a forest ecosystem analogy to describe the key phases of adaptive cycles and how the theory can be used to describe disturbances that a given system undergoes. The authors note that an initiation of the cycle in the forest ecosystem, hereby referred to as "release phase" may be by a stand-replacing wildfire which brings about such rapid change among most properties of the forest system as death of trees, decline in productivity, increase in runoff to stream as well as compromised public faith in fire management. "The phase occurs in a matter of hours to days and radically reduces the structural complexity of the system". Ecologically, the resilience of an ecosystem is the amount of disturbance that a particular ecosystem could withstand without changing self-organized processes and structures. Holling (1996) explains that the ecological resilience concept assumes multiple regimes, hence more than one basin of attraction. The system may move about within the basin, never settling at the bottom; it may also cross a threshold and settle in a new basin of attraction, as shown in figure 2.3 below.
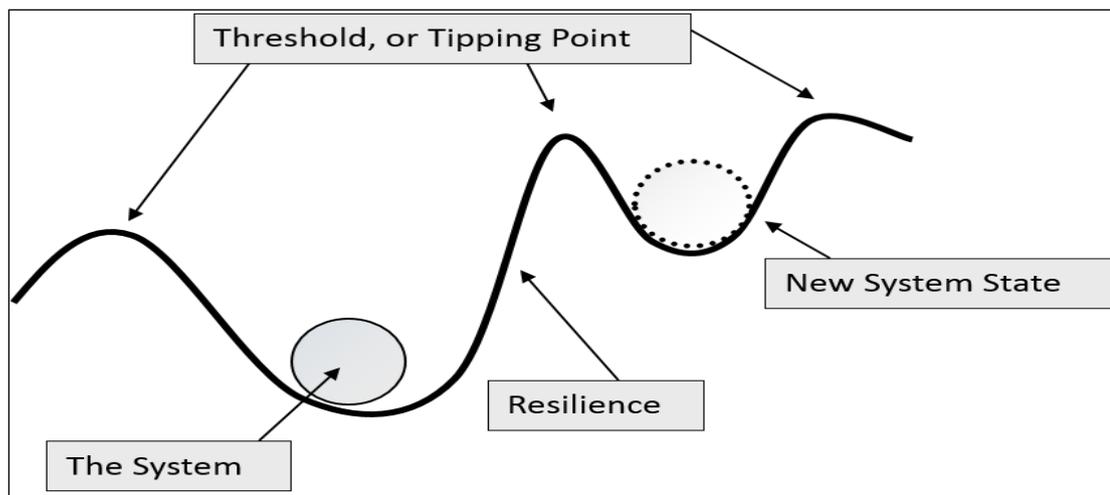
Figure 2.3 Resilience of systems Source Holing (1996)

2.13 Theoretical Framework

As discussed in the preceding sections, resilience is a concept that has been in use by biologists and ecologists to explain how a phenomenon has withstood shocks and adapted to change. Specifically, the concept of resilience covers three dimensions. That is, a) the amount of change the system can undergo and still retain the same controls on function and structure; b) the degree to which the system is 2 capable of self-organization; c) the ability to build and increase the capacity for learning and adaptation. The three dimensions can be attributed to a social system but the original focus was based on an ecological system.

As such, inferring resilience from a natural to a social world may need a clear paradigm shift and critical thinking of four issues, namely: intentionality of human actions, outcome or purpose of resilience, defining a system's boundary like in ecosystem the analysis of resilience has to determine the "resilience of what' and fourthly the challenge of translating resilience from ecology to how society relates to power and politics and the conflict over questions, such as, what is the desired outcome, and resilience for whom (Davoudi *et al.,* 2012).

In this case, however, as much as such critical issues may occur while advocating for resilience in cultural (social) settings, it should be noted that cultural heritage, by definition, can be both natural and cultural and thus, both adaptive or ecological models of resilience can be applied to cultural heritage resources. According to SOE (2016), understanding and identifying tangible and intangible values of indigenous heritage is a critical component of cultural heritage resilience; hence the more people know, the more they can manage sites whose value is in physical (tangible) form. However, some indigenous places with intangible value have demonstrated an ability to recover through re-engagement of traditional owners, the transmission of stories and the re-establishment of traditions (SOE, 2016). Additionally, Indigenous communities' access to and ongoing use of indigenous heritage places are important resilience-building factors. This may demand a proactive research-based approach to establish whether the local communities maintain their heritage places for their community's sake or economic (tourism) benefits.

This research is therefore informed by the adaptive theory of resilience of systems and regime shifts. For this research, resilience is defined as the ability of a system to maintain certain functions, processes, or populations after experiencing a disturbance. This concept of resilience emphasizes connectedness, context, and feedback. It also focuses on how a system absorbs and adapts to change, as Berkeset al. (2013) explained.

As represented by Holling (1986, 2012)-see figure 2.4, the adaptive cycle has four stages, namely, Reorganization, growth phase, conservation and creative destruction phase.
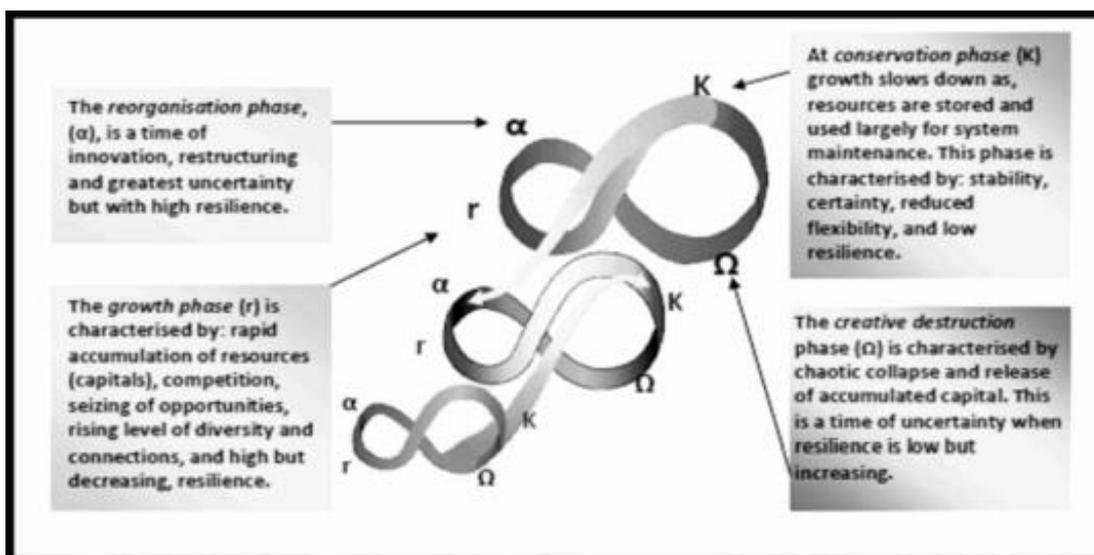
Figure 2.4: The model of the adaptive cycle. Source: Holling and Gunderson (2012, p. 34) and Pendall et al. (2010, p. 76).

Ideally, as Allison and Hobbs (2014) state, during reorganization phases, the capacity of a system to adapt and change using accumulated resources is high. Therefore, this guarantees the increased resilience of a system. Table 2.1 (in the appendices) describes the four phases of the adaptive cycle and their associated changes in a system. As seen, exhibits potential change, connectedness and resilience

The coastal region of Kenya is a mature tourist destination. The researcher assumes that the destination is in the reorganization phase of the adaptive cycle. As such, the destination is either innovating or restructuring itself due to high economic activities and other environmental pressures, especially through development of mega structures like the LAPPSET, in Lamu, and expansion of superstructures e.g. the Kenya Ports. Consequently, tourism in the region may act as a resilient agent should reorganization of the heritage system occur in the process.

As a result, the study espouses that, during the reorganization phase, where there's innovation, restructuring and uncertainty in areas surrounding culture, there's high cultural heritage resilience, as depicted in the theoretical model below.

In this study, the concept of cultural heritage resilience is concerned with the ability of the intangible and tangible cultural heritage (whether natural or manmade) to sustain and maintain its heritage "functions" after experiencing re- organizational disturbances of tourism development. On the other hand, regime shifts are persistent changes in systems structure and function, which can be abrupt and difficult to reverse. For example, in the case of tsunamis destroying touristic villages of Sulawesi in Indonesia may cause regime shifts that may be irreversible.

In a cultural heritage system, regime shifts reflect a major change in cultural practices, behaviors and ethos due to infrastructural development, environmental changes like climatic changes, and population increase. The study defined regime shifts in the state of historical sites in the built environment and cultural activities systems by observing their functional levels. If the heritage site cannot sustain the same identification to the original residents (in this case, it is not resilient enough to suit the heritage of the locals), such major change in local cultural practices can be treated as a regime shift.

2.14 Conceptual Framework

TOURISM DEVELOPMENT
Infrastructure
Tourist flows
Policy and Planning

CULTURAL HERITAGE
Tangible Cultural Heritage
Intangible Heritage
Preservation and Documentation efforts

EXTERNAL SHOCKS & THREATS
Environmental pressures, Climate change
Impacts
Political/Socio-Economic disturbances

CULTURAL HERITAGE RESILIENCE
Identity & Values
Community Use
Site Preservation
Visitor Management

STAKEHOLDER ENGAGEMENT
Local communities
Sustainable practices
Government policies

Figure 2.5 Conceptual framework (Source; Author)

The conceptual framework (see figure 2.5 above) illustrates the interrelationships among tourism development, cultural heritage, external shocks and threats, and cultural heritage resilience, with stakeholder engagement serving as a moderating variable.

In this framework, tourism development—encompassing infrastructure, tourist flows, and policy planning—interacts with both the tangible and intangible aspects of cultural heritage. These relationships shape how heritage assets are managed, interpreted, and valued within community contexts. The framework further recognizes the role of external shocks, such as climate change, pandemics, and political or economic instabilities, which may disrupt tourism systems and heritage conservation processes.

Cultural heritage resilience is conceptualized as the capacity of communities and heritage sites to sustain identity and values, facilitate continued community use, ensure site preservation, and apply adaptive visitor management strategies amid such disturbances. Stakeholder engagement, reflected through community participation, sustainable practices, and government policy support, moderates the relationship between tourism development and resilience outcomes.

Overall, this framework highlights the significance of integrated, participatory approaches to tourism and heritage management in fostering sustainable and resilient cultural systems.

CHAPTER THREE: RESEARCH METHODOLOGY

3.0 Introduction

This chapter describes the research strategy and methodology that was used to guide the study. It discusses the study sites, research design, target population, sample and sampling procedures, research instruments' description, and data collection and data analysis procedures. The main emphasis of this research was to explore the collective importance of tourism in a cultural management context. Specifically, the methodology used was to seek for a thorough understanding of contribution of tourism towards resilience of cultural heritage with the aim of adapting to more sustainable practices of cultural heritage management.

3.1 Study Area

The research was conducted in the old towns of Mombasa and Lamu. They were purposively selected because of their historical prominence and their ability to attract cultural tourists. Being Kenya's oldest town and second-largest city, Mombasa has had its share of external governance other than the native Mijikenda people. For example, it has been subjected to Oman, Portuguese and British rule over the decades it has been in existence. Consequently, one experiences a touch of Portuguese décor, a taste of Indian and Arab cuisine, an air of British courtesy, all wrapped up in an authentic feeling of the Swahili hospitality. Other than the coastal strip that forms the clear coastal beaches, the different cultures highlight the complex yet, alluring facet of the county's heritage that has continued to attract considerable numbers of local and international tourists. While the study was interested in cultural heritage, which, as discussed above, consists of built and living heritage, the study noted that built heritage invariably acts as the host of the community that depicts a living cultural heritage. Therefore, the study focused on cultural heritage sites in the old towns of Mombasa and Lamu.

3.1.1 Case A: Lamu Old Town

Lamu County is one of the forty seven (47) counties established by the Constitution of Kenya 2010. It is one of the six (6) counties in the former Coast Province. It borders Garissa County to the North, The Republic of Somalia to the North East, The Indian Ocean to the South and South East, and Tana River County to the West and South West. Lamu County covers an area of 6,273 square kilometers which include the main land and over 65 Islands that form the Lamu Archipelago. It has a coastline that stretches about 130 kilometers, and sizeable water mass. The main physical features of Lamu include the plains (Coastal and island), the Indian Ocean, Sand Dunes, and Dodori River which is in Dodori National Reserve. The Old town of Lamu, is in itself a masterpiece of human genius. It is one of Kenya's oldest towns which has seen continuous settlement for decades and it is attributed by eminent Swahili researchers as the cradle of Swahili civilization. UNESCO indicates that, Lamu county is known as the home to some of the best preserved Swahili architecture in the world. But the small archipelago exhibits the distinctive but rare African cultural heritage that is a mixture of Swahili, Arab, Indian and other Asian heritage. In fact, as Rotham (2002) affirms, the county boosts of its inimitable architecture against a background of splendid ocean view that is a result of cultural influences that have come together over many centuries from Europe, Arabia, and India. Owing to its status as a World Heritage Site inscribed by the United Nations Educational, Scientific and Cultural Organization (UNESCO), Lamu has all the luster of a successfully well maintained heritage site that attracts tourists yearly. Its inscription as a world heritage under criterion ii, iv and vi means denotes its importance as a cultural hub. For starters, the different criterions means that Lamu's architecture and urban structure demonstrate the cultural influences that have come together there over several hundred years from all over the world which have

utilized traditional Swahili technique, represents a significant cultural and economic phase in the history of the region, and it is a significant center for education in Islamic and Swahili culture as it continues to attract scholars, tourists and religious visitors. (UNESCO)

Initially, the town was a small center inhabited by the Swahili people. As a small trading center, Lamu served as a trading settlement for goods between the Arabian Peninsula and East Africa such as Mangrove poles from the coast of Kenya, and ivory and rhinoceros horns from the interior of Africa (Horton and Middleton 2000). The town also served successfully, as an important maritime linkage of trade between interior African towns and those of Asia and their empires such that the Omani saw an opportunity and conquered the Thriving East African coastal towns. Although assimilation of Omani Arabs into the Swahili culture was imminent, The Lamu heritage society states that it was during the occupation of the Omani Arabs in the 1600-1700s, that saw the rise of the unique coral stone houses that are still standing even after the subsequent arrival of British and Germans in the town.

The Inhabitants of Lamu have maintained much of their heritage as well as their economic activities. Traditional economic activities include fishing, dhowing, mangrove farming and harvesting, spice trading, boat masonry among others. Tourism and other social economic activities at the county have seen accessibility means to the county improve overtime.
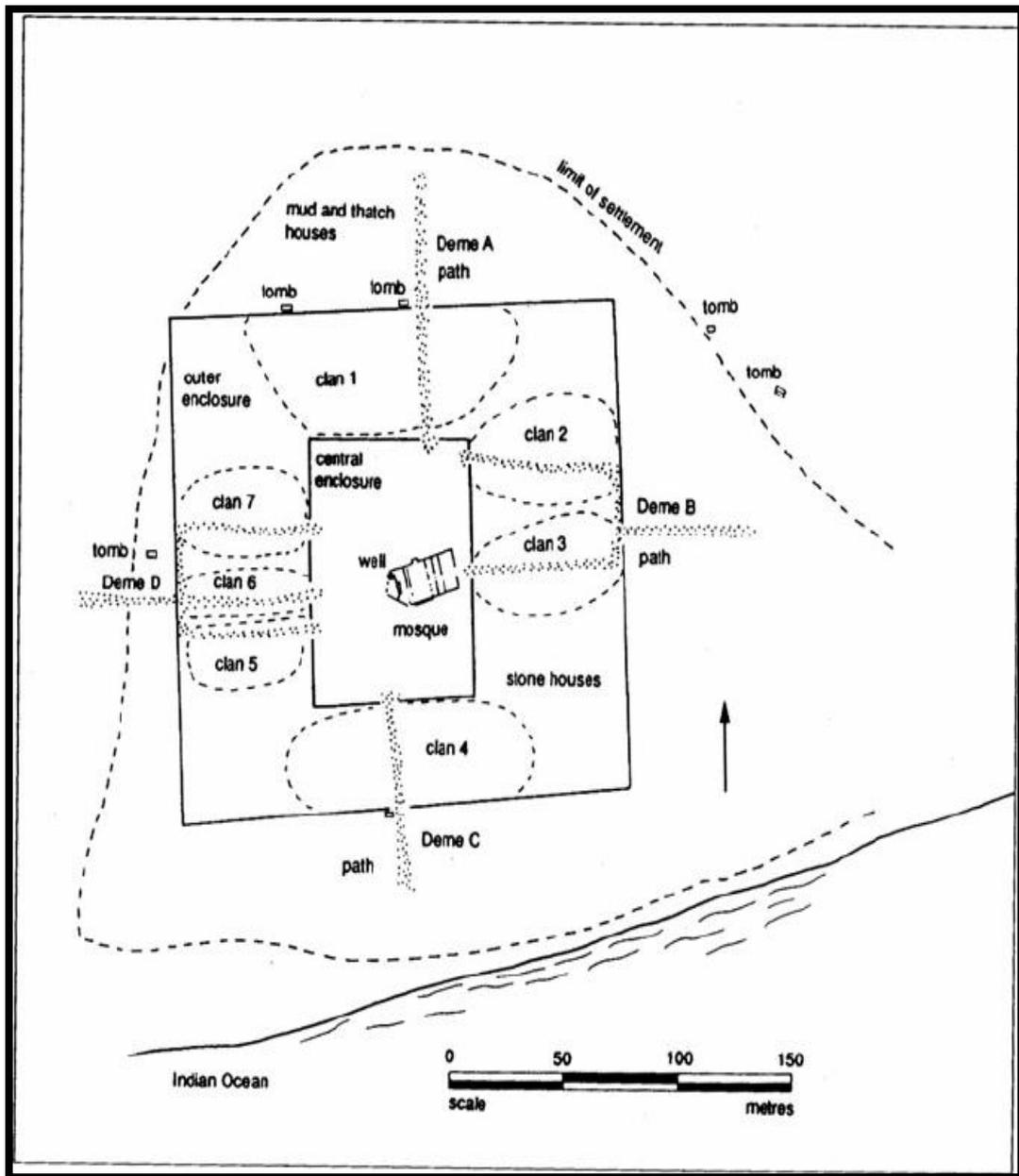
A: Early settlement plan at Shanga, Lamu archipelago, Kenya (from Horton 1996)
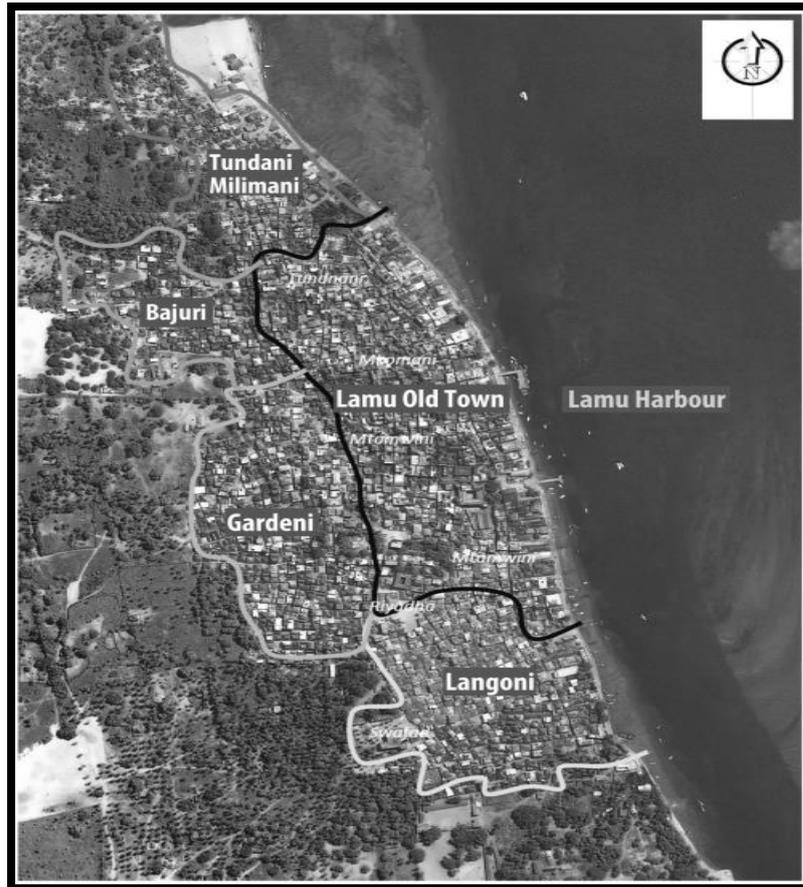
B: the current spatial settlement, source: Google maps

Access and continued growth of the county has resulted to changes in settlement plans in order to accommodate population and infrastructural growth of the town as seen in B, above. The growth has resulted to expansion of town from a small settlement like shanga as seen in A above to an expanded town with peripheral settings as shown below.
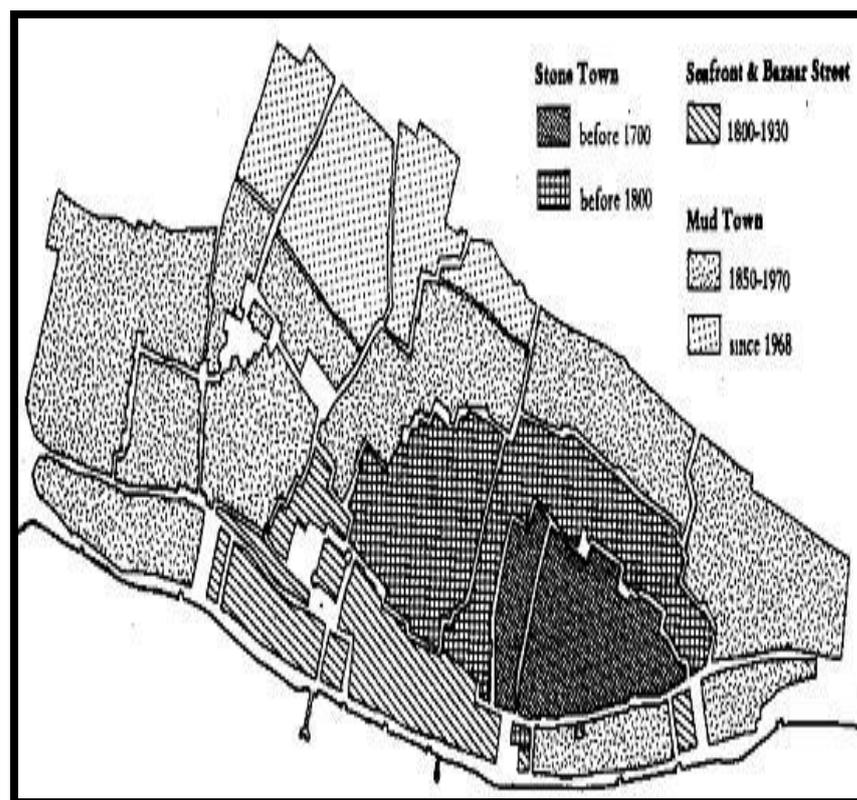
C: Development of Lamu showing peripheral expansion disrupting the cluster structure

Soure: Siravo & Pulver, (1986)

According to Lamu management plan 2013-2017, the Old Town has approximately 532 houses. About 475 of these houses are privately owned, 23 are considered as public, 13 are categorized as religious structures, while five of them are under the custody of Waqf Commission of Kenya and sixteen are classified as others. The old town is currently undergoing immense expansion due to the development of Lamu port. Important houses of historical significance seem to have survived damage, during development and expansion of the town infrastructure. However, the town management plan states that given the tropical climate, the coral walls, as well as the use of mangrove pole (boriti) roofs, the buildings need regular and constant maintenance.

3.1.2 Case B: The Mombasa Old Town

Mombasa, just like Lamu has a long history as an important port on the Indian Ocean Trading Routes. The town is inhabited by a mix of local, Arab, Asian, Portuguese and British settlers. ombasa is a major city, the most active seaport on the East African coast. The city proper is an island, a rectangular bit of land roughly three by five miles. It is set within the jaws of the coastline but is completely separated from the mainland by a narrow semicircular inlet of the Indian Ocean.
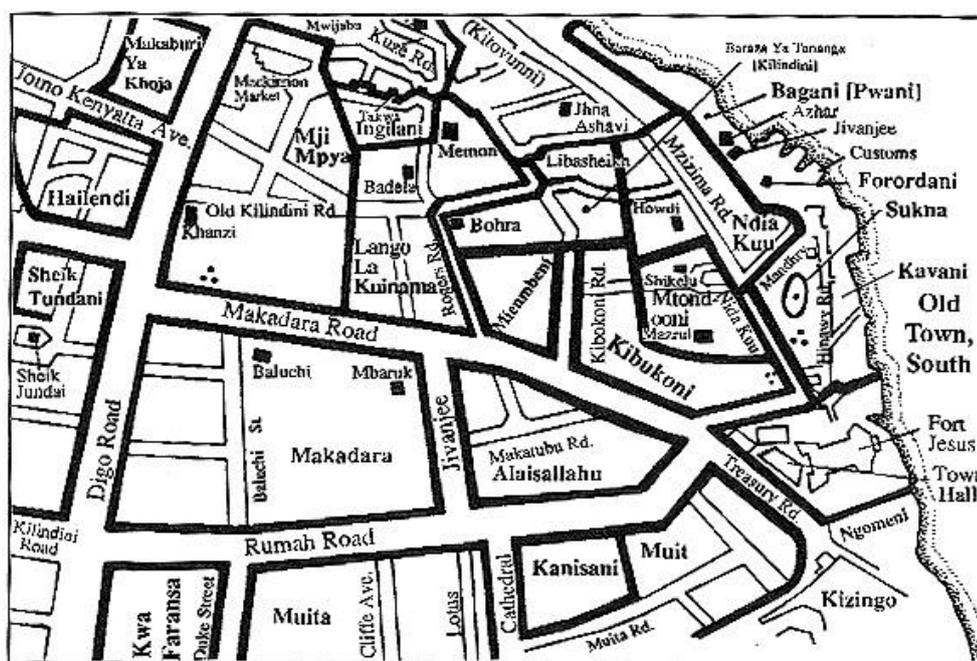
Mombasa Old Town

The history of Mombasa, though fascinating is mixed with emotions for the locals. Once a small village that was called gongwa and was occupied by some Swahili groups that were ruled by one Queen Mwana Mkisi, followed by Shirazi dynasty. It was during the Shirazi dynasty that the Portuguese found their way into the island in the 1500s. The Portuguese visits, though destructive, opened the small island to become one of the most important towns for the great Indian Ocean trade. The trade consequently brought

in several far East and Asian traders and migrants who were later joined by Europeans. The mix of traders and migrants brought in a blended form of tangible and intangible heritage that can be manifested by the unique architecture of buildings such as the German post office and the Fort jesus. The old town itself is designed in a form of mitaa (mtaa) which is Swahili for "localities" making the houses in the old town to be closely packed together. Still currently, most houses still maintain the typical rectangular Swahili houses. Though devoid of the Swahili courtyard with a somewhat neglected look, the houses in the old town still portray the leaf abstracts and floral patterns and Ornately carved doors which signifies the main entrance feature for many Swahili houses

3.2 Research Philosophy

Research philosophy relates to the development of knowledge and the nature of that knowledge. Two broad branches of philosophy are epistemology and ontology (Saunders *et al.,* 2014). Epistemology concerns assumptions about knowledge, what constitutes acceptable, valid and legitimate knowledge, and how to communicate knowledge to others (Burrell & Morgan, 1979). Ontological assumptions are about the realities you encounter in your research, and axiological assumptions are the extent and ways your values influence your research process. These assumptions shape how one understands their research questions, their methods, and how the research interprets his findings. A well-thought-out and consistent set of assumptions constitute a credible research philosophy that underpins the methodological choice, research strategy and data collection techniques and analysis procedures. There are five research philosophies.

Positivists believe that reality is stable and can be observed and described objectively (Levine et al., 2011), i.e. without interfering with the phenomena being studied. Positivism refers to the importance of what is 'posited' that is 'given'. This emphasizes the positivist focus based on strictly scientific empiricist methods to yield pure data and facts that are not influenced by human interpretation or bias. Epistemologically, research focuses on discovering observable and measurable facts and regularities. Only phenomena that one can observe and measure would produce credible and meaningful data (Crotty, 1998).

Further, one looks for causal relationships in the data to create law-like generalizations like those produced by scientists (Gill & Johnson, 2015). The research uses universal rules and laws to help explain and predict behavior and events in organizations. Positivist research could use existing theory to develop hypotheses. These hypotheses would be tested and confirmed, in whole or part, or refuted, leading to further development of theory, which may be tested by further research. Positivist researchers are likely to use a highly structured methodology to facilitate replication (Gill & Johnson, 2015). The emphasis is on quantifiable observations that lead themselves to statistical analysis.

This branch of research philosophy distinguishes between the 'real world and the 'observable' world. The 'real' cannot be observed and exists independent from human perceptions, theories, and constructions. According to critical realists, unobservable structures cause observable events, and the social world can be understood only if people understand the structures that generate events. Critical realism claims there are two steps to understanding the world. First, there are the sensations and events we experience. Second, mental processing goes on sometime after the experience, when

we 'reason backwards' from our experiences to the underlying reality that might have caused them (this reasoning backwards is known as 'retroduction') (Reed, 2015).

Interpretivists believe that reality can be understood fully through the subjective interpretation of and intervention in reality. Interpretivists admit that there could be many interpretations of reality but maintain that these interpretations are part of the research's scientific knowledge. The philosophy argues that human beings and their social worlds cannot be studied similarly to physical phenomena. Therefore, social sciences research needs to be different from natural sciences research rather than emulate the latter. This philosophy, like critical realism, developed as a critique of positivism but from a subjectivist perspective. Interpretive research aims to create new, richer understandings and interpretations of social worlds and contexts. Interpretivism is explicitly subjectivist.

Postmodernism emphasizes the role of language and power relations, seeking to question accepted ways of thinking and give voice to marginalized alternative views. Generally, postmodernism accepts relativism's basic ontological assumption and claims that there can be no "objective" or final truth as all "truth" is a socially constructed entity. This does not mean that just anything can be accepted as truth—postmodernism views "facts" and "values" as interactive. If we assume that reality is socially constructed, we can postulate an interactive view of reality consisting of "facts" and "values" with no sharp fact-value distinction. Postmodernist researchers seek to expose and question the power relations that sustain dominant realities (Calás & Smircich, 2017). This takes the form of 'deconstructing' (taking apart) these realities, as if they were texts, to search for instabilities within their widely accepted truths, and for what

has not been discussed, absences and silences created in the shadow of such realities (Derrida, 2016).

This philosophy asserts that concepts are only relevant to support action (Kelemen & Rumens, 2013). For a pragmatist, research starts with a problem and aims to contribute practical solutions that inform future practice. Research values drive the reflexive process of inquiry, which is initiated by doubt and a sense that something is wrong or out of place, and which re-creates belief when the problem has been resolved (Elkjaer & Simpson, 2016). Pragmatists recognize that there are many different ways of interpreting the world and undertaking research. No single point of view can ever give the entire picture, and that there may be multiple realities. This does not mean that pragmatists always use multiple methods; instead, they use the method that enables credible, well founded, reliable, and relevant data to be collected to advance the research (Kelemen & Rumens, 2013).

This study used interpretive research philosophy. According to Bryman and Bell (2014), interpretivists take the view that the subject matter of the social sciences, that is, people and their institutions, is fundamentally different from that of the natural sciences. Therefore, the core idea of interpretivists is to work with the data that are already in their social world. This means the researchers using interpretivism can use social meanings to: acknowledge their existence, reconstruct them, understand them, avoid distorting them or simply use them as building blocks in theorizing. Additionally, one of the interpretive principles is concerned with the relation between researcher and practitioner, that is, the principle of interaction between the researchers and subjects. As Bell (2014) states, this principle concerns the interaction between the researcher and researched subjects during data generation. It is emphasized that the researched subjects

("the participants") are interpreters and co-producers of meaningful data. Therefore, using the interpretive approach helped the researcher understand the context of cultural heritage and its relation to tourism by interacting with respondents in their natural settings. This, in turn, gave the researcher a greater scope to assess the contribution of tourism to the resilience of cultural heritage.

Additionally, as Walsham (1993) states, those who espouse the interpretive approach argue that social phenomena must be understood in the social contexts in which they are constructed and reproduced through their activities. Therefore, by adopting an interpretive approach in this study, the researcher sought to gain and disseminate knowledge of resilience realism in its cultural heritage setting through social constructions and settings that represent cultural heritage elements such as in language, shared meanings, tools, documents, cultural objects, and actions among others.

3.3 Research Design

A research design refers to the plan and structure of investigation to obtain answers to research questions. A plan is the overall scheme or program of the research, and it covers an outline of what the research carries out, from objectives formulation; operational implications to the final data analysis. It is the ability to achieve objectives pertaining to the research purpose through empirical evidence required economically (Cooper & Schindler, 2014). According to Collins and Hussey (2015), there are several research designs, including descriptive (correlational, survey, evaluative, inductive, meta-analysis), exploratory and causal-comparative.

The study utilized the inductive research approach to confirm or disconfirm the adaptive cycle theory of heritage resilience described in 2.9 above. As Creswell (2014) states, an inductive approach is concerned with generating new theories emerging from

the data. Hence, the researcher intends to create and possibly defend new theories of alternative strategies of managing cultural heritage (through tourism) from the data outcome.

This study also utilized exploratory research approach to generate new ideas and assumptions of the resilience of cultural heritage to develop tentative theories or hypotheses of tourism's role in managing cultural heritage. Generally, an exploratory method is used on a research problem when few or no earlier studies refer to or rely upon to predict an outcome (Creswell, 2014). Since tourism's role in cultural heritage resilience has gained no earlier interest, the exploratory design helped gain insights into tourism's role in cultural heritage resilience. Furthermore, the exploratory design was enhanced by conducting a cross-sectional survey that allowed the researcher to look at numerous characteristics of respondents at once while also analyzing their predominant characteristics. A cross-sectional survey involves looking at people who differ on one key characteristic at one specific point in time. This means the data is collected simultaneously from people who are similar to other characteristics but may differ on key demographic factors such as age, income, experiences, etc.

Unlike longitudinal surveys that look at a group of respondents over an extended period of time, cross-sectional surveys provide information about what is happening at the present moment in the current population. In this study, respondents differed in age and experiences. The target group involved elders and leaders of communities who are expected to have deeper influence and knowledge on matters pertaining to cultural heritage. Additionally, since this is exploratory research, the cross-sectional survey helped gather preliminary data to support further research in heritage resilience and tourism.

According to Mertens (2012), the researcher collected qualitative data that allows the respondents to describe what is meaningful to them than being restricted to predetermined categories. Furthermore, due to limited literature on the resilience of cultural sites in Kenya, the qualitative approach helped explore ideas, thoughts, perceptions and approaches of respondents in managing heritage. Additionally, as Gordon (2012) states, the qualitative approach allows selected respondents to give in-depth responses and descriptions to their intangible cultural heritage and management.

3.4 Target Population

According to Cooper and Schindler (2014), in picking the target population of a study, it should be observed that the selected group can provide the information needed and answer the questions put across to them hence helping to ascertain whether the sample or census is the favourite.

The study population comprised community leaders, community households, and local heritage site managers from Old Town Mombasa and Lamu Old Town. The total target population was 470 respondents. Table 3.1 gives a summary of the total population for each target group.

Table 3.1 Distribution of the Study population

Heritage sites	Area	No of community leaders	No of community households	No. of local heritage site managers	Total pop	Source of information
Old town Mombasa	180 acres	32	225	9		Tourism Report (2017); Department of Tourism, Mombasa County
Lamu old town	39.9 Acres	23	175	6		Lamu County Integrated Plan 2013- 2017; Lamu Old Town Management Plan 2013- 2017

3.5 Sampling Techniques

Sampling techniques provide a way in which most studies select the research components to be studied. It is a procedure of decide on characteristic elements from desired population so that the researcher can generalize the results (Saunders *et al.,* 2017). Sampling techniques can be either probability sampling or non-probability sampling (Creswell, 2014). Probability sampling is a sampling technique in which every member of the population has a known, non-zero probability of selection. In contrast, in non-probability sampling, the sample units are selected based on personal judgment or convenience (Zikmund *et al.,* 2013).

Cooper and Schindler (2014) state that non-probability sampling techniques include convenience, purposive, quota, and snowball. In convenience sampling, the research has the freedom to choose whom to sample and may include pools of friends or neighbors or persons intercepted on the street. Convenience sampling is useful for gaining or testing ideas and is often preferred at an early stage of a study as it is the cheapest to conduct (Zikumnd *et al.,* 2013). Purposive or judgment sampling refers to selecting a sample by an experienced person based on their judgment, which is based on a sample of market-based items (Saunders *et al.,* 2017). In quota sampling, the various subgroups of a population are represented, while snowball sampling refers to participants being volunteered by the initial selection of respondents (Zikmund *et al.,* 2013).

3.5.1 Cluster Sampling Technique

Cluster sampling is a method one can use to allow random sampling while limiting the time and costs that would otherwise be required to study either a very large population or one that is geographically diverse (Altinay, Paraskevas & Jang, 2015). Here, one has

to divide the population into mutually exclusive subsets and select a random sample of the subsets. In this research, clustering was based on the geographical area of Old town Mombasa and Lamu Old town. The towns including their localities formed a part of the sample in order to ensure that the sample was representative and free from biases.

The cluster sampling technique was also appropriate for selecting respondents for the interview guides as a research instrument for several reasons. First, this technique is often used to decrease the extent of geographic dispersion of the sample units that can otherwise be due to the use of unrestricted sampling techniques, for example, simple or systematic random sampling (Walliman, 2016).

Secondly, the technique was relevant because it provided more information on the selected respondents that met some predetermined criterion of importance (Patton, 2001) eg women group of importance, cluster sampling technique was used because it allowed for random sampling while limiting the costs and time that would otherwise have been essential to study both UNESCO heritage sites which exhibited varied population (Altinay et al., 2015). Last, the population consisted of units rather than individuals, and it had the advantage of being easy and convenient to use (Salkind, 2017).

The target group of the respondents that was selected through cluster sampling was the community leaders, community households and the local heritage site managers which were regarded as the unit of analysis for the study. This target group was deemed appropriate because it was regarded to have possible knowledge regarding the benefits of tourism and its role towards cultural heritage resilience of their community.

The researcher conducted cluster sampling technique in the following unique manner. First, the researcher grouped the target population in three (3) clusters, and then from each cluster, the respondents were selected, thereby totaling one hundred and ten (110) respondents.

3.5.2 Snowball Sampling Technique

Snowball sampling involves a non-random sample collected by interviewing someone and then asking that person for suggestions about other people (Spickard, 2017). In other words, snowball sampling is whereby, the researcher collects data on the few members of the target population he or she can locate, then asks those individuals to provide the information needed to find other members of that population they know (Kothari, 2014). It identifies potential participants when appropriate candidates for the study are hard to locate and involves using referrals from initial participants (Altinay, Paraskevas & Jang, 2015).

Snowball sampling was used to recruit participants for qualitative data. Initially, as a cultural heritage and tourism professional, existing network was used to target first respondents. Consequently, since snowball sampling asks the respondents to recommend any other persons who meet the criteria for the research and who might be willing to participate in the project, it was easy for the existing contacts to recommend other persons who met the required criteria

First, the technique was used to select community leaders and local heritage site managers knowledgeable about cultural heritage in Mombasa and Lamu. The researcher interviewed the first community leader, and after the interview session was over, the leader directed the researcher to another community leader. Accordingly, the researcher interviewed 55 community leaders, where 32 were from Old town Mombasa

and 23 from Lamu old town. The same was also done for the local heritage site managers. The researcher interviewed 15 local heritage site managers, where 9 were from Old town Mombasa and 6 from Lamu old town. The sample size was realized as per the referral in the snowball sampling technique.

It should be noted that not all referrals or recommended participants had precise knowledge of resilience matters but upon proper briefing, they were able to understand the background of the research. The recommended respondents were contacted via phones and a schedule was arranged based on consent between the participants and the researcher. Some respondents were quick to recommend other onsite respondents if they felt that they were unable to respond due to language issues, difficulties in understanding of contexts among others.

3.5.3 Purposive sampling technique

The purposive sampling technique was used to select community household's respondents. This technique uses the researcher's judgment in determining cases, or cases are selected with a specific purpose in mind (Altinay, Paraskevas & Jang, 2015). In purposive sampling, people or other units are chosen, as the name implies, for a particular purpose (Leedy & Ormrod, 2015). It is the process of intentionally selecting sites and individuals to participate in research (Clark & Creswell, 2015). The purposive sampling technique was used to establish community household's participants that were heterogeneous in nature and included participants determined by variables such as age, gender and others. Also the researcher used purposive sampling on select households in order to minimize the margin of error. To explain, the initial carriers and safe guarders of cultural heritage are key figures in a household. For example, those who

have reached a certain age of teaching future generations about culture and therefore they may have specific knowledge about the research.

3.5.4 Sample Size

The target sample size for community household representatives was 40 informants. Purposive sampling was used in the study to select the community household representatives. The entire population was purposively represented by 10% of the target population. This is in relation with Mugenda & Mugenda (2012) who described that a sample size of between 10% and 30% is a better representation of the target population and therefore 10% was sufficient for this study. Salkind (2015) states that 30 to 500 is appropriate for most academic studies. Therefore, (40) forty community households were the appropriate representatives for the study.

Table 3.2 Sample Size

STUDY SITE:		No of community leaders	No of community households	No. of local heritage site managers	Source of information
Old town Mombasa	180 acres	32	22	9	Tourism Report (2017); Department of Tourism, Mombasa County
Lamu old town	39.9 Acres	23	18	6	Lamu County Integrated Plan 2013- 2017; Lamu Old Town Management Plan 2013- 2017
Total sample used		**55**	**40**	**15**	**110**

Sampling Techniques

RESPONDENTS	TECHNIQUE
COMMUNITY HOUSEHOLDS	Multi stage cluster sampling, purposive sampling
COMMUNITY LEADERS	Snowball sampling
SITE MANAGERS AND	Snowball sampling, purposive sampling

3.6 Data Collection and analysis

Data collection involved the use of method of collecting, collecting and analyzing information and representing the information in a systematic manner. According to Cox (2012), there are many methods of data collection. The choice of a tool and instrument depends mainly on the attributes of the subjects, research topic, problem question, objectives, design, expected data and results. Primary data was gathered directly from respondents, and for this study, the researcher used interview guides. In order to support the explanatory process through logical argumentation for theory building, use of observation and photography guides strategies were used as complementary. Further details are explained below.

3.6.1 Interviews

In the study, data was collected primarily using interview guide on community leaders, community households, and local heritage site managers from Old Town Mombasa and Lamu Old Town of local cultural heritage sites and participant observation.

The researcher conducted interviews that involved face-to-face interviews of the research respondents (see Appendix II). The interviews were semi-structured and were used to collect qualitative data. A semi structured interview guide was used to generate data on key issues of the study and to keep participants engaged. Although the groups

shared similar questions, the answers were varied depending on the demographic characteristics, occupation and knowledge of subjects at hand. For example, Local heritage site managers and guides were more knowledgeable and in most cases, the interviewer did not have to explain various concepts on the other hand, Heads of households seemed to have engaging knowledge on their cultural heritage a fact which the researcher appreciated especially when assessing the shocks that the shocks and pressures that the heritage has experienced. A total of 110 respondents were interviewed. Every interview session was recorded using an audio recorder for clarity and further transcription and interpretation. Each interview session lasted for approximately 30 minutes. This data collection method was purposely chosen as it gave the researcher flexibility in data collection. Ideas could be tracked up, responses could be further investigated, and intentions could be further explored.

3.6.2 Observation

An observation guide was also used to develop insight into the cultural heritage environment including, cultural events, activities, interactions, values, practices, language used among others, which might be representative of cultural heritage manifestation. Additionally, the observation checklist was used to point to the presence of cultural heritage and heritage resilience as well as issues that required further exploration using other methods. Even though the researcher had an observation checklist, the observation procedure was unstructured in such a way that any encountered manifestation of heritage eg an unplanned cultural practices, event or tangible heritage object or structure was observed and recorded.

One of the main advantages that the researcher had with this type of data collection is that there was direct access to research direct access to objects of research which

allowed for unprecedented levels of flexibility in gathering and documenting first hand records.

In some instances, and in order to avoid bias, the researcher would seek clarification with a member of public or a guide to seek clarification. For example, where there was evidence of cultural activity, the researcher would ask whether the cultural practice had changed overtime.

3.6.3 Photography

Photography is a qualitative data collection method that according to Basil (2011), allows us to record behavior in its situational context; it also allows for reflection, the use of informants, coding, and researchers to illustrate the situation or behavior of others in still form. The researcher used photography as a method to acquire both primary as well as secondary data. A digital camera was used to take photos. In some cases, it was easy to access cultural objects and phenomena for photography, since the researcher acted as a cultural tourist. In other situations, such as in households that had interesting cultural objects that were branded as cultural heritage by the owners, the researcher was keen to ask for permission to photograph from the owners. The researcher would in turn analyze images to inform a deeper understanding of user behaviors and interactions with objects and environments.

3.7 Data Analysis and Presentation Techniques

Data collected was analyzed quantitatively to determine frequency distributions and percentages and to display respondents' demographic profiles. Content analysis was used to make replicable inferences by interpreting the outcomes of the study. Krippendorf (2014) defined content analysis as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts

of research use. By using text analytics, analysis was done by interpreting and coding available data, then entered in using Statistical Packages for Social Sciences (SPSS) version 22. Specifically, data analysis was done by following common drifts in the patterns that emerged in the course of research and that explained past happenings attributed to changes/shocks in cultural heritage. Such narratives were transcribed and coded to check for familiar or dissimilar patterns.

The researcher specifically used semantical content analysis. Normally, semantic analysis is the process of drawing meaning from text. Stewart (2016) explains that the researcher will extract meanings, insightful information normally displayed through emotions and sentiments mostly from unstructured data. For the researcher, content analysis sought to classify signs according to their meanings. To explain in length, this type of analysis took two forms, as explained below.

3.7.1 Designation Analysis

Designation analysis determines the frequency with which particular objects (or persons, institutions, or concepts) are mentioned. For example, designation analysis was used where the respondents frequently mentioned a cultural object or cultural heritage institution. An example is where most house hold respondents would mention a particular cultural dish or their religion to emphasize how heritage is manifested.

3.7.2 Attribution Analysis

Attribution analysis examines the frequency with which specific characterizations or descriptors are used. Again, this can be a simple counting exercise, but the emphasis was on adjectives, adverbs, descriptive phrases, and qualifiers rather than the targets of speech. For example, most respondents would attribute the changes of their cultural heritage to influx of tourists and "watu wa Bara" (upcountry people)

In analyzing participant observation data, the researcher coded observation notes which were essentially field notes details of informal conversations with the respondents. Also, the researcher took into account personal cultural experiences, whereby she assumed the role of a cultural tourist.

Analysis of photographic materials was also essential to the research outcome. As Sontag (1977) states, photographs are claimed to be able to produce knowledge that is dissociated from and independent of experience. The author continues to state that photographs are part of the subject and allow us to predict, manipulate and decipher behavior and in this case, of a cultural group. The researcher therefore analyzed photographic materials through coding, sorting and content analysis. Each photograph was coded for content and was used to support participant and researcher's observation analysis. The interpretation of artifacts and cultural phenomena was used for leveraging images as an illustrative element in communicating concepts However, archived photographic materials that were retrieved for primary data were also coded and analyzed. This is because most archived materials normally come with supportive text that may inform the research of the pictorial contents. For examples, there were archived pictorial evidence from the Lamu museum that was used ascertain the level of shocks and pressures that some elements of cultural heritage have undergone.

Interviews

The researcher used an interview guide that aided with a Pre-determined structure of the interview process. The guide allowed the researcher maintain consistency across several respondents and more importantly, it gave participants the opportunity to provide more insights into their cultural aspects there were important in determining research objectives e.g. how culture and heritage is manifested. Key issues pertaining

the main objectives of the research were first explained to the interviewee. Analysis of interview schedules was done by creating data themes, categorization, and coding which commenced after arranging meetings and appointments and eventual meetup with respondents through phone calls and short messages.

Interviews with local heritage officials and local cultural leaders aimed at obtaining data about cultural heritage, how it is manifested, how it is conserved and preserved, the level of pressures and shocks it has experienced as well the role of tourism in heritage. The researcher was fortunate enough to engage with local tour guides especially in Lamu who formed as an integral part in understanding cultural heritage management practices from their point of view. The local guides were termed by the researcher as local heritage site managers or experts.

Interviews with local household heads aimed to determine their knowledge and awareness of their cultural heritage, its importance and the role of tourism in maintaining their cultural heritage
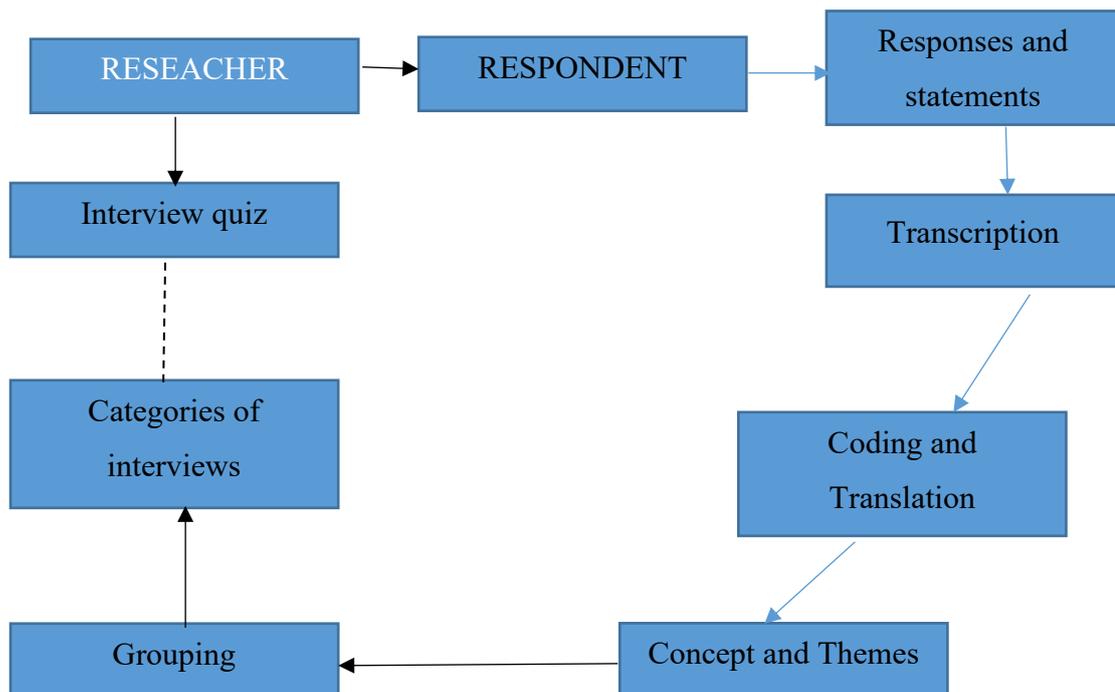
Process of Data reduction (source, researcher: 2021)

Conclusion

The researcher took into considerations the different perceptions and opinions of the different groups of respondents and their positions in the society. For example, the researcher assumed that a cultural heritage expert respondent would understand the importance of cultural heritage to a community based in his/her knowledge and position in the industry. Likewise, community members were expected to understand their cultural heritage way better and describe intricate aspects of intangible heritage that the researcher would overlook or miss.

A set of methods were used by the researcher to obtain and analyze date. Interviews and participant observation were the most prominent methods. The researcher appreciated the locals' zeal to assist and respond to questions in length which most of the time, gave the researcher necessary feedback required for the study

3.8 Ethical Considerations

This research was submitted for academic examination of a Degree of Doctor of Philosophy in Tourism management from Moi University. It can be shared with the stakeholders in the tourism industry and anyone focusing on cultural heritage in Kenya. The research strictly adhered to all the rules regarding conducting research. The researcher treated the participants with respect as all humans are presumed to be free and responsible persons. Before commencing research, a formal consent and research permit by NACOSTI (National Commission for Science and Technology). Additionally, doing research with the members of the public required the researcher to request for consent (see Appendix 1 A). The research consent was in support of the requirement of the Moi University.

Accessing household respondents required some form of ethical consideration and as such, the researcher had to have some help of friends for introduction purposes especially when interacting with community and household elders. From there, the interview would flow on effortlessly. The collected data was handled with extreme discretion and privacy. Respondents were requested not to mention sensitive or private information but those who did so unknowingly were guaranteed of privacy protection. In the interview, participants were informed of privacy and their rights

3.9 Limitations of the research

This research is concerned with issues of tourism and cultural heritage policy and planning within the framework of sustainable cultural heritage tourism development. To achieve the goal of this research, the researcher had to deal with some government official for example those under the national museums of Kenya who were the heritage leaders. The researcher had to go through some expected bureaucracy especially while

accessing public heritage sites. It is important to note that the concept of resilience has not held ground in heritage and tourism sector. As such there was a limited engagement when it came to matters pertaining resilience and the role tourism can have in its enhancement. The researcher however made it possible for the respondents to understand the key concept by explaining the meaning with illustration. As one point, the researcher had to use an elastic band to demonstrate resiliency concept. Accessing community household members and local elders was abit of a limitation due to the cultural inclination of the study area. The old towns are predominantly Muslim and as a female researcher, I had to approach with some pre-conceived bias. I later discovered that the respondents were in fact glad that they could talk and share about their heritage a fact that the researcher learnt of the respondent's pride in their heritage.

CHAPTER FOUR: DATA ANALYSIS AND INTERPRETATION

4.0 Overview of the Chapter

This research aimed to determine the contribution of tourism on cultural heritage resilience of selected heritage sites in the Kenyan coastal region. This chapter indicates the analysis and interpretation according to the specific objectives stated in chapter one, which included; current manifestations of cultural heritage, changes (shocks) that the cultural heritage products have experienced contribution of tourism to tangible cultural heritage resilience and contribution of tourism to intangible heritage resilience. In addition, the chapter represents demographic representation, descriptive statistics, regression analysis, correlation analysis and summary descriptive. Finally, the results were presented using tables and graphs based on the research questions with the guideline set by the interview guide.

4.1 Response Rate

Out of the sample size of 110, the total respondents were 92, indicating a percentage of 83.63%. With a completion rate of 80% and above, the research is said to be unbiased since this indicates that more than half the sample size responded and thus highly relative. This is recorded in a number of previous studies; Twalib & Obonyo (2018) achieved 72.2%, Sibunruang and Capezio (2013) had 60% and Mumma(2010) achieved 55%. The data collected was qualitative since the interviews had open ended questions to allow explanation.

Table 4.1 Response Rate

Heritage sites	No of community leaders	No of community households	No. of local heritage site managers	Total frequency	Percentage
Old town Mombasa	13	20	7	47	51.09
Lamu old town	16	14	5	45	48.91
Total	29	34	12	75	100.00
Percentage	31.51	55.44	13.05		

Source: Researcher (2021)

Table 4.1 indicates the distribution of the response rate which showed that the highest response rate was from old town Mombasa, represented by 51.09%, and those from Lamu old town were 48.91%. The highest number of respondents were community households, represented by 55.44%, the total number of community leaders was 31.51% , and the local heritage site managers indicated the least number represented by 13.05%.

4.2 Demographic Characteristics of Respondents

Demographic analysis was conducted to identify the basic characteristics of the respondents such as gender, age, level of education and the duration that one has lived in the region, that is, Lamu old town and the Mombasa old town.

Table 4.2 Demographic Characteristics of Respondents by attribute

Demographic Characteristics of Respondents by attribute	No of community leaders	No of community households	No. of local heritage site managers	Total frequency	Percentage
Gender					
Male	19	28	9	56	**60.87**
Female	10	23	3	36	**39.13**
Total	29	51	12	92	**100.00**
Age Distribution					
Below 30 years	2	17	1	20	**21.74**
30-50 years	10	22	4	36	**39.13**
Over 50 years	17	12	7	36	**39.13**
Total	29	51	12	92	**100.00**
Level of education					
Secondary School Level	13	30	9	52	**56.52**
University level	2	11	3	16	**17.39**
Primary level	9	3	0	12	**13.04**
No formal education	5	7	0	12	**13.04**
Total	29	51	12	92	**100.00**
Duration in the region					
Below 5 years	8	11	1	20	**21.74**
5 – 10 years	9	11	4	24	**26.09**
Over 10 years	12	29	7	48	**52.17**
Total	29	51	12	92	**100.00**

Source: Researcher (2021)

Gender analysis is used to examine the differences in social and economic life of both women and men in order to formulate an inclusive policy development and decision making. Table 4.2 indicates that from the population majority were from community household for both male and female respondents' represented by 28 and 23 respectively. Community leaders were 19 and 10 for the male and female respondents respectively. Local heritage site managers were 9 for male respondents and 3 for female respondents. Majority of the respondents were male respondents indicated by 56 which was 60.87% of the entire population. Female respondents were 36 indicating 39.13% of the entire population.

The sample was dominated by the male gender, which mirrored the dominance of male gender among the two regions which are Muslim dominated. Since both towns (old Lamu and Mombasa towns), share similar cultures emanating from Swahili heritage and being dominated by Muslim communities, a lot of similarities were noted in the responses. This can be interpreted that cultural heritage is protected by all members of the community despite that fact that women are not given equal role and responsibilities as compared to men. It can be deduced that gender equality is not considered in the examined households, community leadership and heritage site management, perhaps due to the distinct gender roles. However, given that a noted number of female respondents were in heritage management and leadership positions, it is an indication that women are have a hand in managing heritage sites to protect cultural heritage, despite the cultural inferences of the researched areas.

Age analysis is important since it helps in understanding differences in age group their views about what is considered as cultural heritage, problems in inclusion in heritage management and also it indicates the level of maturity of the respondent based on work experience and length of stay in the researched area. Different age groups give different opinions. Majority of the respondents were between the age of 30 to 50 years and over 50 years of age as represented by 36 for each. Those respondents below the age of 30 were 20. As presented in Table 4.2, respondents who aged below 30 years represented 21.7% of the total sample, 30-50 years represented 39.1%, and those who were over 50 years were represented by 39.1% of the sample. Clearly, the sample was dominated by respondents who were aged above 30 years, an indication of the maturity level of the respondents which is believed to be more knowledgeable enough on matters of cultural tourism. The age group between 30 to 50 years and that above 50 years is believed to

be much informed as well as having ability to make informed decisions and invite regard to the objectives of the study.

The importance of education analysis is to help in understanding a person's attitude and knowledge to the research carried out. It also helps to identify other problems and solutions in the society that are outside the research study that will be recommended to other researchers. Majority of the respondents had attained an education level of secondary school level as indicated by 52. Those in primary level or with no formal education were 12 for each. Those who have reached the university level were 16. Table 4.4 shows the distribution of respondents according to their educational level. 56.6% had secondary school level, and 17.4% had attained university education level, while 13.0% had primary school level and no formal education. Respondents who had attained secondary school and University level of education dominated the sample, an indication that the respondents were adequately educated to understand and respond accurately on the subject being questioned. Besides, they were able to read and understand the content of the questionnaire and therefore offer valid responses.

Culture can be well understood by the residence of that location and region. The more the resident has stayed in the region the more they have encountered local cultural experiences and hence the more they understand the significance of the culture to the community. As per the above table, the majority of the respondents had stayed in the region for over 10 years indicated by 48. Only 28 respondents had lived for below five years in the region and 24 respondents lived in between 5 to 10 years. As shown in Table 4.5, Majority (52.2%) of the respondents had stayed in the region sampled for over 10 years, while 26.1% had stayed in the region for a period between 5 and 10 years and only 21.7% had lived in the area for less than 5 years. The sample was dominated

by respondents who had lived in the region for over 10 years a clear indication of the reliability of the information shared related to cultural issues over time as well as having rich information which the researcher sought.

4.3 Qualitative Descriptive Statistics

Descriptive statistics is used to describe the basic features of the data such as mean, mode, median, minimum, maximum, standard error, variance, percentage, standard deviation, range and sum. Variance is used for probability distribution showing how far each number in the set is from the mean and it is normally used as a measure of risk. A variance value of zero means that a set of data is identical. Large variance shows that the data set is far from the mean. Standard deviation on the other hand is used to quantify the amount of variation in a set of data value. The mean is the average of the total number of answers given by the respondents. In this study, qualitative descriptive statistics was used to gauge current manifestations of cultural heritage and ascertain whether respondents can differentiate past and present heritage.

4.3.1 Specific Objective One: Determine the Current Manifestations of Cultural Heritage

According to Mason (2002), the social values of heritage assets are frequently conveyed by concepts such as the spirit of the place or *genius loci*. The social values are associated with the place and with feelings of identity, distinctiveness, social interaction coherence (English Heritage, 2008), and a sense of belonging that establishes spiritual links between people and (historical) buildings. There are two types of cultural heritage which are tangible and intangible. Where strong safeguarding mechanisms are in place, tangible heritage may withstand pressure for some time. However, for the intangible,

since it consists of individuals' values and habits, they tend to change as time goes by

due to innovation and technology development.

Table 4.3 Cultural Heritage identification and tourism

Current manifestation of cultural heritage	Mean	Standard Error	Sample Variance	Standard Deviation
The locals are able to link the past and the present habits of local community'	1.9171	0.0903	1.4764	1.2151
National culture is well defined positively	2.1436	0.1034	1.9348	1.3910
Tourist brings transmission in cultural heritage for the current and future generation	2.1492	0.0922	1.5387	1.2405
Cultural heritage is differentiated by different regimes and language	1.8840	0.0905	1.4809	1.2169
Cultural festivals are considered and supported by the state	1.8232	0.0880	1.4019	1.1840
The education sector has incorporated culture in the learning syllabus	2.1160	0.0898	1.4587	1.2078

Source: Researcher (2021)

Table 4.3 indicates that majority of the respondents agreed that cultural festivals are

considered and supported by the state as indicated by a mean of 1.8232. The

government is able to protect and safeguard the cultural heritage since due to the culture

tourist are attracted and this is treated by the government as a source of revenue. With

a mean of 1.88 there is an indication that majority of the respondents strongly agreed

that cultural heritage is differentiated by different systems. In different period of time

people have different ways of doing things with different seasons and different age

group as well as gender. Due to the different demographic profiles of respondent, a

differentiation of past and present was varying but there was an agreement that the

national culture was easily identified and defined. During different festive seasons

people react differently with characters, songs and dress code. The Language used tends to differ as the generation grows due to the existence of education and the growth of modern knowledge. Tourist brings transmission in cultural heritage for the current and future generation in a modern way which have been beneficial but it has led to the elimination of intangible cultural heritage.

A mean of 1.91 shows that majority of the respondents strongly agreed that the tourists are able to link the past and the present habits of local community'. People in the past had minimum knowledge on how to do things and everything had to take a long period of time. But in the present there is existence of technology which has made it difficult to carry out previous activities such as the African dress cord has been modernized, English has been incorporated in some local language, the process of cooking food has moves from use of firewood to cooking gas and women are now included in the education and leadership process. But this does not mean that the past cultural values have been forgotten, rather, the habits are still carried out in the local areas. With an agreement indicated by a mean of 2.12 there is an indication that there was a high number of respondents who agreed that the education sector has incorporated culture in the learning syllabus this is an indication that from the beginning just like the history of a country the children are able to understand why certain community behave differently with others. This explains that National culture is well defined positively as explained by a mean of 2.1436.

According to previous research the most severely affected heritage are usually located in coastal region which usually includes the tangible and intangible heritage. This indicates that there is a relationship between natural and cultural heritage. This means that protection of one form of heritage will automatically factor the other form of

heritage. Poor management and negligence of one can affect the other as stated by Pannel, (2016).It was also noted that different forms of cultural heritage are prominently manifested as compared to others as seen in the table below.

Manifested of Cultural Expressions in Mombasa old town and Lamu town

Cultural expressions

Due to sharing almost similar historical backgrounds, cultural heritage of the two old towns have comparable manifestations. The most popular manifested practices and cultural expressions are weddings, cultural festivals, and burial rituals. From table 1 below, the current cultural heritage manifestations in the two towns were during wedding rituals (39.1%), during religious/cultural festivals (39.1%) as well as during burial rituals (11.7%). These three activities have some cultural manifestations although they were not as pronounced as they were in the past. The wedding ceremony has experienced notable changes as compared to the early weddings in the two regions where there was a weeklong celebration with the wedding open to the community without any limitations on numbers. Currently the wedding is only limited to a few invited family members and only the event taking place within few hours or a day at most. The key reasons behind this change according to the informants were the hard economic times as well as busy schedules which may not allow for long durations of weddings as well as spending but also decline in cultural significance of prolonged days. The results support the findings of Chaudhary (2019) who noted that cultures may change according to historical, economic as well as political demands of a given community. However, there is architecture (10.1%) which includes Swahili houses, including house hold items.

Table 4.4: How Cultural Heritage is Manifested in Mombasa Old Town and Lamu Town

Cultural heritage		Frequency	Percent
	Wedding rituals	36	39.1
	Burial rituals	10	11.7
	Religious/cultural festivals	36	39.1
	Architecture (Swahili houses, including house hold items)	10	10.1
	Total	92	100.0

Source: Researcher (2020)

Cultural festivals

Consequently, as Meethan (2011) noted that relationship between globalization and culture results into increased homogenization and westernization of culture, therefore the aspect of weddings ceremonies changing in the two old towns in coastal region is characterized by Meethans (2011) study whereby there is a lot of similarities with the modern-day wedding. Cultural festivals are the reasons as to why many tourists visit the old towns. The respondents were quick to mention the dhow and donkey races, Maulidi and Lamu festivals as well as lamu Art, Lamu yoga. The festivals exhibit the cultural heritage of the residents and signify the importance of certain economic and social practices.

Cultural replicas, Images and artifacts

Tangible heritage on the other hand seems to be more prominent and well identified by the locals. There are replicas of objects which represent cultural heritage of the old towns. For example, plate 4.1 indicates a replica of the ancient coffee pot, which was symbolic of all Swahili people and was used to serve distinguishes guests with coffee. It had 24 cups which were used to serve guests with coffee. The coffee pot was known as Buli and it is used as an element with historical bearing indicating an interesting

aspect of cuisine. The Bronze Kettle was popularly used as it could keep the coffee hot for a long period. The pot was later built-in front of fort Jesus in 1988.

Plate 4.1 Replica of Coffee pot used by ancient Swahili people, Source: Researcher (2020)

Engraved artefacts which symbolize human needs such as need for love and communication are also manifested. For example, An African parrot with colorful feathers was used to signify some form of communication and smartness. Parrots were unique type of birds which were able to mimic different tones and sounds. They were also captivating in that they had a good hue of different colors. Their uniqueness led to the carvings on ancient doors which was a reminder of the place where they had visited. Plate 4.2, indicates an ancient Indian love birds engraved on the main door symbolizing the love with which the residents of the places visited had towards them. This also indicated the love between the local community and their culture. It was also used to indicate a long term commitment, loyalty and care. The representation of culture by the use of engraved animals signify a strong relationship between living culture and material culture.
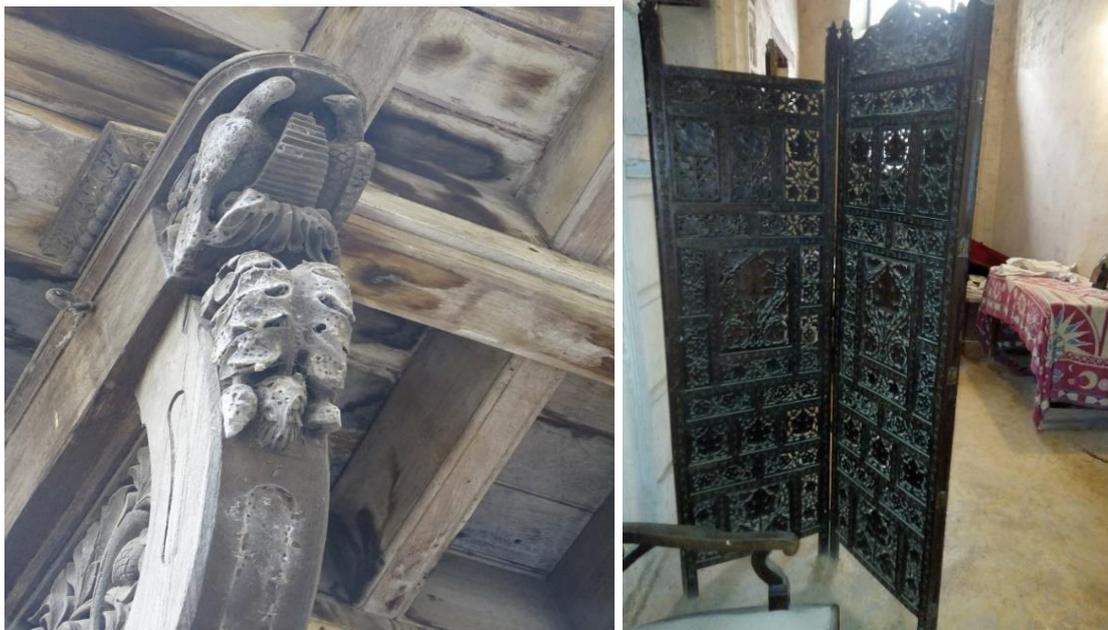
Plate 4.2 Ancient Indian love birds

A cultural artefact used as a room divider (the divider has an Arabic/Indian/Swahili heritage and may come in sizes, designs, aesthetics that will represent the heritage of the household occupants. Source: Researcher (2020)

Architectural heritage

Manifestation of architectural heritage was evident in both Lamu and Mombasa old town. Beautiful, aesthetically made houses with coastal passage ways, house hold items and objects representing the architectural heritage of both towns was an indicator of a consciousness in heritage preservation

Plate 4.3A below, represents the Lamu Museum. The Lamu Museum building design itself represents the architectural heritage of the old town. It is one of the prominent of the five museums and resource centers in Lamu Old Town, namely; Lamu Museum, Lamu Fort, German Post Office, Swahili House and the Takwa Ruins and Mwana Arafa- Jambeni. The Lamu Museum was built in the early 1900s and according to the national museums of Kenya, it serves as a perfect example of architectural heritage change, from the traditional Swahili stone houses of 19th Century to a new architectural

style influenced by the European and Indian merchants who began to settle in the town during this period.

The property was originally owned by Mr Abdallah Bin Hemed Said Al Busaidy a close friend to the then sultan of Zanzibar. The building was left to a noble family after Bin Hemed moved to Mombasa and later on was used by the Imperial British East Africa Company before serving as the official residence of the Senior British Colonial Administrator. In post-independence Kenya the building served as the District Commissioners residence until 1968.

Plate 4.3A The Lamu Museum

Plate 4.3B The researcher assuming the position of a local tourist for observation as a data collection method.

The Lamu Fort is a splendid architectural heritage in Lamu old town that was built by the Omanis between 1813 and 1821. It was used as a base from which the Omanis consolidated control of the East Africa's coast. The fort was utilized as a prison by the British through the colonial period and was later used as the same after Kenya gained independence. It now contains an environmental museum and a library, and it is frequently utilized for community activities. The fort was built beside the Pwani Mosque, the oldest known mosque in Lamu, with origins in the 14th century

Lamu Fort Library is located within the Lamu Fort in Lamu Old Town. The fort was formerly a prison between 1910-1984. The fort was restored by the National Museums of Kenya in 1984 and officially opened to the public in 1986. Currently, the Lamu fort also houses the Lamu Museum library which houses a digital library, books, photos and manuscripts.

The Old town of Mombasa houses one of the most popular and UNESCO inscribed architectural masterpiece –the Fort Jesus. This fort was built by the Portuguese in 1500's in order to secure their safety during the many hostilities the Portuguese endured. In the 1600's the Omani who were advancing throughout the East coast of Africa attacked the fort but the Portuguese reclaimed it in the 1700's. However, when the British took over the colony, the fort was used as barracks for soldiers and later converted to a prison. The Fort was which was later declared a national park post-independence is now under the National Museums of Kenya.
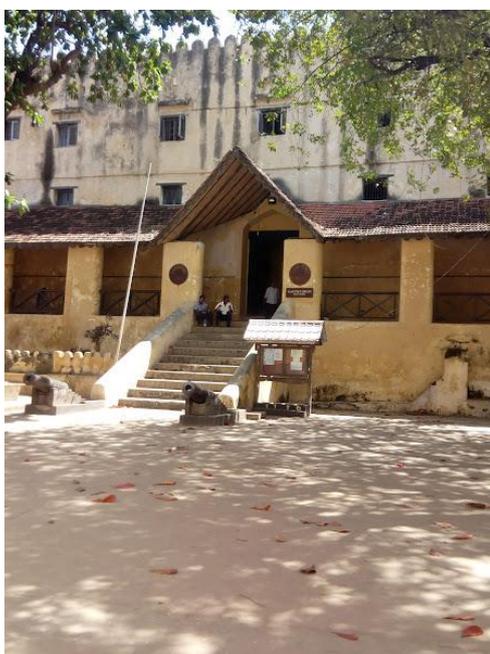
Lamu Fort and Library: Researcher (2019)

Among the architectural heritage in Lamu which falls under Lamu Museums is the German post office. The Building which houses the German post office was built and owned as a private residence in the 19th century. In 1888, It was converted to a post office post office by the Germans during when Witu, situated on the south of Lamu was a German protectorate. However, it operated for a short while and when the Germans withdrew from the witu settlement. Its counterpart on the Mombasa old town is the Old post office. It was built in the 1890's to enable Indians who were building the railway to send money home. The old post office is a good example of architectural heritage in need of immediate restoration.
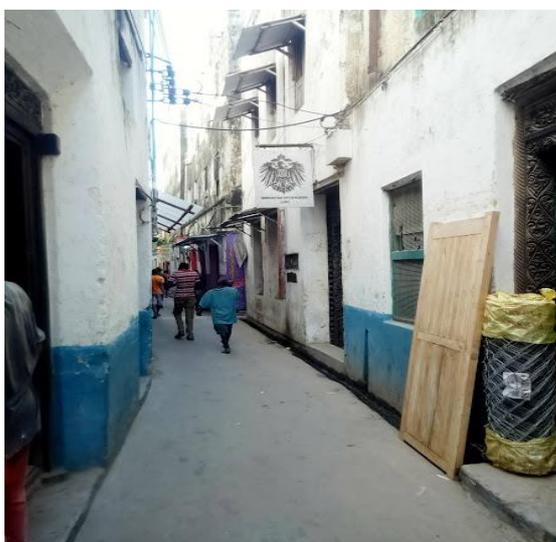
German Post office (Lamu)   *Mombasa house (Mombasa*)

Other than the Mandhry Mosque in the old town of Mombasa, The Mombasa House represents one of the distinctive historical building that has been restored with the help of the locals. The house was built around 1880 by a customs official who was a member of the Indian community. The house portrays a traditional coastal town house with a closed balcony at the first floor made of carved decorated wood. This design symbolizes Indian influence in architectural heritage within the coastal region where balconies were

partly closed to shield women from public view in accordance with their traditional culture.

Interior designs and decorations

The Manifestation of Architectural heritage in the old towns signifies a rich industrial and colonial heritage between the Swahilis, the Persians, Omanis and Indians. The old houses, bazaars, mosques, market centers, post offices and forts all represent cultural heritage of the old towns that needs to be safeguarded. The interior designs of the old towns are not much different.

The houses are defined as standing close together in narrow streets. For example, Lamu houses are typical of Islamic building styles. Almost in all houses are rectangular and white washed or plastered. all the rooms face towards a well-lit and open courtyard. The houses and rooms are accessed through well decorated main doors. The towns seem to have almost the same door designs including decorations

Figure 2.6 Swahili door in Shanga (Lamu) and Old town of Mombasa

Known as the Swahili doors, these doors represent a mixed heritage of the Persian-Shiraz, Oman, and Indian Heritage. The doors have either a rectangular frame and more recent one which have an arched shaped frame. The manifestation of well-preserved doors in all the famous houses found in the two old towns shows the significance of

doors and portrays earlier trading commodities and resources eg wood. The size and decorations on Swahili doors represented the social status of house occupants. The larger and more ornamented the door was, the greater the social status or wealth. Even now, most doors are dived into half. Traditionally, the left door was known as the female door and the right door was known as the male door.

Transportation and economic activities

Although motorized boats are now being used to ferry passengers to and from Manda airport, donkeys are still being used for transportation purposes within the mainland. The tradition was initially used by the Sultan of Oman in the coastal area. The other option though not popular is the use of a hand cart. Of late, transportations issues have risen and the town has seen an attempt by the residents to introduce motor bikes. The Old town of Mombasa however, can be accessed by cars and motor bikes.

Lamu old town trader carrying good with the help of a donkey. (researcher (2020)

Manifestation of authentic, well maintained cultural heritage was more evident in lamu than in The old town of Mombasa. This may be due to Lamu having a unique status as a UNESCO heritage site, thereby giving it more priority in heritage conservation and management.

4.3.2 Specific Objective 2: To determine changes and shocks in Manifested cultural heritage

In most places, cultural heritage dictates the daily lifestyle of the locals and portrays who they are as a community. It is culture that gives meaning and reasons as to why people behave the way they do. It connects the social values, customs, beliefs and tradition of those of the past and those of the present. The cultural heritage is able to create a difference between nations, regions and continent. However due to the changes in technology and education advancement there have been changes in cultural heritage. The modern lifestyle has been adopted by different regions and nations since it is easier and saves time compared to the previous cultural practices. Although government are active in the supporting of cultural heritage there have been changes in the intangible cultural heritage worldwide which can be preventable if proper immediate measures and policies are in place.

The researcher was able to pick some repeatedly mentioned intangible heritage such as weddings, the hospitality of the community and Swahili gated infrastructure

Table 4.5 Notable Cultural changes

	Frequency	**Percent**
Wedding days	24	26.1
Gated communities	32	34.8
Less hospitality	36	39.1
Total	**92**	**100.0**

Source: Researcher (2020)

In table 4.5 one of the major notable changes is less hospitality (39.1%). This means that the way the local communities treated each other in the past may have gradually changed negatively. Respondents attributed this to the lack of virtues; respect, moral values and humanity. It was elaborated that guests' services and how they treat

strangers has changed over time. This was attributed to the interaction with other communities who have settled in the old towns and also lack of trust among the gradually diversifying population. The researcher noted that a common thread was on how the coastal community treated one another or even their guests. Hospitality was given to any visitors regardless of their race, religion nationality and financial status without considering any favor in return. Perhaps this emanates from the religious inclinations of the towns inhabitants. In fact, one respondent talked about how religion influences the way they treat and reciprocate kindness. According to the Christians, hospitality is a virtue that was indicated during the Christ period where kindness to strangers was encouraged. In the Islamic culture they recommended peace among themselves and towards strangers and in fact it is an obligation to treat a guest in kindness and peace.

The mode of communication while addressing the seniors within the communities had changed. One respondent felt that the usual salutations that were meant to distinguish between the elderly, the young, women and men were no longer in use.

One respondent AF:

> *"My child will address me as paps or any other salutation which is not our heritage. He has copied his fellow age mates who can now address their seniors in common names salutations such as habari yako (how are you?) instead of Shikamoo".*

A significant number of respondents indicated that there is a noted change in the way the old town residents are building their houses. Each individual constructs their own homestead that may restrict others from coming without a notice. This was explained by respondent that in the past, the communities lived like one big family and they cared of each other unlike today.

> Respondent AY:…"*Look around for yourself, what do you see???
> gates in every household, this was not us in the past, we were free to
> go into each other houses as even we never used to lock doors, we
> never had a meal without having to share with our
> neighbors'…..today we have locked ourselves in small gates and care
> not much…..only a few practice but still not often…*

Community elders attributed to the rise of houses with gates to population influx. This was further explained that due to the sparsely populated "mitaa" it was easy for communities to identify each of other and their residence but as the population increases other negative issues arise such as poverty, land scarcity, insufficient raw materials, theft and insecurity. This led to individual securing their own residence by building gates and walls for protection.

From table 4.5, the respondents stated that there have been several notable cultural changes that have been witnessed in Mombasa old town as well as Lamu town. Among the notable ones were the changes in wedding days (26.1%), from the 7-day celebration to a day event and in some cases hours. Also, during the wedding events, instead of being done in Mosque halls, it has been moved to designated wedding halls totally different from the ancient times. Consequently, the invitation to weddings is to limited few instead of the communities being invited to the ceremonies.

> Respondent AX "*Like during wedding the family could go to every
> household to invite people to come and attend their wedding but
> nowadays you may even be surprised when you hear there is a
> wedding in your community…..the oneness which was there those
> days is long gone….and its total contradictions to our ancient
> cultures, but they won't mind at all as it doesn't seem to bother
> them…..*".

There were further accounts of few wedding taking place as compared with the past noting that people are settling as couples after just walking to the office of an attorney for a civil simple union. In Muslim culture, during weddings the bride and bride groom bed was filled with natural fragrance from "yasmin" and "kiluwa" flowers.

Plate 4.4 Community leader explaining about the use of flowers used in weddings which rarely happens and if it does, it is normally accorded by hoteliers welcoming guests for honeymoon

Plate 4.5 Cooling pots replaced freezers courtesy: Lamu museum

The Use of cooling pots was a common tradition across Kenyan tribes. However, this have been replaced by refrigerators and coolers.

Games and leisure activities

Communal games and past time activities were mentioned as some of the cultural aspects that have experienced some changes. A respondent noted that in the past there was dhow racing in Mombasa old town as well as Lamu town, which brought people together and brought pride to the community. However, dhow racing was only revived recently because of the need to draw tourists to the region. Ali, a tour guide mentioned that who didn't have an issue with me sharing his name and photo asserted that,

> "*even now the activity only happens occasionally yet in the past it was happening often like during weekends*".

Moreover, there was constant meeting by 'wazees' as they play some card like games as a way of passing time in the evening...

> *A lot has changed in this area… there used to be meeting by men in the evening, and we were happy to see them together…. but today it's not easy to find a group together as everyone is busy looking for their daily bread. The youth could come together and listen to the elder in a group and they were given advice on life but nowadays you see every young person with a mobile phone and internet devices. It is difficult to find the youth in the community. There has been a big change in culture.*

Modes of movement and transportation

Changes in transportation means was also noted. For instance, most of the ancient dhows plate 4.6 have been replaced by modern motor boats (plate 4.6). As a matter of fact, the researcher used a motorized boat to access Lamu main land during field research. Dhows were traditional sailing vessels which were used in the Indian Ocean for transportation. Due to the use of diesel and electric control system the modern motor boats has been preferred due to their speed and time saving aspects. The researcher noted that, the materials used to construct the boats are more durable and this enables the boat to stay in the sea for long and it helps maintain its stability.

Plate 4.6 Shift from ancient dhows to motor boats

Source: Researcher (2020)

Cultural changes (shocks) as depicted by most respondents are inevitable due to a variety of factors and this supports Bekele, 2010 arguments that when one part of the system changes, other parts will change as well and this is evident in the two old towns due to various changes that have been witnessed as well as media influence that the respondents believed to be responsible for lifestyle changes among most youths as indicated by the plate 4.7 below. Change in dress code and habit are influence by the education where when people migrate from their home region to another they tend to adopt to the way of life. Plate 4.7 shows how a Muslim man should be dressed as was the case in the past but today the youth rarely dress in those "Kanzus" as seen in Plate 4.4 young boy dressed in jeans and t-shirts.

Plate 4.7 Change in dress code

Source: Researcher (2020)

The naming and child birth ceremony were considered to be of significance in the past. The name of a child was considered to be of very much importance. It required the elders to determine the name according to the weather, season and the mode of birth. But nowadays children are named according to whatever suits the parent such as western names. Favorite actor or personality etc. that are determined according to the name of the tourist. However, the researcher gathered that the majority of residents maintained their cultural names and naming ceremonies due to their religious predispositions.

Architecture and buildings designs

Exposure, learned abilities and changes in urban situations have made various communities adjust in the way they construct their homes. Population bust and scrabble for limited resources such as land has contributed to the rise of high-rise buildings diminishing the integrity and aesthetics of cultural towns. In Lamu, the change in architecture was not only evident in the way they made their doors but also on construction materials.

Plate 4.8 Replacing traditional wooden doors with metallic doors

The researcher noted that residents were slowly replacing ancient doors with metallic doors as indicated in Plate 4.8 above. The researcher observed that while in the past they used coral stones, nowadays they use concrete for construction or corrugated iron

sheets, otherwise known as Mabatis. Coral stones were easy to get and easy to use for construction.
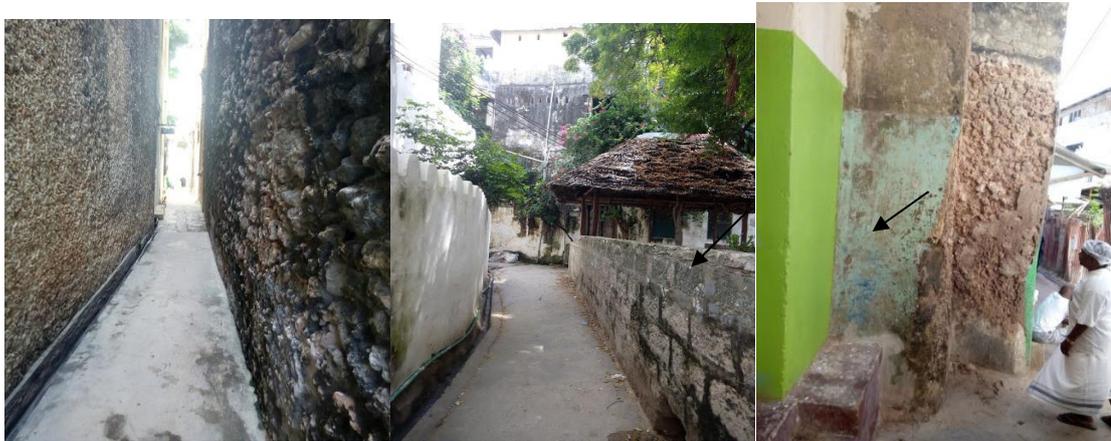
Plate 4.9 Replacing coral stones with concrete for construction

The narrow streets of Lamu with coral walled architecture (plate 4.9). Though still intact, the wear and tear are replaced with more affordable and easily available materials as shown.

As noted in the literature review, tourism can have negative and positive impacts on cultural heritage. The development and growth of the industry can offset important heritage elements in order to accommodate the desires of tourists. For example, where tourists want quick access to heritage sites, tourism planners may feel the need to design and construct infrastructure such as recreational paths and paved roads that will facilitate quick access of tourists to cultural sites

Plate 4.10: Sections of cabro re-carpeted narrow roads of the old town of Mombasa for ease of tourists' movement.

While this construction enhances the three "As"(access, amenities, attractions) of a successful tourist destination, the aesthetics of a cultural destination may be tampered with. This means that even though the buildings portray an impeccable curved designs of Swahili architecture, the cabro-d narrow roads betray the aesthetics of the heritage site.

Plate 4.11 A modern house signifying infrastructural changes in the heart of old town of Mombasa. Source: Researcher (2020)

Okumu (2012) states, heritage products such as artifacts and other cultural objects including architecture normally experince some changes and shocks from several attritions such as vandalism, theft, abrasion and fire. This means, by merely exposing cultural heirtage places such as the old towns to public access, abrasion and vandalism

may occur resulting to the need of continuous conservation. In plate 4.11 on the adjacent wall from the modern highrise budiling, there is a display of some form of graffitti (UB40), which was encountered in the old town of mombasa. This as Okumu (2012) notes, is a form of vandalism. Recosntructing such walls to maintain the integrity of the old towns may require extra resources such as money and skilled manpower that are often limited.

Historical Barazas and town square

Bazaars and town square represent and reflects the every day life of surrounding swahili communities**.** Barazas were basically entryways that form a transition between the outside and inside. The baraza is a low stone or concrete bench/seat that is attached to the main building facade. People would sit on them for rest, interaction and enjoyment. They also acted as welcoming areas of other guests who wished to not enter the main house.

Nowadays, the barazas have a different meaning and in fact are rarely in use as locals prefer to meet in the many cafes within the larger island.

A house in Lamu with an exclusive Baraza

In the old town of Mombasa, the government square represents one of the most significant colonial heritage. It was among the most important public spaces as it was located ajdacentto the old port- another important architectural heritage. Its historical significance is very relevant to modern day coastsal businesses, because it served and continue to act as the center of businesses within Mombasa.

When the British arrived in the 1890's, they set up their government buildings within the square because of the business traffic facilitated by the old port. The square continued to florish as businesses opened up in the country's interior. With the emergence of Kilindini port, Government Square began to lose its importance: the buildings were shifted to Treasury Square located on the road to Kilindini and many businesses associated with the shipping industry followed. Currently, the square is a shell of its former self as it is surrounded by dilapidated buildings of historical and architectural value. A few local businesses seem to be taking place for example, there ae several curio shops, cafes and galleries that seem to attract a few tourists.

Just like the government square, its counterpart, the town sqaure, also known as Mkunguni, in Lamu old town is an open space situated infront of the Lamu Fort. The Protective presence of the fort encouraged development of meeting and business spaces. The Square acted as a landing point for port businesses during the swahili trading activities with the Sultans and other Arabs. Currently, the square is a significant point of entry to the heartland of Lamu. Just like government square in Mombasa, the Lamu town square and the entrance borders building of cultural significance for example, District Commissioner's offices, Post Office, and the Lamu Fort Museum. It has served as a meeting point for tourists and locals over the years since it was renovated and upgraded by the National museums of Kenya

A Towards Town Square, Lamu

Town Square, Lamu Old town: Researcher 2019

Interior decorations

Interior decorations of houses in the Old towns of Lamu and Mombasa have overtime adopted the Swahili, Arab, Indian, Portuguese and British styles. However, the Swahili and Arab decorations seems to have withheld time. It is not unusual to find some houses in Lamu having the old bathtubs. However, their relevance has been downplayed by the rise of modern tubs especially in hotels within Lamu.

Plate 4.12 A dried up bathtub. It may signify that people no longer use it.
Antique Bathtubs *Source: Researcher (2020)*

The Most significant piece of decorations and furniture is the rattan chairs and Vidaka. The Rattan chairs were used by the elite and the male citizenry in the main halls. The

Swahili commonly referred to the chair as Kiti cha Enzi or the chair of power. The seats were mostly made of available local materials such a bamboo and mangrove wood. Though the origin and designs of the rattan chairs is highly contested, their designs have some Indian and Arabic influences

In ancient Swahili houses, the seats conveyed household and social order. High ranking guests would be given the most highly raised rattan chair which was placed strategically to portray some authority. Likewise, it was also used to recognize the most important members of the patrician household, for example the man of the house. Currently, even though not commonly used, The "kiti cha enzi" is normally used in stately functions and is placed as a seat of honor of honor at weddings, funerals, and official state events. The chairs have been replaced with commonly used available plastic chairs as it has become difficult to maintain them. The Vidaka are a very elaborate small racks curved into the walls. They were a popular aspect in early Swahili architecture dating back to the 14th century. They were carved into the main structures' surfaces, lining the tops of the walls and entryways in house halls and bedrooms. They were used by the rich " wangwana" (well off or upper society) to store or place the Koran and other religious texts, and for the display of precious Chinese and European porcelain, oil lamps, and water jugs. Individual vidaka peppered various walls of houses. When carved in singles, vidaka were cut into intricate shapes and surrounded by detailed plasterwork embellishments.

A Daka in the Lamu Museum).

The need for space, costs of labor and materials and the changing trends in housing development in coastal regions made Vidakas become unpopular in the 70s through 90s, However, vidaka exist primarily in old homes on Lamu island. Foreigners have also bought homes in the island who have renovated, restored or maintained vidakas for austerity. As a result, the craft of making the niches has been maintained and perfected by indigenous artisans within the Lamu old stone houses. Even so, while some locals will substitute vidakas for the modern cabinets to store their decorations and house stuffs, others will use vidakas to keep pigeons.

4.3.3 Specific Objective Three and Four: Tourism and resilience of cultural heritage

Tourism and Cultural heritage in the Old Towns

From the standpoint of the government of Kenya and of both counties, the tourism sector is regarded as an incentive to increase the community's economic prosperity. In fact, it is among the seven economic pillars of Kenya's vision 2030, meaning that it is recognized as a one of the important industries that can spruce up the Kenyan economy. The tourism Industry has contributed positively to the economic development of Lamu and Mombasa in the past years. Other than sun, sand and sea, cultural tourism is the

second most motivator for most international and domestic tourist to travel down coast of Kenya.
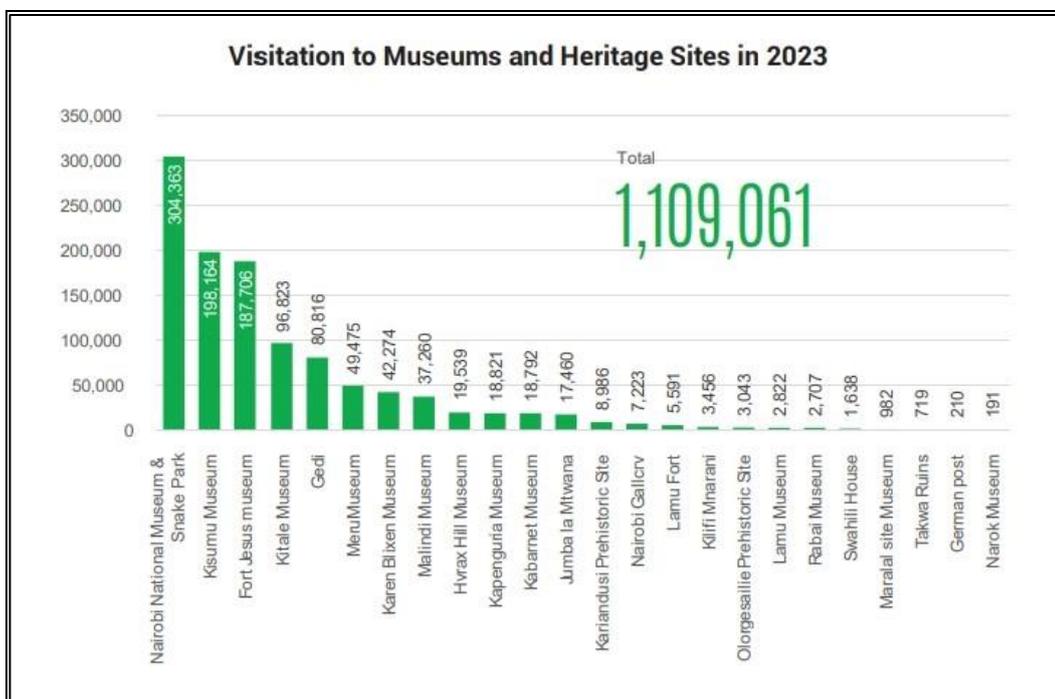
Table 4.6: Museum and Heritage sites visits: (Annual Tourism Report 2023)

The data above illustrates the number of visits to museums and heritage sites in Kenya.

As can be seen, the Fort Jesus in Mombasa old town is among the top three best performers in heritage site visitations. However, one cannot rule out the unavailable data that may show the total tourists visits within the old town of Mombasa since there is no common entrance and fee to the old town. Also as seen in Lamu, all the attractions that fall under the umbrella of Lamu museums have recorded some impressive performance, when combined, the Lamu old town would be among the top ten most visited area in Kenya. Similarly, one cannot ignore the absence of actual data that shows visitation numbers of tourists within the Lamu old town to just experience cuisine and local architecture. As a matter of fact, while on site, the researcher gathered that return

visits to Lamu by tourists were just to experience the dhows and the annual niche festivals like Yoga which have unrecorded performance. The tourists' visits combined with other factors may impact on the cultural resources negatively.

This changes may be as a result of contact and interactions among people in an area and the occurrence of cultural process such as cultural acculturation, assimilation, innovation and diffusion may affect the original culture of a community (Boyer 2001; Carter and Beeton 2008; Herskovits 1958; Salih 2007; Servaes and Obijiofor 2007). Cultural heritage can also change due to stress and shocks from ecological, infrastructural and socio-economic processes. In this regard, some elements of the local culture may be lost as people modify cultural practices into more modern ways which may be detrimental to a society. Addressing such issues promotes practical strategies that can enhance the management and durability of cultural heritage such advocating for heritage resilience. According to SOE (2016), understanding and identifying tangible and intangible values of indigenous heritage is a critical component of cultural heritage resilience; hence the more people know, the more they can manage sites whose value is in physical (tangible) form. However, some indigenous places with intangible value have demonstrated an ability to recover through re-engagement of traditional owners, the transmission of stories and the re-establishment of traditions (SOE, 2016). Additionally, Indigenous communities' access to and ongoing use of indigenous heritage places are important resilience-building factors. Activities such as tourism may be one of those resilience building factors. Lamu and Mombasa old towns being in tourist rich counties made most respondents aware of the industry and its benefits. The respondents were asked whether tourism may contribute to resilience of cultural heritage. Nevertheless, the researcher had to explain and in some instance demonstrate

the concept of resilience. The researcher noted that respondents were glad to acquire a new knowledge pertaining resilience concepts.

Table 4.7 Tourism contribution to tangible cultural heritage resilience

	Frequency	Percent
Strongly agree	12	13.0
Agree	24	26.1
Disagree	32	34.8
Strongly disagree	24	26.1
Total	**92**	**100.0**

Source: Researcher (2020)

When asked on whether tourism contributed to tangible heritage resilience, majority (34.8%) of the respondents disagreed with the statement while 26.1% strongly disagreed. Consequently, 26.1% and 13.0% agreed and strongly agreed with the statement that tourism played a role in tangible heritage resilience.

However, the respondents from National heritage sites like fort Jesus as well as Lamu Museums had different opinions. They noted that heritage facilities such as museums, archives and monuments were preserved for tourism purposes but when it comes to intangible heritage such as family cultural objects like the ancient bed (plate 4.13) as well as ancient hand fans (plate 4.14) used to cool oneself, were preserved for their love for culture and not necessarily for tourism purposes.

These findings contradict most literature on cultural heritage and tourism where researchers have hailed tourism for enhancement of cultural heritage conservation among Maasai, the Mijikenda, as well as most ethnic communities in Africa.

Plate 4.13 Traditional Bed

Ancient bed by the Swahili residents in Mombasa old town

Plate 4.14 Traditional hand fans

Hand cooling fan used by royal families ***Source: Researcher (2020)***

The researcher noted that historical buildings in Lamu old town such as the old post offices, the Lamu museum, the Lamu fort, the barazas and the narrow roads all portray elements of resilience probably from constant restoration and management due to tourism. For example, the Lamu museum is located on the waterfront area which makes its suffer from direct exposure to sea humidity, strong winds, direct sunlight, and salinity from the Indian Ocean.

Ali the researcher's official guide was quick to point out the role the county government played in sourcing for funding for management initiatives of the historical buildings. For example, in 2021, the Lamu museum underwent a renovation initiative funded by the Omani government.

The renovation included replacement of worn out roofing and renovations of dilapidated plaster walls. Curators were also mandated with remodeling archeological

artefacts as well as labeling, arranging and displaying of museum resources in order for the visitors to the museum to easily identify and understand the displayed artefacts.

In a stack contrast, the old buildings in Mombasa old town have not benefited for the status of an old cultural city. The buildings such as the old post office is a shell of its former self and the researcher noted that wall plasters have peeled off leaving the building to exhibit a rundown and environment. The researcher noted that the Fort Jesus, treasury square and the mandhry mosque seemed to exhibit some sort of maintenance perhaps due to local's daily usage of the facilities, still, there were notable shocks that signify urgent need for intervention. For example, the researcher noted the once spectacular wooden balconies were falling off, peeled off white plasters and in some instances traces of collapsed seawalls around the Fort Jesus. Additionally, perhaps due to influx of population, environmental pollution such as blackened ocean, and heaps of garbage could be noted in the interior of old town. The researcher was able to deduce that in places where tourists frequented such the within the Fort Jesus, conservation of buildings was evident. Similarly, community building such as old mosques and barazas were well maintained perhaps justifying the role of communities in recognizing and taking care of what they deemed important to their everyday life.

The importance of managing and preserving cultural heritage is based on the fact that many heritage assets in the developing countries lack protection. Timothy and Nyaupane (2009,11) explain that threats to cultural heritage resources and preservation challenges have lead to loss of important elements of the resource. Among the issues that prompt management of cultural heritage are like war and political conflict, vandalism and human wear, urbanization and agricultural pressures, overcrowding by tourists, and lack of planning and management". The lack of clear structures regarding

who take the responsibility of managing heritage assets, has put a dent on stakeholders such as the community and the non-governmental organizations that craft rules, code of conducts and principles of heritage management.

Lack of funds for conservation and restoration of important heritage assets in public places has also led to deterioration of urban heritage. In fact, conservation of cultural heritage without funds to do so is just a conversation. Lack of skilled human resource in the heritage sector is also an issue in community governed heritage sites. For example, house owners in the old towns may lack essential skills and resources to manage their cultural assets.

In fact, they may be un aware that they possess important cultural heritage assets that can be regarded as heritage products for consumption. Furthermore, understanding the distinction between intangible and tangible heritage may create concerns not only to community members, but also to heritage managers when it comes to developing, packaging, and managing the resource whether for tourism or for community benefits. The intangible aspects of culture require a methodical approach in managing it as it requires the availability of the community members who retain intangible elements, and who must also decide and distinguish which intangible aspects of culture is important to them.

Table 4.8 Tourism and intangible cultural heritage

Tourism and intangible cultural heritage	mean	Standard deviation	Sample variance
Intangible heritage consists more of actions and habits other than objects	1.01	1.20	1.43
Through digitalization documentation, research and education is carried out for future reference.	2.51	1.41	1.98
Tourist are able to understand the cultural heritage more by the use of intangible cultural heritage	1.48	1.39	1.94
Intangible heritage activities make the culture to remain relevant to the tourist and the local community	1.94	1.44	2.07
There are measures have been put in place to protect and conserve intangible cultural heritage in this County	1.72	1.43	2.05
There are other opportunities that promote resilience of heritage sites	2.09	1.20	2.07

Source: Researcher (2020)

Table 4.9 indicates that majority of the respondents agreed that intangible heritage consist more of actions and habits rather than objects as indicated by a mean of 1.01. the day-to-day activities of how people behave, how they spend their day to day activities and how they conduct their basic activities are classified in different cultures. In Kenya there are different tribes which behave differently and thus the culture is defined differently. As observed, culture can also be defined according to religious leaning of respondents or locals. For example, a cultural aspect in the Kenyan coast may have a different meaning to a coastal Muslim and coastal Christian. Tourist are able to understand the cultural heritage more by the use of intangible cultural heritage as indicated by a mean of 1.48. The different activities carried out are attractive to watch and participate in by the tourist. For example, in the wearing of Kitenge clothes have been copied by tourist since they are attracted by kitenge designs. There are measures that have been put in place to protect and conserve intangible cultural heritage in this County as indicated by a mean of 1.72. Since cultural heritage tend to attract more

tourist in the country and especially in the old towns of the Kenya coastal region, policies by the county, local community as well as the government must ensure that both the tourist and the cultural resource is well protected.

The reason why Intangible heritage activities remain relevant to the tourist and the local community as agreed by a mean of 1.94 is because, most often, tangible culture for example a famous monument will require a description and interpretation of its meaning. However, intangible expressions and activities such as songs and dance in occasions may not require much explanations. For example, in a happy occasion like wedding tourists will understand the meaning of certain expression just by observing the participant

There was a number of respondents who agreed that there are other opportunities that promote resilience of heritage site as indicated by a mean of 2.09. This includes avoidance of disaster, strengthening the community, promote innovation, providing cultural heritage support and offering heritage conservation policies and practices to be followed. It is agreed that through digitalization documentation, research and education is carried out for future reference by a mean of 2.51. This explain that one does not need to be explained about a different culture they can read from different materials. Historical materials are used in learning and understanding different cultures. Due to the growth in technology, there is digital storage of cultural literature. Western countries have also digitized their culture as a management precaution but this can be used to learn about a certain cultural period of a community.

Table 4.9 Tourism and tangible cultural heritage

Tourism and tangible cultural heritage	Mean	Standard Error	Sample Variance	Standard Deviation
There are rules and legal situations in tourism that that are set in place to protect tangible cultural heritage.	2.4033	0.0936	1.5864	1.2595
There is close relationship between the local community leaders and heritage organizations such as UNESCO on the protection of national tangible cultural heritage.	1.9282	0.0727	0.9559	0.9777
Advance international law is used as the principle of immunity of tangible cultural property.	2.8444	0.0841	1.2718	1.1277
The national and county government has contributed in the protection of the cultural heritage in the region.	2.1667	0.0914	1.5028	1.2259
Tangible cultural heritage are damaged in the hands of tourist	3.9278	0.0863	1.3411	1.1581
Technological applications and social institution are helping in preservation of cultural heritage.	3.7333	0.1070	2.0626	1.4362
Tourism has greatly influenced the safeguarding and protection of heritage in this county	2.58	0.101	1.463	1.139
The tangible objects are an indication of human history of ideas, memories and habits.	3.43	0.096	1.412	1.993
There is a growing cultural heritage diversity in the state as each generation changes	2.19	0.105	1.502	1.255
The cultural heritage draws people together towards the common goal.	1.06	.076	1.112	1.237
Tourist are briefed on the cultural heritage history and its meaning to the local community	1.15	0.071	1.027	1.055

Source: Researcher (2020)

The table 4.7 indicated a mean of between 1 to 4 since the Likert scale indicated 1 to 4 for strongly agree of strongly disagree. Therefore, majority of the respondents agreed that cultural heritage draws people together towards their common cultural goals as indicated by the mean of 1.06. This means that when individual share the same element and behavior they tend to be drawn together. Tourist are briefed on the cultural heritage history and its meaning to the local community as indicated by the mean of 1.15. Due to the importance of cultural heritage the tourist is educated on the history of different cultures in order to understand why people behave the way they do and to appreciate the cultures they encounter. There is close relationship between the local community leaders and concerned heritage organizations on the protection of national tangible cultural heritage as indicated by a mean of 1.9282. This indicates that all the parties involved are willing to protect tangible cultural heritage since they understand its importance to the economy and the entire community.

The national and county governments have contributed in the protection of the cultural heritage in the region as indicated by a mean of 2.1667. The rules and regulations are placed on noticeboard and in document to protect the heritage. There is a list of what to do and what not to do. In historical centers such as fort Jesus there is guards to ensure that the rules are followed. A mean of 2.19 shows that there was an agreement that there is a growing cultural heritage diversity in the state as each generation changes. As the generation grows, they tend to adopt new ways of operating and carrying out activities. This is facilitated by different education and technological advancement which explain the diversity. For example, in the case of female circumcision and early marriages among girl child has tend to be reducing as time goes by which is supported by the education system.

There are rules and legal systems in tourism, especially in cultural heritage tourism that are set in place to protect tangible cultural heritage as agreed upon by majority of the respondents with a mean of 2.4033. Since tourism is considered as an element of revenue collection by the government there are rules that are set in place to safeguard the cultural heritage as well as the tourist. The government ensure that all the cultural heritage sites are well secured and consist of the tangible cultural heritage required. This is further explained by the statement that there is advanced international law which is used as the principle of immunity of tangible cultural property. There was a huge disagreement on the statement that technological applications and social institution help in preservation of cultural heritage as indicated by a mean of 3.7333. Education and technology has led to a change in cultural heritage where if one wants to know about the culture of a given country they can access the internet. There was a strong disagreement in the statement that Tangible cultural heritage is damaged in the hands of tourist as indicated by a mean of 3.9278. findings also suggest that protection of tangible cultural heritage is practiced by the parties concerned in heritage matters.

4.4 Chapter Summary

This chapter presented all the research data that was collected from the Kenya Coastal region in Lamu town and Mombasa old town. In this chapter, interpretation of the data collected from the questionnaires was done, and this was represented through the use of pie charts and tables to represent the information one is able to understand from a glance. The next chapter will present the discussion, conclusion, recommendations of the study and suggestions for further research.

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview of the Chapter

Tourism is believed to significantly influence the cultural and heritage conservation and protection in many areas of the world both positively and negatively. This chapter discusses in brief the summary of the findings for this study, highlights the conclusions as well as recommendations to be implemented by key stakeholders as well as policy makers in the tourism industry in the region.

5.2 Summary of the Findings

The general objective for this study was to analyze the contribution of tourism to cultural heritage resilience of historic towns of Mombasa and Lamu in Kenya's coastal region.

5.2.1 Current manifestations of cultural heritage

The manifestation and presentation of cultural heritage is based on what exists in the old towns of Lamu and Mombasa. This includes the pre and post-colonial vestiges. For instance, the old fort Jesus is manifested and presented as an open area for with ease of public access. Colonial and historic buildings are physical evidence of colonialism in in the old town such as the old German post office in Old town of Mombasa. Hence, tourists see the architectural design of the buildings rather than other evidence of colonialism. The presentation of manifested culture is evident also in in museums. The Lamu museum exhibits old cultural relics that are a testament to the past lifestyle of the inhabitants of the old town. To some extent, the museums corroborate on the manifestation of cultural heritage in that some of the relics that can be seen in the museum are also available in local houses such as the unique Swahili doors, the

materials used to construct sections in the house and tools used in producing food ingredients. Intangible cultural heritage in the region has declined to some extent but still there are various practices that show their manifestations. Among the most evident manifestations in both Mombasa and Lamu old towns are in the form of wedding ceremonies, burial rituals, and limited cultural festivals especially during key religious practices.

5.2.2 Cultural changes (Shocks)

Among the cultural shock witnessed from the findings of the study included the fact that the hospitality of the residents was not as pronounced as it was in the past where it a norm for residents to check on their neighbors to ascertain they are ok. Consequently, it was reported that the dress code had completely changed where one would encounter a Muslim boy or man dressed in normal dresses with none caring much instead of the native Muslim kanzu. The mode of dressing for ladies may be abit conservative but residents seemed not to be very particular on wearing hijab and Swahili kanzus or lesos.. The most evident cultural change is portrayed in architecture including the current forms and ways of constructing houses. The use of alternative construction materials rather than coral stone and mangrove timber is evident. The construction plans have adapted to modern high-rise building rather than the rectangular bungalow Swahili communal houses with sections such as spacious inner courtyards. This changes are as a result of the rising population, which is now diverse, technology inclusion, industrial and infrastructural expansion and modern globalization trends. Means of transport is slowly changing in Lamu town. There are few motorbikes here and there as opposed to donkeys which was the main form of travel within town. Motorized boats have also become popular due to the increased tourist movement to and from the town. The use

of motorized boats as opposed to the once popular dhows is evident of the needs by the locals to provide efficient mode of transport especially to and fro Mada airport.

5.2.3 Tourism contribution to tangible cultural heritage resilience

The findings showed that resilience of cultural heritage may be as a result of resident's adherence to religious practices but not because of tourism. However, tangible cultural heritage is mainly preserved and conserved for tourism purposes. As such, facilities like Fort Jesus in Mombasa old town and the four Lamu museums are preserved due to their importance to tourism more than they are to the local communities.

Findings suggested that the extent to which tourism contributed to intangible heritage resilience was credited with a significant (30.4%) with a partly (34.8%) responding that tourism contributed to intangible heritage resilience. The respondents felt that their cultural heritage preservation and/or resilience was independent of any touristic activities in the region and that with or without tourism, their intangible cultural heritage would continue. However, they observed that their intangible cultural heritage was declining possibly due to the busy schedules of the people thus lacking time to share it as well as the media influence that has made the youths specially to ignore and or forget their cultural heritage.

The politics of resilience is not new to sectors such as engineering, psychology, ecology and human development. Resilience of cultural heritage should therefore take center stage in development matters. Both tangible and intangible heritage often incorporates some elements that can help it overcome risks owing to its ability to adapt in the midst of interaction between humans and environment. Disaster risk management has been lauded as one way to manage resilience of cultural heritage. But it focuses more on environmental risks such as floods, earthquakes and tsunamis. As noted, the ability of

a cultural heritage system to absorb shocks and deal with changes that may accompany the shocks depends on several factors. Economic factors may vary but tourism definitely will play a key role in heritage rich destinations such as the old towns

5.3 Conclusion

The study sort to analyze the contribution of tourism to cultural heritage resilience in Mombasa and Lamu old town (UNESCO) sites and draws the following conclusions. First, Lack of understanding and participation and inclusion of the communities concerning the management of cultural heritage and the eventual lack of awareness of the socio- economic benefit of cultural heritage is one of the reasons for poor management of the resource. The management of cultural resources must take different forms which include promoting resilience in urban cultural spaces. The argument, preservation of cultural heritage in urban and open spaces especially of those of historical significance may not be effective due to that fact that such spaces contend with the much needed urban development. Promoting resilience of heritage though economic activities such as tourism may be more effective in the two researched areas of Lamu and Mombasa old towns, the main contributor to cultural heritage resilience was the strong inclination of the residents of the two areas in Islamic religion and tourism slightly was thought of a factor by most of the respondents especially those over 50 years of age. The respondents stated that most of the cultural practices in the regions had basis in Islamic religion and thus so long as people are keen on their religion, then the cultural practiced as well as some heritage aspects will always remain intact and that whatever they did was independent of whether tourism was practiced or not. It was noted that most of the manifestations were notably intangible such as wedding practices, cultural expressions and cultural performances. Manifestation of

tangible heritage was evident in the architectural forms such as various old building within the old towns.

As noted by various scholars, culture is static as it keeps changing with time. The Mombasa and Lamu old towns are no exemption when it comes to the impacts of those changes and shocks. From the findings, several changes as well as shocks were evident. Among the notable changes were the facts that the people hospitality in the regions has declined and unlike where it was a normal thing to check out on the neighbor before having a meal, nowadays people have put gates to their homesteads and visitation has been limited to invitations or specific event. Consequently, the weddings celebrations have greatly reduced from the normal seven-day session to barely a day occasion which is done on specific wedding venues unlike in the past. These changes coupled with increase in crimes as well as deterioration of moral codes where young girls/ ladies are known to engage in early intercourse which was not thought of in ancient Mombasa and Lamu old-town residents. Moreover, the dress code among boys has changed as well as men where instead of the normal robes (dress like) it's obvious to see people dress in jeans and T-shirts displaying Like American celebrities as well as shaped hair as well as piercing ears and plaited hairs and the society has generally relaxed rules.

Tourism's role in tangible heritage resilience is very evident in most cultural tourism destinations as most of the ancient monuments and native buildings are mostly protected for tourism purposes. In Mombasa and Lamu old towns, although it was notable that most of the tangible cultural heritage such as ancient buildings in these old towns were preserved for tourism purposes, the locals felt that it was more of government interest than it was for the general benefit of the local residents in the region.

It was noted that the locals believed that keeping of ancient building alone was not an indication of cultural heritage as building alone and other tangible cultural resources were not a reflection of their heritage. Therefore, it is necessary for those responsible to devise better modes of encouraging locals on why they should preserve the tangible cultural heritage resources for posterity.

Although most tourism research on cultural factors have noted that tourism contributes highly to cultural heritage conservation, as is the case for Maasai as well as samburu cultural heritage. However the findings of this study revealed a different thing altogether in the sense that the respondents believed that the greatest contributor to intangible heritage resilience in Mombasa and Lamu old towns was their inclination to Islamic religion because they believed that most of their practices have strong roots in their religion and thus once the community is focused on religion, it will be automatic that the intangible heritage will be more resilient in spite of what happens in the surrounding. These findings are an indication that tourism although it is thought to be the reason why most cultural heritage are preserved and conserved, in Muslim dominated regions like Mombasa and Lamu old towns, religion plays a very critical role. However, we one cannot dismiss the role of tourism in resilience of cultural heritage. Although tourists will opt for faster means of transport within the towns eg Motor bikes and motor boats, some tourists will also travel to the old towns to experience the dhow races, or have a nice sunset dinner aboard a dhow. Other tourists will want to browse through the narrow streets on board the donkeys.

5.4 Recommendations

Most governments believe that cultural heritage is critical to in constituting community's economic balance, sustain regional and communal identity as well as to improve people's lives.

In Kenya, the cultural heritage is a key resource that has seen official government bidoes such as learning institutions embrace culure through numerous activities such as annual cultural festivals and music and dram festivals. However, advancing the 2030 agenda on sustainable development, may require deliberate efforts for counties of Lamu and Mombasa to incorporate cultural Heritage in the 2030 framework. This is because, none of the 17 Sustainable Development Goals (SDGs) exclusively addresses culture although the resulting framework incorporates some references to cultural aspects. Therefore, the counties' main emphasis should be on acquiring knowledge and skills for sustainable cultural heritage development, promoting development-oriented policies supporting creativity and innovation in cultural heritage especially islands heritage, advocating for sustainable tourism with culture and products and reinforcing efforts to protect the world's cultural and natural heritage.

Heritage managers are of the views that cultural heritage must be preserved because it can reduce the negative effects of modernization or globalization this ideology of preservation is of cultural heritage is based on the fact that its values are threatened by destruction and disappearance. But we have seen that preservation has its limitation especially when it comes to open spaces susceptible to economic changes such as the old towns. On the other hand, communities expect to gain positive returns from tourism and from preservation of cultural heritage. Burns (2014) argues that "if tourism is to have a positive effect on culture it must go well beyond the creation of infrastructure

and the improvement of material conditions to strengthen local cultures and languages. Therefore, tourism development managers believe that by establishing tourism in heritage places, the community's cognizance regarding culture and tourism will automatically increase. This may lead to cultural heritage resilience if communities lean towards recognizing the benefits and role of culture on tourism and vice versa.

In the view of the summary and the conclusions above, this study stipulates recommendation of practice and policy to tourism stakeholders such as:

Recommendation for Practice

-Devise the best strategies to involve the local leaders in Mombasa and Lamu old town in their pursuits to conserve and protect both tangible and intangible heritage for long term sustainability. The Chief or the local government leader should be given the role of ensuring that community elders are taking their time to solve the issues in cultural change. This will be an indication of government willingness to support and work with communities within the old towns and that they are ready to explore different management strategies.

-Consequently, the government through the ministry of education should rethink of incorporating the Swahili culture into the curriculum especially in these two counties if the intangible culture is to be conserved and protected. Just as Maasai, Rendille and Samburu cultures are incorporated, it's critical for Swahili culture to be included since coastal region (cultural tourism) is of great interest. The basic Swahili language should be learned by the tourism for communication purpose as well as an indication of maintenance without any change in the cultural heritage. There should be a subject on culture in the same way there is history, geography and agriculture which clearly define the content.

-It's important for community leaders in Mombasa and Lamu towns to reinforce their sharing of intangible cultures to the young generations to ensure there is continuity of intangible cultural heritage for future generations. This is because it is difficult to move and change tangible cultural heritage. However, virtues, morals, habits and character can easily change if not forgotten. The leaders and elders understand the meaning and reason of different culture and therefore, it is important for the elders to guide on the maintenance of intangible cultural heritage.

-It is important to acknowledge that the application of a rational resilience framework is not without its problems. While sectors such as engineering, psychology and ecology have their own definition of resilience, heritage stakeholders should define in terms of who benefits from resilience, who is the key player in resilience of cultural heritage and what should be done to accommodate resilience sciences in tourism and heritage sectors.

-As tourism touches both the society and the environment, translating and balancing the notions of resilience to suit both socio-cultural and environmental aspects cultural heritage may require the engagement of ecological resilience. This may result in conflict over balance between ecological (environmental) heritage resilience and cultural heritage resilience. For example, in the social cultural heritage context resilience cannot be considered without paying attention to social justice and what communities regard as true heritage. This means, the expected outcome and the purpose of resilience on cultural heritage must be considered.

-There is also the need to identify specific indicators of cultural elements and a method that specifically recognize and identify the importance of these indicators so the integrity of culture can be ascertained. This is because, by merely using conventional

methods such photography may not determine the authenticity of portrayed culture. This in turn may help determine and assess the probability of change by monitoring these indicators

-Also, since media has played a key role in transforming the youth into embracing western cultures as the new and classic trend, it is important that the same media be used to share the authentic culture in these areas so as to instill the original culture into the minds of the young generations as they grow. Use of media like television, radios and gazette for covers a large area and spread information faster. Through the media it can be recommended that the cultural protection education should be offered as well use of technology to understand the penalties in case of any wrong doing.

-Lastly it is the responsibility of the families in these two towns to ensure they have sessions with their kids and share their cultural norms devoid of modern influence. The elderly who understand the culture should take part in education system where not only education of books is considered but also the characteristics of humanity, virtues and morals. It's especially important that the families take the initiative to emphasize on hijab dressing for girls and ladies as well as 'Kanzus' for boys and men. Some of the kids may not be aware of their culture and therefor, the parents and elders should emphasis more on the culture for the children to follow and teach in the future.

The most important point to note is also the aspect of population changes. The researcher is of the opinion that in the event of an eventual population change that will be driven by the mentioned shocks, cultural heritage in both old towns will shift from a religious inclined heritage to that of contemporary heritage. This may have a positive effect on tourism as the new youthful population may be driven to conserve heritage not because of religion, but because of economic ventures such as tourism. Should this

happen, then the old towns, especially Mombasa old town will have reached a rejuvenation stage.

5.4.1 Recommendations for Policy

Based on the analysis presented in the previous chapter, the following Cultural Heritage and tourism development policies areas are recommended

i) Incorporate urban heritage places especially those that carry international designations such UNESCO heritage sites in key urban and tourism development policies from the county to national levels. This will ensure that the unique resources of such places are firstly recognized and measure to consider and safeguard them are given priority during urban development agendas

ii) Deliberate recognition and consideration of sustainable tourism development encompassing proper land use, environmental protection, housing development and infrastructural development is key to enhancing a protected cultural heritage system. Joint policies and efforts from the above listed areas will give confidence and promote a sustainable tourism structure where all ministries have a role to play to ensure the sustainability and resiliency of a cultural heritage system. These joint policies will also ensure a harmonious development of urban park spaces with special attributes such as the old cities of Kenya.

iii) Existing traditional and cultural policies must be enforced in efforts to protect cultural expressions and intangible elements synonymous with the old towns of Kenya. This will ensure the integrity of unique expressions and artefacts of the old towns and protect them from intellectual property issues.

Recommendation for Further Research

The study was carried out with a reference to heritage attractions in Urban spaces, specifically the Old towns of Lamu and Mombasa. The choice of the towns was as a result of their status when it comes to cultural resources mapping and their historical significance in Kenya. Comparable studies should also be carried out in other older towns such as Siyu, Pate and Gede which are rich in historical heritage. Other areas with likewise heritage such as those in the country's interior should form as a basis of research for example, Koobi Fora. This will offer a balanced research and academic views of cultural heritage resilience in developing towns and those within rural landscapes.

Given that the Kenyan government has an active National policy on Culture and Heritage, any follow-up research should bring to scrutiny the gains and setbacks of the policy. For example, some of the aims of the policy is to: To mainstream culture into social and economic development processes, to protect and promote cultural expressions and diversity such as literature, the arts, traditional celebrations, science, communication, information, mass media, publications and libraries and to promote research, documentation and protection of indigenous knowledge and technologies. This research highlights the need to enforce the aim of mainstreaming culture into social and economic development processes. A recommendable research should address the process of documentation and protection of indigenous knowledge which has been highlighted in this research as an issue when it comes to managing and conserving heritage.

The researcher recommends further enquiry into the models and policies used in developed countries to manage their cultural cities such as Athens, Rome and Prague. A research exploring ways to integrate such urban development while maintaining the cultural aesthetic of such cities with thousands of years of history as depicted in European cities can highlight best practices that can be adopted.

The researcher recommends a more grounded research in what the locals feel and refer to as their cultural heritage. The inhabitants of the coastal old towns represent different ethnicities. This is coupled with the fact that manifestation of cultural heritage in the towns depicts a cocktail of precolonial, colonial and post-colonial heritage. This means, the present cultural heritage is a representation of a bit of Swahili, Omani Arabs, Indian, Portuguese and British.

This recommendation brings to other issues of what kind of resilience is needed. The locals may not want some relics and elements of their past brought to original shape due to certain reasons. Therefore, further research should explore pros and cons of resilience when it comes to cultural heritage resilience

The assumption that stakeholders preserve cultural heritage for tourism purposes has been demystified. The study found out that most cultural expressions would still hold not because of tourism but because of other human values such as family and religion. Further research is very crucial for tourism planners of assessing cultural heritage tourism potential in such areas in spite of the presence of cultural resources. Advanced research into the parameters of tourism destination development should not be overlooked and should be relevant to the values of destinations inhabitants.

5.5 Contribution of research findings.

This study constructs a practical contribution to the existing cultural heritage literature through the use of a qualitative approach. The undisputed role of tourism on management of cultural heritage need further review with a clear shift towards new models of management of cultural heritage systems. The role of communities in developing, maintaining and managing cultural resources should not be overlooked especially in developing economies. This can be done through Public participation and partnerships between the available stakeholders and the communities concerned.

The most prominent findings are that the areas are rich in intangible heritage for example the annual festivals and community occasions that signify the manifestation of a rich intangible. Perhaps the concerned heritage managers should create local awareness of the importance of their intangible heritage, in that as much as it affirms their religious inclinations, it can be utilized for tourism purposes. More concern and efforts should be geared towards the rehabilitation of tangible history. For example, the narrow roads in both old towns, some popular historical buildings such as the old post office, and even the popular fort jesus showed elements of deterioration and therefore, restoration should be a priority.

5.6 Theoretical Implications

Applying scientific process of constructing available knowledge addressed the research questions and facilitated for the identification of issues pertaining cultural heritage systems and their management, the role of tourism and its impact on cultural heritage, the resilience factor in heritage systems other that the ecological systems, and the existing cultural heritage management efforts.

The above process allowed for identification of proper recommendations strategies to achieve the goals of addressing alternatives approaches of managing cultural heritage systems especially cultural heritage in open urban spaces that are threatened by massive development.

Possible investigations of other aspects of heritage management and resilience can still be done. For example, identification of positive and negative resilience should be a research priority especially where authentic cultural heritage is concerned. The issue of "resilience for who" should also be addressed, so as to avoid approaching resilience management strategy with a focus on one particular stakeholder or system. Lastly, the issues pertaining the role of local values, ethos and cultural expressions in promoting cultural heritage resilience should be a research priority.

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APPENDICES

Appendix 1: Interview Guide

Appendix 1A: Informed Consent Form For The Heritage Site Manager Or Leader

Introduction

My name is Susan Mbuthia. I am a student at Moi University, pursuing a Doctorate of Philosophy in Tourism Management. I am currently investigating the role of tourism on Heritage resilience and (name of the cultural heritage site) is one of the selected research site that will be helpful in obtaining and achieving the desired research outcome.

Confidentiality-Your views will be held in strictly in confidential and will not be disclosed to anybody. Pictorial and audio taping maybe used to ascertain portions of the interview. However, prior to the tape- recorder being used, you will be informed appropriately and your approval sought. Only the researchers will have access to all information.

Position of Respondent: _____

Gender: _____

Date: _____

Time: _____

Place: _____

CONSENT

I have read and understand the above information and all questions pertaining to this research have been answered to my satisfaction. I also understand that by signing this consent form, I have agreed to participate in this study voluntarily.

_____   _____

Signature of participant   **Date.**

Appendix 1B: Interview Guide For Community And Heritage Management Leaders/Managers

SECTION A: GENERAL INFORMATION

1. Name:

2. Heritage site

3. How long have you lived in this place,

   Below 5 years   {   }

   Between 5-10 years   {   }

   Over 10 years   {   }

4. Age in years

   Below 30 years   {   }

   30-50 years   {   }

   Over 50 years   {   }

SECTION B: CURRENT MANIFESTATIONS OF CULTURAL HERITAGE

5. To what extent do you agree on the following statement as they relate to current manifestation of cultural heritage? Rate, 1 to strongly agree, 2 is agree, 3 is disagree while 4 to strongly disagree. Please tick appropriately.

Current manifestation of cultural heritage	Strongly agree	Agree	Disagree	Strongly disagree
Cultural heritage the tourist are able to link the past and the present habits of local community'				
National culture is well defined positively				
Tourist brings transmission in cultural heritage for the current and future generation				
Cultural heritage is differentiated by different regimes and language				

Cultural festivals are considered and supported by the state				
The education sector has incorporated culture in the learning syllabus				

6. What are the things that you practice today that show evidence of your cultural heritage?

_____

_____

_____

_____

7. What motivates you to keep practicing your cultural heritage activities in this region?

_____

_____

_____

_____

SECTION C: CHANGES THAT THE CULTURAL HERITAGE PRODUCTS HAVE EXPERIENCED

A)   Knowledge of cultural heritage expressions and indicators

8. What is your general awareness about the importance of intangible/tangible cultural heritage Lamu/Mombasa County?

[] Average   [] Not aware

[] Very good   [] Don't know

9. In your own opinion, what are the most unique expressions of cultural heritage in MOMBASA OLD TOWN/ LAMU

10. Cultural changes that have been witnessed in Mombasa old town and Lamu town

Culture	
Wedding days	

Gates	
Communities	
Less hospitality	

11. Why are they unique, any relation to the locals?

B)   **Knowledge of Pressures and Shocks related to Cultural heritage**

1. What significant changes have been evident on the said cultural heritage?

2. What do you think has been the greatest contributor towards the changes?

3. Is the change good or bad for your community?

4. List examples of cultural heritage changes or shocks that have occurred in this region in post-colonial period?

5. How has tourism influenced the above named changes?

SECTION D: CONTRIBUTION OF TOURISM TO TANGIBLE CULTURAL HERITAGE RESILIENCE

Does tourism contribute to tangible cultural heritage resilience?

Yes   {   }   No   {   }

If yes how?

_____

_____

_____

What are known threats to cultural heritage conservation in this county?

_____
_____
_____
_____

In what ways has tourism helped in the conservation of tangible heritage in this place?

_____
_____
_____
_____

To what extent do you agree on the following statement as they relate to current manifestation of cultural heritage? Rate, 1 to strongly agree, 2 is agree, 3 is disagree while 4 to strongly disagree. Please tick appropriately.

Tourism and tangible cultural heritage	Strongly agree	Agree	Disagree	Strongly disagree
There are rules and legal situations in tourism that that are set in place to protect tangible cultural heritage.				
There is close relationship between the local community leaders and UNESCO on the protection of national tangible cultural heritage.				
Advance international law is used as the principle of immunity of tangible cultural property.				
The national and county government has contributed in the protection of the cultural heritage in the region.				
Tangible cultural heritage are damaged in the hands of tourist				

	Strongly agree	Agree	Disagree	Strongly disagree
Technological applications and social institution are helping in preservation of cultural heritage.				

a) **Cultural Preservation**

Tourism and tangible cultural heritage	Strongly agree	Agree	Disagree	Strongly disagree
Tourism has greatly influenced the safeguarding and protection of heritage in this county				
The tangible objects are an indication of human history of ideas, memories and habits.				
There is a growing cultural heritage diversity in the state as each generation changes				
The cultural heritage draws people together towards the common goal.				
Tourist are briefed on the cultural heritage history and its meaning to the local community				

SECTION E: CONTRIBUTION OF TOURISM TO INTANGIBLE HERITAGE RESILIENCE

Does tourism contribute to intangible cultural heritage resilience?

Yes   {   }   No   {   }

If yes how?

_____

_____

_____

In what ways has tourism helped in the conservation of tangible heritage in this place

_____

_____

_____

_____

What motivates you to keep practicing your cultural heritage activities in this region?

1	Love for our culture	
2	Because it help us get money through tourists	
3	Because we need our future generation to keep practicing it	
4	Has given us a chance to interact with other communities	

To what extent do you agree on the following statements?

Tourism and intangible cultural heritage	Strongly agree	Agree	Disagree	Strongly disagree
Intangible heritage consist more of actions and habits other than objects				
Through digitalization documentation, research and education is carried out for future reference.				
Tourist are able to understand the cultural heritage more by the use of intangible cultural heritage				
Intangible heritage activities make the culture to remain relevant to the tourist and the local community				

There are measures have been put in place to protect and conserve intangible cultural heritage in this County				
There are other opportunities that promote resilience of heritage sites				

Appendix 2: Heritage Manifestation Observation Guide

NAME OF THE SITE--

History
1. *[Insert a brief summary of the history of the place or area providing supporting evidence for the significance statement]*
2. **Description**
[Insert a brief description of the place providing supporting evidence for the significance statement and highlighting any physical attributes and features of particular significance]
3. **Illustrations**
[Insert supplementary photographs showing views of attributes and features of particular significance. assessment of significance, Cultural, heritage significance

4. **Current condition**
    a. *Insert a brief description of current state or condition*
    b. Compare with an original sample (archived material) if available,
    c. *Highlight notable changes as described by local members or site managers*
    d. *Highlight any Shocks/ external influence/ disturbances*
    e. *For Intangible heritage, highlight changes in the original/historical/traditional way of performing/ making/ producing/maintaining (if applicable);*

5. **Resilience**
    a. *Note any tourism activities at the site*
    b. *Insert a description of tourism activity or object*
    c. *Complimenting the preservation and resilience of the cultural heritage site and resource as described by locals*
    d. *Highlight observable safeguarding measures in place*

Appendix 3:

Phase	Description	Potential for change	Connectedness	Resilience
α (reorganization)	- System widely open to reorganization - Experimentation and initial establishment of actors, organizations and institutions, strongly subjected to evolutionary forces (i.e., competition, failure, survival) - Loss of resources (e.g., energy, information) is minimized, so that they become available in r phase (legacies) - Great uncertainty about options for the future and chance for unexpected forms of renewal	Relatively high for future development.	Low. Internal regulation and control over external variability is weak.	High. Wide stability region and weak regulation around equilibria.
r (exploitation and rapid growth)	- Innovators perceive unlimited opportunity - Bases for entrepreneurial and market competition are settled - External variability remains, favorable to entities more adapted to it (r-strategists) - Incremental exploitation of available resources and growth	Declines as resources start and continue to be exploited.	Still low, but starts to increase, along with stability.	Remains high due to the adaptation to high variability.

	- Actors develop capacity for controlling external variability, hence reinforcing their own expansion - Future starts to be more predictable			
K (consolidation and conservation)	- Growth rate slows down - Reduced opportunity and difficulties for new entrants - The future seems ever more certain and determined - Competitive edge shifts to those that control variability (K-strategists) - Increasing returns from efficiency (e.g., minimizing costs, streamlining operations) - Organizations become bureaucratized, rigid and internally focused (i.e., blind to external changes)	Becomes high again in terms of stored capital	Increases as system becomes highly stable and over-connected in structural and organizational terms, hence more rigid (less flexible).	Rapidly declines, i.e., vulnerability to external disturbance starts to increase.
Ω (release)	- Extreme structural rigidity that may trigger sudden change, collapse and a "creative destruction" phase (Schumpeter 1950) - Chaotic behavior, uncertainty rules govern - All of these create the source for reorganization and the systems begin to acquire a new identity	Suddenly declines as previously accumulated resources are abruptly released and exhausted.	High, but connections and regulatory controls are suddenly broken.	Low, but rapidly increases as the system moves towards the next α phase of reorganization.

Appendix 4: Research License

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