

**CONTRIBUTION OF CULTURAL TOURISM PRODUCTS TO  
SUSTAINABLE LIVELIHOODS OF COMMUNITIES LIVING IN  
SELECTED RURAL AREAS IN KISII COUNTY, KENYA**

**BY**

**SUSAN KERUBO ONYANGO**

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## DECLARATION

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Sign: \_\_\_\_\_

Date: \_\_\_\_\_

**Susan Kerubo Onyango**

**SBE/PGT/006/11**

### Declaration by supervisors

This thesis has been submitted with our approval as the university supervisors.

Sign: \_\_\_\_\_

Date: \_\_\_\_\_

**Prof. Damiannah Kieti,**

Department of Tourism

School of Tourism, Hospitality & Events Management

Moi University

**Eldoret- Kenya**

Sign: \_\_\_\_\_

Date: \_\_\_\_\_

**Dr. Jacqueline C. Korir,**

Department of Hotel & Hospitality Management

School of Tourism, Hospitality & Events Management

Moi University

**Eldoret- Kenya**

## **DEDICATION**

This work is dedicated to my sons Fidel, Trevor and their Dadzo Edward who could make me smile even when times were so unbearable. My father Japhet and my mother Selphine who saw the value of education and supported me unconditionally. I also dedicate this work to my siblings Ednah, Sammy, Lydiah, Naum, Daniel and Elvin for their support. May God bless you abundantly.

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## ABSTRACT

Previous studies reveal an increase of poverty levels in certain parts of the world, particularly in the developing countries. Consequently, there have been numerous strategies put forth in the quest to reduce poverty and improve peoples' livelihoods. Cultural tourism among other forms of tourism has been identified as a positive force for socio-economic development. Kisii County, one of the most densely populated counties in Kenya, is endowed and blessed with myriad of cultural resources which can be harnessed to enhance the livelihood of the local community. However, there seem to be no empirical studies that have dealt with the contribution of cultural tourism to the local communities' livelihoods in Kisii County. Hence, the purpose of this study was to use Tabaka and Manga areas of Kisii County to establish the contribution of cultural tourism products to sustainable livelihoods of the local people. Specifically, the study analyzed the contribution of visual arts, myths and mythical sites and community traditional practices to sustainable livelihoods of people living in Tabaka and Manga areas. The three research hypotheses tested were that, Visual arts (Ho1), Myths and Mythical sites (Ho2) and Community traditional practices (Ho3) do not contribute significantly to sustainable livelihoods of communities living in Tabaka and Manga areas. The study was guided by sustainable livelihood framework, which is built on the belief that people need assets (natural, social, human, physical and financial) to achieve a positive livelihood outcome. An explanatory research design was adopted and a sample size of 207 was drawn from a population of 25,917. While cluster sampling was used to select 207 respondents for the questionnaires, snowball sampling was used to select 12 elders in the community who were knowledgeable with the Kisii culture as key informants. Additionally, purposive sampling technique was employed to select participants for Focus Group Discussions. Descriptive (Mean, standard deviation) and inferential statistics (Multiple Regression Analysis), with the help of Statistical Package for Social Sciences (SPSS) were used to analyze the quantitative data collected. Discourse analysis was performed on qualitative data. From the findings, it was evident that visual arts (56.8%), myths and mythical sites (62.8%) and traditional practices (93.2%) contributed to sustainable livelihood of the local community. While the first null hypothesis (Ho1) ( $p= 0.039$ ) and the second hypothesis (Ho2) ( $p= 0.032$ ) were rejected, the study failed to reject the third null hypothesis (Ho3) ( $p=0.947$ ). Thus, visual arts and myths and mythical sites were found to significantly contribute to sustainable livelihoods of communities living in Tabaka and Manga areas. However, traditional practices did not make any significant contribution. The study therefore recommends provision of incentives to enhance the use of traditional practices for sustainable livelihoods of communities living in the rural areas in Kisii County.

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## DEFINITION OF OPERATIONAL TERMS

**Community** – It entails people who live within a geographically defined area and who have social and psychological ties with each other and with the place where they live (Centers for Disease Control and Prevention, 2019).

**Cultural tourism** is a form of tourism that comprises all aspects of travel, whereby travellers learn about the history and heritage of others or about their contemporary ways of life or thought (Littrell, 1997).

**Cultural tourism product** is anything that can be offered to tourists for participating in cultural tourism to satisfy their cultural needs and wants (Cros & McKercher, 2015).

**Culture** refers to beliefs, customs and arts of a particular society, group, place or time (Cros & McKercher, 2015).

**Livelihood** is an engagement in a number of activities which can be formal or informal with an objective of satisfying a need or want (Carney, 1998).

**Myth** refers to a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or a natural explanation (Csapó, 2012).

**Mythical site** refers to a place known for an occurrence in history and revered for its possible harm to human beings especially one that is concerned with deities and demigods and explains some practices rites or phenomenon of nature (Debeş, 2011).

**Rural areas** are areas that are sparsely settled away from the influence of large cities and towns where people live in villages, on farms, in isolated places and are mainly characterized by primary economic activities (Dalal-Clayton & Dent, 2001).

**Sustainable Livelihood** refers to the capability, asset or activities required for a means of living to avoid or withstand and recover from stresses and shocks (Serrat, 2008).

**Traditional practices** refer to behaviors passed down within a group or society with symbolic meaning or special significance with origins in the past (Daskon & Binns, 2009).

**Visual art** – It refers to art-work, such as painting, photography, or sculpture that appeals primarily to the visual sense and typically exists in permanent form (Bebbington, 1999).

**ABBREVIATIONS**

<b>CSOs</b>	Civil Society Organizations
<b>DFID</b>	Department for International Development
<b>NDP</b>	National Development Plans
<b>OECD</b>	Organization for Economic Cooperation and Development
<b>PPAP</b>	Participatory Poverty Alleviation Programs
<b>PRSP</b>	Poverty Reduction Strategic Plan
<b>SL</b>	Sustainable Livelihoods
<b>UNESCO</b>	United Nations Educational Scientific and Cultural Organization
<b>UNWTO</b>	United Nations World Tourism Organization
<b>WMS</b>	Welfare Monitoring Survey

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Overview**

This chapter presents the background of the study, statement of the problem, research objectives, research hypotheses, significance of the study and finally the scope of the study.

#### **1.1 Background of the Study**

Tourism and its related activity have the potential of influencing the livelihood of the local community. Ashley (2000) observed that an assessment of tourism's impact on local people depends not only on its direct costs and benefits, such as profits and jobs generated, but on a range of indirect, positive and negative impacts.

Using the simplified 'livelihoods framework' approach, the impacts of tourism can be considered in terms of its impacts on household assets, activities and strategies, contribution to a variety of household goals and the influence on the external policy environment, and people's capacity to influence external forces (Ashley, 2000).

Livelihood is an engagement in a number of activities which can be formal or informal with an objective of satisfying a need or a want. A livelihood is sustainable when it can cope with and recover from stresses and shock; can maintain or build on available capabilities and assets; and does not undermine the natural resource base (Carney, 1998). A livelihood comprises the capabilities, assets (including both material and social resources) and activities required for a means of living (United Nations Development Programme, 2009).

The idea of sustainable livelihoods was first introduced by the Brundtland Commission on Environment and Development as a way of linking socio-economic and ecological

considerations in a cohesive, relevant policy structure. The 1992 United Nations Conference on Environment and Development (UNCED) expanded the concept, especially in the context of Agenda 21 and advocated for the achievement of sustainable livelihoods as a broad goal for poverty eradication especially in rural areas (Carney, 1998).

Globally the concept of sustainable livelihoods is viewed in terms of change that is regularly monitored by user communities themselves in order to create a broader impact in people's livelihoods security. It focuses more on livelihoods security through changes in environmental quality such as land productivity, water availability, pollination, wetlands and greenery, and availability of forest and their by-products that directly contribute to physical infrastructure and services (United Nations Educational, Scientific and Cultural Organisation, 2013).

Locally, the need to define economic value of environmental and ecological services by comparing rise in income levels with the cost of biodiversity loss is the major concern towards achieving sustainable livelihoods. In addition, emphasis is placed on analysis and identification of the actual vulnerable communities and how they are benefiting from available opportunity and services; this is done by reflecting on analysis criteria, especially to find out the magnitude of actual beneficiaries and whether the delivered benefits and opportunity are reaching out to actual targeted communities (Petersen & Pedersen, 2010).

Sustainable Livelihood resources comprise of the basic material and social, tangible and intangible assets that people use for constructing their livelihoods and are conceptualized as different types of 'capital' to stress their role as a resource base from which different productive streams of livelihoods are constructed' (Scoones 1998, p.7;

UNESCO, 2014). The outcomes of this productive stream are cash and subsistence income, improved wellbeing, reduced vulnerability, sustainable use of natural resources and improved social capital (Scoones, 1998).

Culture can be viewed as comprising what people think (attitudes, beliefs, ideas and values), what people do (normative behavior patterns or way of life) and what people make (artworks, artifacts', cultural products) (Littrell,1997). Culture is therefore composed of processes (the ideas and way of life of people) and the products of those processes (buildings, artifacts, art, customs, and 'atmosphere') (Littrell, 1997).

Generally, cultural tourism is often perceived as travel to a destination to experience and, in some cases, participate in a vanishing lifestyle that lies within human memory (Cros & McKercher, 2015). Indeed, according to Richards (2001) cultural tourism covers not just the consumption of the cultural products of the past, but also of contemporary culture or the 'way of life' of a people or region (Richards, 2001). The typology of cultural tourism products encompasses 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 (Smith, 2003).

Cultural tourism is often seen as one of the fastest growing sectors of tourism industry (UNWTO 2006) and it has been growing relatively fast in recent decades (Richards & Munsters, 2010). According to United Nations Educational, Scientific and Cultural Organization (UNESCO) (2011), cultural tourism brings extra income to culture and is thus a very important supporting factor for culture itself. This is because cultural tourists spend more money than the average tourist and travel for a longer time (UNESCO, 2011). For instance, Richards and Munsters (2010) observed that cultural



tourists to Florida have a larger economic impact than other tourists. They spent an average of 348.84 dollars each compared to 291.16 dollars spent by tourists interested in attractions other than culture. Cultural tourists spent more because their length of stay is longer.

Africa notwithstanding offers a huge diversity in cultural tourism; with many of its attractions commemorating the past and embracing modern popular culture for instance pop music, shopping, fashion, media, design and technology. To this end, there is need for destinations to focus on developing cultural products. This will help ameliorate serious social and economic problems of increasing levels of poverty, high rates of unemployment and poor living conditions. Moswete and Lacey (2014) discovered a new trend in which some groups of women and other individuals in Botswana have begun to benefit from cultural tourism related activities. In their study, women were found to have established self-initiated and funded craft-based enterprises from which they derive direct benefits that include employment, income and 'freedom' empowerment (Moswete & Lacey, 2014).

This study focused on visual arts, myths and mythical sites and traditional practices as cultural tourism products. Visual art is artwork, such as painting, photography, or sculpture that appeals primarily to the visual sense and typically exists in permanent form (Dunphy, 2009). Visual art promotes culture and tourism in the sense that it plays a role in maintaining social identity of ethnic groups which is a unique tourist attraction opportunity (Su, Wall, & Xu, 2015). Visual art is of paramount importance. Furthermore, visual art is an integral part of the travel and tourism-linked economy of a country (Nyawo & Mubangizi, 2015).

A myth is a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or a natural explanation (Gautam & Andersen, 2016). A mythical site is a place known for an occurrence in history and revered for its possible harm to human beings especially one that is concerned with deities and demigods and explains some practices rites or phenomenon of nature (Petersen & Pedersen, 2010).

Traditional practices are known to be behaviors passed down within a group or society with symbolic meaning or special significance with origins in the past (Serrat, 2008). In addition, part of traditional way of life of the community have also been produced and packaged into products that could be sold to local and tourist markets (Nyawo & Mubangizi, 2015). The study sought to establish the contribution of cultural tourism products (that is visual arts, myths and mythical sites and traditional practices) towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County.

## **1.2 Statement of the Problem**

Kisii County is well endowed with diverse cultural tourism resources, including Tabaka soapstone crafts, home-stays, festivals, local cuisine, traditional practices and myths and mythical sites; various forests for nature walk and trekking and agricultural plantations for agro-tourism. Additionally, the county is richly endowed with tourism supporting resources, infrastructure and its strategic positioning within the Western Kenya Circuit (Ondimu, 2002). The County has been identified as a village tourist destination and certified as one of the 1,000 home-stay sites in Kenya with an aim of promoting cultural tourism (Kisii County Government, 2013). Within Kisii County, Tabaka Sub-Location residents have engaged themselves in soapstone handicraft over the years. According to Ahebwa, Aporu and Nyakaana (2016), Tabaka soapstone

handicrafts are popular both in Kenya and in the rest of the world for their artistic prowess. They are purchased as souvenirs and sculptures as gifts and for display in various places; museums, offices, and galleries among other areas (Kisii County Government, 2013). Although, studies indicate that cultural tourism is available as a development option to all destinations since all places have culture (Richards, 2001; Richards & Munsters, 2010), these studies do not indicate whether the livelihoods of the communities improve and more so sustainably. It is therefore worthwhile to examine the contribution of cultural tourism products in improving and sustaining livelihoods of communities living in rural areas.

Mbaiwa and Sakuze (2009) research revealed that the livelihoods framework can be used to analyze how cultural tourism can contribute to the sustainability of livelihoods of the local people. Basically, a livelihood is sustainable when it can cope with and recover from stresses and shocks and maintain or enhance its capabilities and assets both now and in the future and cultural tourism can enable this (Hazarika, 2016). Findings by Kheiri and Nasihatkon (2016) showed that tourism can predict a high percentage of changes in people's livelihoods sustainability. However, despite current economic benefits, high dependency on tourism-related opportunities as the single livelihood option may diminish the sustainability of local livelihoods (Su, Wall & Xu, 2015).

The current research identified several gaps in the existing studies regarding cultural tourism and sustainable livelihood of the local community. First, there is insufficient literature in how cultural tourism products directly make the livelihood of the local people sustainable. Most literatures focus on other type of tourism namely heritage (Su, Wall & Xu, 2015) and rural (Kheiri & Nasihatkon, 2016). Secondly, few studies have categorically focused on how sustainable livelihood can be enhanced by visual arts,

traditional practices, myths and mythical sites, hence the study sought to fill these research gaps.

### **1.3 Research Objectives**

#### **1.3.1 General Objective**

The general objective of the study was to examine the contribution of cultural tourism products in sustaining the livelihoods of communities living in rural areas in Kisii County.

#### **1.3.2 Specific Objectives**

The study was guided by the following specific objectives:

- a) To establish the contribution of visual arts to sustainable livelihoods of communities living in selected rural areas in Kisii County;
- b) To determine the contribution of myths and mythical sites to sustainable livelihoods of communities living in selected rural areas in Kisii County;
- c) To establish the contribution of community traditional practices to sustainable livelihoods of communities living in selected rural areas in Kisii County.

### **1.4. Hypotheses**

**H<sub>01</sub>** Visual arts do not contribute significantly to sustainable livelihoods of communities living in selected rural areas in Kisii County.

**H<sub>02</sub>** Myths and Mythical sites do not contribute significantly to sustainable livelihoods of communities living in selected rural areas in Kisii County.

**H<sub>03</sub>** Community traditional practices do not contribute significantly to sustainable livelihoods of communities living in selected rural areas in Kisii County.

### **1.5. Significance of the study**

The research is useful to policy makers, planners and researchers in the formation of policies and regulations that enhance the status of various aspects of cultural tourism product development in Kenya and the study area in particular. It shades light on the contribution of cultural products towards achieving sustainable livelihoods in rural areas. This study provides scholars with areas for further research which may add value in this area of study. The county government of Kisii can use the results to improve the livelihood of the local community by emphasizing on the cultural products that are being overlooked.

### **1.6. Scope of the Study**

The purpose of this study was to examine the contribution of cultural tourism products towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County. The study focused on three cultural tourism products, namely; visual arts, traditional practices, myths and mythical sites. The research also focused on financial and social capitals as key indicators of sustainable livelihood. The target respondents were the local community members and key informants who were community leaders residing in Tabaka and Manga areas of Kisii County. The researcher chose these specific two areas because they are the most prominent when it comes to the aforementioned cultural tourism products. The data was collected between September and October 2017 using questionnaires, interviews schedules and focus group discussions.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.0 Overview

This chapter provides a review of literature on sustainable livelihoods and its assets, sustainable livelihood outcomes, culture and cultural tourism and cultural tourism products with special emphasis on visual arts, myths and mythical sites and traditional practices. The chapter winds up with theoretical and conceptual frameworks.

#### 2.1 Sustainable Livelihoods

*If you change a man's way of life, you had better have something of value with which to replace it (Kikuyu proverb).*

The idea of sustainable livelihoods was first introduced by the Brundtland Commission on Environment and Development as a way of linking socioeconomic and ecological considerations in a cohesive, relevant policy structure (World Commission for Environment and Development, 1987). The 1992 United Nations Conference on Environment and Development (UNCED) expanded the concept, especially in the context of Agenda 21, and advocated for the achievement of sustainable livelihoods as a broad goal for poverty eradication especially in rural areas. It stated that sustainable livelihoods could serve as 'an integrating factor that allows policies to address 'development, sustainable resource management, and poverty eradication simultaneously'. It concentrates attention on the need for secure livelihoods underpinned by sustainable management of natural resources and by human, social and financial capital. While the livelihoods perspective is described by fairly elaborate frameworks (Carney, 1998; Bebbington, 1999), it remains to translate the new perspective into practical decision-making.

For the large numbers of people resident in the developing world, their basic needs in terms of both development and conservation are immediate and local; survival in the short term is their primary concern and for this they depend largely on the resources of the surrounding area. For approximately 60 per cent of the people living in the developing world, these needs are also rurally based (United Nations Development Programme, 2009).

Dalal-Clayton and Bass (2002) suggests that sustainable livelihoods can be achieved through empowering local people to manage resources on which they depend and plan their own development, as well as, putting in place appropriate decision-making structures and sensible supporting policies. According to Carney (1998), sustainable livelihood is defined as comprising the capabilities, assets (including both material and social resources) and activities required for a means of living. A livelihood is sustainable when it can cope with and recover from stresses and shocks and maintain or enhance its capabilities and assets both now and in the future, while not undermining the natural resource base. The definition of sustainable livelihoods by Carney (1998) was adopted by this study. This is because this definition mentions assets that are required in order to achieve livelihood, thus making it relevant for the study.

Sustainable livelihood assets are the building blocks of a sustainable livelihood. By building assets, individuals and households develop their capacity to cope with the challenges they encounter and to meet their needs on a sustained basis. Sustainable livelihood assets comprise several capitals and they include the following:

First, financial capital which denotes the financial resources that people use to achieve their livelihood objectives and it comprises the important availability of cash or equivalent, which enables people to adopt different livelihood strategies (Kollmair,

Gamper & Juli, 2002). The capital base includes cash, credit/debt, savings and other economic assets, including basic infrastructure and production equipment and technologies which are essential for the pursuit of any livelihood strategy. Kollmair et al. (2002) has identified two major sources of financial capital. The first source is the available stocks comprising cash, bank deposits or liquid assets such as livestock and jewelry, not having liabilities attached and usually independent on third parties. The second source of financial capital is regular inflows of money comprising labour income, pensions or other transfers from the state, and remittances, which are mostly dependent on others and need to be reliable.

Furthermore, financial capital is probably the most versatile as it can be converted into other types of capital or it can be used for direct achievement of livelihood outcomes, for instance, purchasing of food to reduce food insecurity. However, it tends to be the least available asset for the poor. Cash and subsistence incomes, increased well-being, reduced vulnerability, improved food security and sustainable use of natural and cultural resources are the aspects of financial capital that were investigated in the current study. The foregoing indicators of financial capital were selected because they are the main indicators conspicuous in a rural setting similar to the study area (Gautam & Andersen, 2016). The traits are an indication that one is doing fine financially.

Secondly, social capital which refers to social resources upon which people draw in seeking for their livelihood outcomes, such as networks and connectedness, that increase people's trust and ability to cooperate or form membership in more formalized groups and their systems of rules, norms and sanctions (Department for International Development, 2002). Putnam (1993) defined social capital as those features of social organization, such as networks of individuals or households, and the associated norms and values that create externalities for the community as a whole. Access and amount



of social capital is determined through birth, age, gender or caste and may differ within a household.

Woolcock (2002) defined social capital as norms and networks that facilitate collective action. Implicit in this definition is trust and social interactions that make the norms and networks work for a positive cause. The concept of social capital includes social organizations such as credit groups, water-user associations, and various kinds of community-based organizations. Building social organizations via social mobilization is slow and painstaking work and, if they survive, it may be because trust, norms, rules, procedures, and productive social relations that is, community social capital are at the core of such social organizations. Whiteley (2000) argued that social capital and the associated trust should reduce transaction costs (including the monitoring, security and policing costs) and facilitate collective action and hence enhance economic growth.

Grootaert and Bastelaer (2002) showed that a 10 percent rise in social capital was associated with a 1.2 percent rise in per capita household expenditure. Gray-Molina et al. (2001) maintains that membership in networks increases the probability of escaping from poverty. Colletta and Cullen (2002) explored how social capital interacted with violent conflict. They identified “fear” as part of cognitive social capital and “perverse” organizations as part of structural social capital and suggested mechanisms for converting fear into trust and perverse into productive organizations.

Social capital formation for rural development is a three layered process. According to Bebbington and Perreault (2003) the lowest layer represents the creation and consolidation of community-level organizations. The second layer is the consolidation of these organizations into federations. Larger-scale organizations have drawn on these federations to acquire national outreach. The third layer is the building of Canton-wide

federations of community organizations which negotiate with the state, via national development NGOs, for resources and development investments. Winters, Davis and Corral (2002) used a neoclassical economics framework and factor analysis to develop three social capital factors including cooperation, formal production arrangements, and CBOs.

- a) *Human capital*: It is constituted by the quantity and quality of labour available. At household level, it is not only determined by household size, but also by education, skill and health of household members (Carney, 1998). It includes the skills, knowledge, ability to labour and good health and physical capability important for the successful pursuit of different livelihood strategies (Scoones, 1998; Satgé, 2002).
- b) *Natural capital*: This consists of land, water and biological resources such as trees, pasture and biodiversity. The productivity of these resources may be degraded or improved by human management (Carney, 1998). It also involves the natural resource stocks (soil, water, air, genetic resources and others) and environmental services (hydrological cycle, pollution sinks and others) from which resource flows and services useful for livelihoods are derived (Scoones, 1998; Satgé, 2002).
- c) *Physical capital*: Physical capital is created by economic production. It includes infrastructure such as roads, irrigation works, electricity, reticulated equipment and housing (Carney, 1998). Indeed, Satgé (2002) observed that physical capital is the basic infrastructure (transport, shelter, water, energy and communications) and the production equipment and means that enable people to pursue livelihoods.
- d) *Social capital* : Social capital is a form of economic and cultural capital in which social networks are central; transactions are marked by reciprocity, trust, and

cooperation; and market agents produce goods and services not mainly for themselves, but for a common good (Carney, 1998).

## **2.2. Sustainable Livelihood Outcomes**

Livelihood outcomes are indicators of sustainable livelihoods. These indicators include; increased income given by cash, increased well-being for instance of nonmaterial goods, like self-esteem, health status, access to services and sense of inclusion. Reduced vulnerability is another livelihood outcome that is measured by better resilience through increase in asset status. Improved food security is gauged by an increase in financial capital in order to buy food. Lastly, sustainable use of natural resources is assured through adoption of appropriate property rights. Outcomes are helpful in understanding the 'output' of the current configuration of factors within the livelihood framework. They give an idea of how people are likely to respond to new opportunities and which performance indicators should be used to assess support activity. Livelihood outcomes directly influence the assets and change dynamically their level and offer a new starting point for other strategies and outcomes (Kollmair et al. 2002).

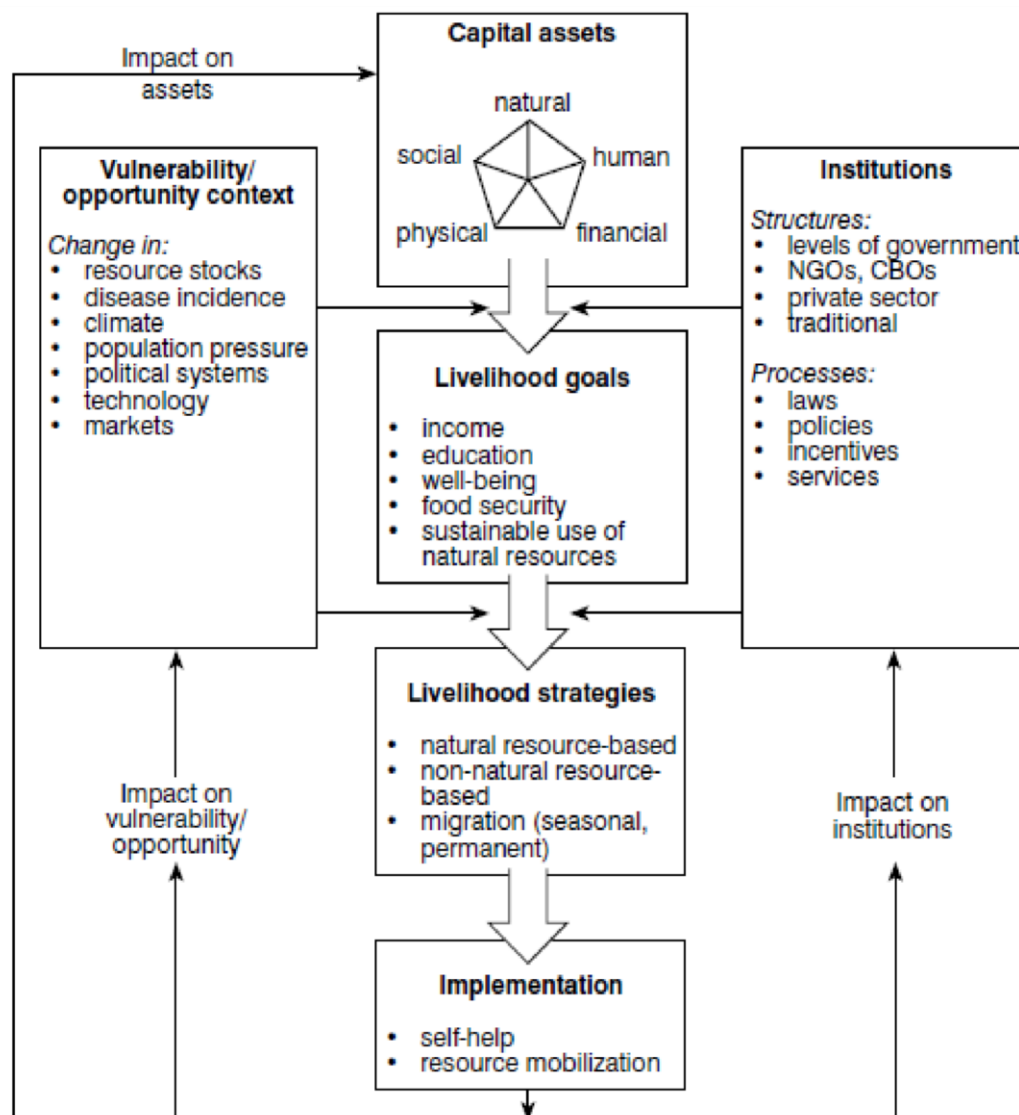
## **2.3 Sustainable livelihood framework**

The sustainable livelihoods (SL) framework (see figure 2.1) groups particular components of livelihood, including capital assets, vulnerability/opportunity context and all the institutional structures and processes that may transform livelihoods (DalalClayton & Dent, 2001). This framework is a useful diagnostic device for assessing the use of capital assets, and the outcomes at the level of individuals', households' or communities' livelihoods in given policy contexts (Dalal-Clayton & Bass, 2002).

It recognizes that not all individuals and households will experience the same positive and negative impacts of tourism initiatives. As the poor lack access to employment

opportunities, they generally have a diverse set of livelihood strategies designed to minimize risk and to reduce their vulnerability. These strategies are often applied at the household level with men, women and children engaging in a wide range of activities, some of them subsistence activities which cannot easily be assigned a cash value, to sustain themselves (Bebbington & Perreault, 2003).

The maximization of livelihood benefits requires an understanding of what people most need and want (their livelihood priorities) and of the complex ways in which different tourism options affect livelihoods directly and indirectly. Local peoples' decisions about how and whether to engage in cultural tourism initiatives will be shaped by the anticipated impacts on their livelihoods for instance more income, increased wellbeing, reduced vulnerability, improved food security and more sustainable use of natural resource base.



**Figure 2.1: Sustainable livelihood framework**

*Source:* Dalal-Clayton and Dent (2001)

As previously mentioned, the study sought to assess the contribution of cultural tourism products to sustainable livelihoods in the areas of Tabaka and Manga in Kisii County, Kenya. The sustainable livelihoods (SL) framework was relevant to the study because it involves social, financial, natural assets that are evident in the research.

The sustainable livelihood (SL) framework was first developed by the UK's Department for International Development (DFID), and is composed of five key

components: contexts, livelihood resources, transforming structures and processes, livelihood strategies, and livelihood outcomes. A diversity of macro conditions and social trends provide the broad context for people's livelihoods. Livelihood resources are inputs to a livelihood system and are the immediate means needed for generating livelihoods (Scoones, 1998).

Transforming organizations and structures influence whether and how a diversity of livelihood resources is accessed and turned into livelihood strategies. Livelihood strategies of an individual, household or a community are then constructed, leading to different outcomes in the form of well-being, income, empowerment, health and vulnerability (Carney, 1998). Taking a holistic perspective to people's lives, the SL framework acknowledges the multi-sectorial character of real life. People, particularly in rural communities, often gain their livelihoods through multiple strategies using a variety of resources and capitals (Scoones, 1998).

Being a people-centered concept, the SL approach emphasizes the involvement of people in development and their freedom, albeit with constraints, of livelihood choices (Serrat, 2008). The community and its members ideally should have the freedom to choose their livelihood strategies and the lifestyle they feel comfortable with (Bebbington, 1999). Alternative choices should be available if tourism-related livelihood strategies and lifestyles do not match needs and preferences (Kheiri & Nasihatkon, 2016).

## **2.4 Cultural Tourism**

Cultural tourism is one of the oldest forms of special interest tourism, and yet, remains one of the more misunderstood types (Cros & McKercher, 2015). The concept of cultural tourism is very complex and so there is a long debate among scholars about its

definition and conceptualization (Shackleford, 2001). As such it is evidently difficult to establish a universally valid definition of cultural tourism. According to the Cultural Tourism Charter as revealed by Goeldner and Ritchie (2012), cultural tourism is that form of tourism which has the objective, among other aims, to discover and learn more about monuments and places of historical and artistic interest. It is obvious that this initial definition indicates the closeness of cultural and monumental tourism, although the reality is that cultural tourism often involves activities and experiences other than visiting monuments and historical and artistic sites (Goeldner & Ritchie, 2012).

Later on, many authors created the various definitions of cultural tourism, among which Richards (2001) definition is one of the most widespread definitions, saying that cultural tourism is the movement of people towards cultural attractions, somewhere other than their habitual place of residence, in order to obtain information and knowledge to fulfill their own cultural demands (Jovicic, 2014). Moreover, cultural tourism involves some meaningful experience with the unique social fabric, heritage and special character of places, or as 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 special character of a place (Whyte, Hood & White, 2012).

Almost all definitions, though, are circular in nature, for most of the tourism motivational and experiential definitions also include an operational component, often to illustrate the point being made. The United Nations World Tourism Organization (2006) suggests cultural tourism represents movements of people motivated by cultural intents such as study tours, performing arts, festivals, cultural events, visits to sites and monuments, as well as travel for pilgrimages. Smith (2003) asserts that 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. So what is cultural tourism? Cultural tourism covers not just the consumption of the cultural products of the past, but also of contemporary culture or the 'way of life' of a people or region (Richards, 2001). It is the subset of tourism concerned with a country or region's culture, specifically the lifestyle of the people in those geographical areas, the history of those people, their art, architecture, religion(s), and other elements that helped shape their way of life (Richards, 2001).

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 normal 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 normal country of residence (Whyte, Hood & White, 2012). In order to define cultural tourism, one has to understand the concept of culture which is the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought that are characteristic of the destination population (Goeldner & Ritchie, 2012). It focuses on the consumption of products and passive learning that are usually associated with high culture, to the logic of creative tourism, which entails more dynamic activities in a co-creation process and the active development of abilities, thus enabling creative consumption and creative production by tourists (Lohmann & Netto, 2017). Goeldner and Ritchie (2012) observed that the National Trust for Historic Preservation provides another widely used definition, where cultural tourism is traveling to experience the places and activities that authentically represent the stories and people of the past and present. It includes historic, 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 that are mainly based upon combined notions of culture and heritage (Debeş, 2011).

Furthermore, the cultural tourist is understood as any individual who visits cultural institutions or places such as museums, archeological and heritage sites, operas, theatres, festivals or architecture while away from home (Lohmann & Netto, 2017). According to Debeş (2011), there are five types of cultural tourists and which destinations can have a clear view of how to take advantage of such niche markets. They are the purposeful cultural tourist who view culture as their main concern, the sightseeing cultural tourist concerned with cultural highlights only, the casual cultural tourist not necessarily deeply involved in experiencing culture, the incidental cultural tourist who are superficially involved and finally the serendipitous cultural tourist, where cultural experience may not have been important, however, when in the destination, the new cultural experience accidentally becomes highly enticing (Debeş, 2011).

Kunwar (1997) 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 (2003) 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 an attractive and economically viable way for communities to become involved in tourism indirectly. Indeed, their low barriers to entry enable people to enter this sector with minimal capital and debt load (Marwick, 2001).

For the purpose of this study, Smith's (2003) typology of cultural tourism was adopted because it encompasses all three cultural products of visual arts, myths and mythical sites and traditional practices being assessed in the study. According to Smith (2003), the typology of cultural tourism product include 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. The three cultural tourism products were selected because they are prevalent in the study area and can be associated with sustainable livelihood of the local community.

## **2.5 Cultural Tourism Products**

Most of the indigenous communities, particularly in Africa are perceived as having a comparative advantage in the development of tourism because they possess a unique cultural and nature based cultural attractions (Akama, 2002). United Nations Educational, Scientific and Cultural Organization (UNESCO) (2014) identified five main constructs of cultural tourism products. These constructs are as follows traditional craftsmanship; social practices, rituals and festive events; performing arts; oral traditions and expressions, including language; knowledge and practices concerning nature and the universe. Handicrafts have been the mainstay of the material culture offered to tourists as souvenirs. Like any product, purchasing handicrafts satisfies a range of personal needs, wants and desires (UNESCO, 2014). They include household products, traditional beauty products, cosmetics and medicines, clothing, art, paintings, sculptures, pottery, traditional ceremonial artifacts, and even industrial goods including farm implements, tools, and industrial artifacts (Marwick, 2001).

Like other types of souvenirs, handicrafts play a much more personal role in shaping the tourist experience (Marwick, 2001), fostering long-term memories and associations with a place. They are one of the few items that reflect authentic local culture in a globalized world. It is worth noting that it is becoming increasingly hard to find things that are truly unique and authentic and yet, tourists are looking for original, authentic items and want to buy them at their place of origin (Ventacachellum, 2004).

Handicrafts have a deep association with a place, its people, their ways of life and/or a certain period of time. Folk arts and 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. In fact, any skill, no matter how broadly 'skill' is defined, can become a handicraft (Ventacachellum, 2004).

Conversely, oral traditions encompass a wide variety of spoken activities that can include proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances and more (UNESCO, 2014). Historically, they were used to pass knowledge, social values and collective memories across generations. As such, they are felt to play a key role in keeping cultures alive. Oral traditions can also provide employment for traditional storytellers, and in doing so, keep these traditions alive. However, tourists want products and experiences that are easy to consume, and given their limited time budgets, quick to consume.

As previously mentioned, there are several types of cultural tourism products (Smith, 2003). However, the study focused on three cultural tourism products namely visual

arts, traditional practices, myths and mythical sites and their subsequent contribution to sustainable livelihood of the local community.

### **2.5.1 Visual arts**

Art, in a personal point of view, is 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 important socio-cultural dynamic with its integrating aspect of elevating communities and blending them together (MEB, 2007). Hence, visual art is artwork, such as painting, photography, or sculpture that appeals primarily to the visual sense and typically exists in permanent form (MEB, 2007). It is well established that visual art is an aesthetic stimulus that evokes an emotional response (Tan, 2000). The most recent trends of cultural tourism investigate more and more on the topic of visual arts which is classified under creative culture (Csapó, 2012). Of course the link between creativity and culture is obvious and 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, 2009).

Creative industries' are now being promoted as a vital underpinning for the cultural development of rural and urban areas. As Bonink and Hitters (2001) alludes 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. For instance, it is the visual arts that offer Aboriginal Australia its greatest empowerment in efforts to have their culture recognized locally, nationally and internationally (Richards, 2001). Currently, Kenya is taking centre stage in the international art market. In fact, collectors are optimistic that Kenyan art will soon become as popular as art from west and South Africa. The Akamba community produces carvings from wood, the

Maasai make attractive spears, shields as well as beadwork. Soapstone carving is the predominant visual art in Kisii. Kisii County is home to the best soapstone carvers in the continent. Their products are very popular in Europe and USA. Kisii is a favorite stopover for tourists who want a taste of the exquisite Kisii carvings.

The Soapstone is a metamorphic rock consisting mostly of the mineral talc. Sometimes known as steatite, it's very soft and frequently used for sculpting. Kenyan soapstone is found only in the Tabaka Hills of Western Kenya, a few kilometers southwest of Kisii town. A soft and easily worked stone, it comes in a variety of colors ranging from cream and lavender to black. Tabaka cooperative is a cooperative group of soapstone carvers from the Kisii tribe in Kenya that was established to eradicate poverty in the area and provide an opportunity for a better quality of life. They believe in empowering their artisans by providing fair wages for their members and marketing opportunities for their products outside Kenya. The Tabaka cooperative provide loans, product design and development assistance, and advanced payment for their orders. The artisans are also provided with safety equipment and the opportunity to have health insurance. In addition, they offer basic training for youth who are interested in learning skills for their future (Ondimu, 2002).

Tabaka provides a model for the community by encouraging women as well as men to get involved. Tabaka carvers saves 15% of their income to help orphans, widows, handicapped, elderly, and HIV/AIDS victims whether or not they are part of the Tabaka cooperative. In this way, the community benefits as the group continues to look for new and innovative ways to make a positive impact. Venture Imports has partnered with Tabaka through selling their uniquely beautiful soapstone craft items. Their purchases ultimately help strengthen the community and help the artisans and their families break the cycle of poverty (Ondimu, 2002).

The arts' usually refers to works and activities such as classical music, ballet, plays, opera as well as paintings and sculpture. They are sometimes referred to as 'the high arts'. The arts are associated with 'refinement' and as being something more than the 'ordinary' man or woman could either produce or appreciate without training, education and effort (Tusa, 1999). The arts are important and deserve to survive even if they cannot do so commercially. Their importance is considered to lie in their representation of the best of human achievement and the ability to enhance the quality of life of people who experience them. People in audiences can be raised to the highest intellectual and emotional experiences.

'The arts are an end in themselves: through participating and understanding the arts we grow, we learn about ourselves... They are not essential to our existence but they are central to it' (Eyre, 1998, p.38). 'The arts matter because they embrace, express and define the soul of a civilization' (Tusa, 1999, p. 2). Arts are considered to be worthy of support because of their ability to attract tourists or create jobs or help the balance of payments. The cost involved in subsidizing the arts may be considered to be a good investment if a good financial return is received elsewhere. In a similar way, the arts may encourage people to live in a particular town and may encourage business people to set up factories or offices there because it is a desirable place to live and work. The arts are not valued for their own sake but for what they can achieve for some other purpose. In the case of holiday areas and especially seaside towns, local governments have been willing to support the arts as 'an investment'.

Theatre and entertainment have a role to play in attracting tourists and therefore it is important that they should be available. The argument is extended to make the point that the inflow of tourists generates income throughout the town and therefore the cost borne by local government as an investment is worthwhile. The arts are increasingly

seen as a product and those who are involved in creating the product are in an industry like any other. This has the effect that the arts are seen as an activity that has no extraordinary distinguishing characteristics. Rather than seen as being worthy in their own right and for their own sake, the arts are regarded as important for the income, employment and balance of payments effects that are generated. The organization and packaging of the arts as a tourist resource is a significant contributor to this process (Hughes, 2000).

### **2.5.2 Myths and mythical sites**

A myth is a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or a natural explanation. A mythical site is a place known for an occurrence in history and revered for its possible harm to human beings especially one that is concerned with deities and demigods and explains some practices rites or phenomenon of nature, stories or matter of this kind. Mythology still plays a role in rural African communities. The baobab tree, for instance, symbolizes endurance, tolerance, community and longevity, while providing bark for cloth and rope, fruit, fuel and other useful products. It has also been used for centuries as a meeting place for communities (Ahebwa, Aporu & Nyakaana, 2016).

Animals play a central role in African mythical stories; for instance, in the Sacred Forest in the Soutpansberg mountains near Louis Trichardt, two mythical creatures keep guard, namely the white lion (the spirit of Nethathe an important chief) and the thunder and lightning bird called Ndadzi, which it's believed flies on the wings of thunder. Elephants have always symbolized strength, leadership and greatness in African myths, the mole snake is symbolic of friendship, protection and active support, and the walking stick is symbolic of support and commitment. Among the most mythical places in South Africa are the Wild Coast in the Eastern Cape, steeped in Xhosa history, and the

Wolkberg Mountains, where the future Rain Queen Modjadji resides. Sangomas, the mediums of African ancestors, manifest the power of many of these myths in African societies, and in their consultations the parts of various different animals are used for their believed potency in altering health and destinies. In many parts of South Africa it's possible to consult a Sangomas for a deeper understanding of how African mythology informs people's lives, the most common being in the traditional cultural villages, though one can also take tours to Sangomas off the beaten tracks who lead large communities, embodying their collective consciousness in wise counsel (Csapó, 2012).

### **2.5.3 Traditional cultural practices**

Culture as an embodiment of the totality of the life of a people emphasizes the philosophical foundations and the historical underpinnings of the peoples' heritage (Kquofi, Olowonirejuaro, & Asante, 2013). Yang and Wall (2009) notes that tourists are increasingly exploring new destinations where local culture, ethics, indigenous customs and local history are important, and, in this respect, they are experiencing cultural diversity as a means of self-enrichment. On the hand, traditional practices of people of Kenya present vital elements in the economic, political, religious and social life of these peoples. Communities in Kenya have begun to appreciate as well as conserve their cultures.

Cultural products such as crafts, handicrafts, 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 business 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 in the developing world, the main reason appears to be economic (Herald, 1993). Cultural products are not only the products used in one household or one community, but also they can be products that help to improve a country's economy.

## **2.6 Theoretical Framework**

Kim (1995) defines a theory as a system of generalizable statements that are logically linked together to understand or predict human phenomena. The study was based on the sustainable livelihood theory which helps formulate development activities that are people-centered, responsive and participatory, multilevel, conducted in partnership with the public and private sectors, dynamic and sustainable (Serrat, 2008).

Sustainable livelihood theory has a historical background that dates back 25 years ago. The notion of sustainable livelihood as we know it today can be said to have arisen out of the 1992 Earth Summit held in Rio and its promotion of Agenda 21 (Agenda for the 21st Century) (Perrings, 1994). A stated aim in Agenda 21 is that everyone must have the "opportunity to earn a sustainable livelihood". Once the concept of a sustainable livelihood had been adopted then it seems like a small step to go from there to Sustainable Livelihood Approach (Morse & McNamara, 2013).

The sustainable livelihoods approach facilitates the identification of practical priorities for actions that are based on the views and interests of those concerned but they are not a panacea. It does not replace other tools, such as participatory development, sectorwide approaches, or integrated rural development. However, it makes the connection between people and the overall enabling environment that influences the outcomes of

livelihood strategies. It brings attention to bear on the inherent potential of people in terms of their skills, social networks, access to physical and financial resources, and ability to influence core institutions. This theory defines assets as natural (environmental), physical, human, social and financial capital (Dalal-Clayton & Dent, 2001).

The sustainable livelihoods framework is built on the belief that people need assets to achieve a positive livelihood outcome. Petersen and Pedersen (2010) observed that people have different kind of assets that they combine, to help them achieve the livelihoods that they seek. Human capital is one of these assets, and refers to the skills, knowledge, ability to labour and good health that enable people to achieve their desired livelihoods. Human capital is essential in order to use the other kinds of capitals that exist. Social capital refers to the social resources that people can get help from in order to achieve their livelihoods; this could be through networking, membership of formalised groups or mere trust between people that make them help each another.

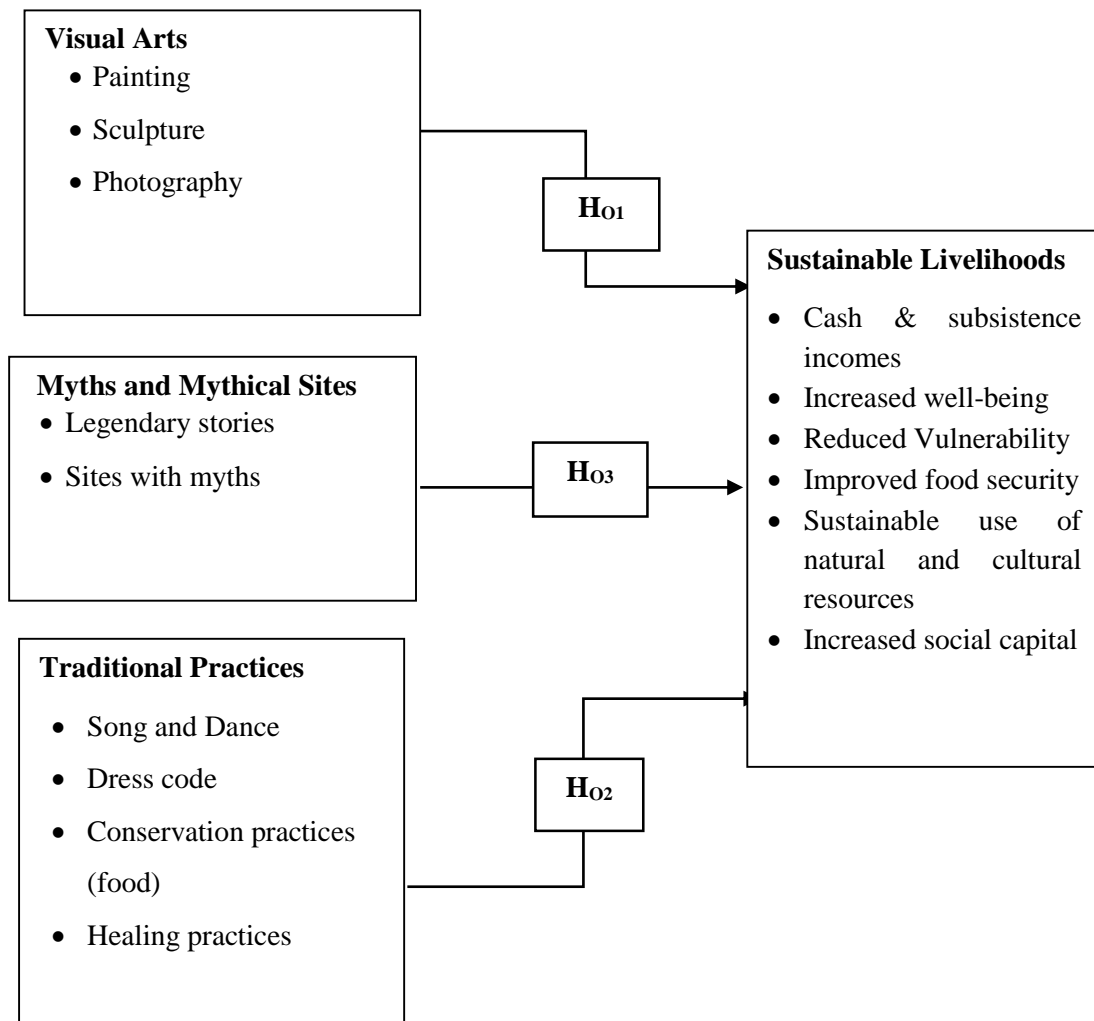
Natural capital is to be understood in a very broad manner, since it both covers tangible factors, like natural resources such as trees, land and others and more intangible products such as the atmosphere and biodiversity. Physical capital describes the basic infrastructure and producer goods that are needed to support the livelihoods that people seek. Financial capital is the financial resources that people can use to achieve the livelihoods that they are striving for (Petersen & Pedersen, 2010). This theory is applicable to this study because cultural tourism products provide the avenue for the manifestations of these types of capital. Furthermore, it is this that consequently leads to the sustainability of the livelihood of the local community. The aspect of sustainable livelihood that the researcher borrowed for the research was on livelihood goals which stipulate issues of income, education, food security and sustainable use of natural

resources. The contribution of cultural tourism products to sustainable livelihoods is evident when it enhances income levels, education levels, food security and sustainable use of natural resources (Dalal-Clayton & Dent, 2001).

## 2.7 Conceptual Framework

### Independent Variable

### Dependent Variable



**Figure 2.2: Conceptual Framework**

**Source:** Researcher (2016).

The researcher arrived at visual arts, myths and mythical sites and traditional practices as independent variables because they are the most conspicuous in the study area (Kisii County Government, 2013). The indigenous residents living in Kisii County have been

known to adhere to traditional practices, have myths and mythical sites and engage in the production of visual arts. The study had several concepts and their respective indicators in the conceptual framework. With reference to Figure 2.2, cultural tourism products as a concept form the independent variable while the sustainable livelihood is the dependent variable. Cultural tourism products include visual arts, myths and mythical sites and traditional practices.

Indicators of visual arts include painting, sculpture and photography. The indicators for myths and mythical Sites include legendary stories and sites with myths and finally those of traditional practices include song and dance, dress, conservation practices (food) and healing practices. On the other hand, sustainable livelihood indicators are cash and subsistence incomes, increased well-being, reduced vulnerability, improved food security, sustainable use of natural and cultural resources and increased social capital. If cultural tourism products are exploited sustainably, the local community would benefit by improving their livelihoods.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This chapter discusses the research design and methodology that was used in the study. It outlines the research design, target population, sampling method, data collection instruments, validity and reliability of research instruments as well as data analysis and presentation. All these were used in order to achieve the desired results as per the dictate of the research objectives.

#### **3.1 Study Area**

The study was conducted in Kisii County. Kisii County is located to the south east of Lake Victoria and is bordered by six counties with Narok to the south, Migori to the west, Homa Bay to the north west, Kisumu to the north, Bomet to the south east and Nyamira to the east. The county has an area of 1,317.4 Km<sup>2</sup>. This study confined itself to Manga and Tabaka areas. The Manga chain of hills has four hidden cultural sites that remain untapped. It also has centuries old caves known as Nguruamwaga. It has a waterfall at Ensoko, which has been turned into a spring to serve the local people. Then, the third big attraction is Lake Okari, while the fourth is naturally occurring group of holes in the rock surface with which locals play the ajua game. Tabaka hills of western Kenya near Kisii town produces soapstone used by many carvers to create various products.

##### **3.1.1 Location and population**

Tabaka sub-location is in Kisii County which borders six other Counties with Narok to the south, Bomet to the south east, Kericho to the east, Migori to the west and Homa Bay to the North West. Tabaka is situated about 360 km West of Nairobi and

approximately 113 km from Kisumu south east of Lake Victoria (Softkenya.com, 2012). Tabaka sub-location has a total population of 12,700 people, while Manga has 87,859 (KNBS, 2010).

### **3.1.2 Economic activities**

Kisii County is mostly known for its association with soap-stone, which is extensively used in the production of curios that form a large part of Kenya's tourism trade merchandise. The county has a very high population density. Agriculture (tea, bananas, maize and coffee and dairy farming) is the main economic activity. Commercial activities also take place, particularly both wholesale and retail trade in agricultural products. Majority of Tabaka and Manga residents participate in soapstone handicraft industry, subsistence and cash crop farming. The soapstone is obtained from private farms whereas carving takes place in different places within Tabaka. Soapstone is available in an area of approximately 20 square kilometers. Some of the community residents spend at least 70% of their time on stone carving activities as it is flexible to work even from their homes at any time (Kisii County Government, 2013).

According to the County Development Plan 2013-2014, the poverty level in the County is placed at 51 percent compared to the national poverty index which is at 43.8 percent (Kisii County Government, 2013). Life expectancy in the County is estimated at 56 years compared to the National indicator of 64.5. The adult literacy level in the County is estimated at 71.5 percent as compared to that of the national level at 79.2 percent (Kisii County Government, 2013). Coupled with the fact that the County is densely populated, the available land has been subdivided, leading to decline in agricultural productivity. There is therefore a need for alternative livelihood strategies that can create job opportunities, provide skills development opportunities, grow the economy and provide extra income for the population in the county.

### **3.1.3 Tourism development**

The county government of Kisii has an elaborate plan for tourism development in the county. The tourism Department is charged with the responsibility of formulating tourism policy and coordinating the implementation of strategies aimed at developing the tourism sector. The sector is among the leading foreign exchange earners and a major generator of employment in Kisii County. The sector has linkages with other sectors of the economy thus facilitating growth in those sectors.

Tabaka supplies artifact to the tourism sector both locally and internationally with the international market accounting to about 80% (Oigo, 2009). Similarly culture is one of the resources in the County earmarked to offer quality niche experiences in the vision 2030 strategic plan, a product meant to boast tourism in different Counties and enhance their development to a middle level economy (GoK, 2008).

The decision to undertake this study in Kisii County was largely based on a combination of factors. The area's location supports cultural tourism activities for instance the history of the area and its ethnic group. Small and medium tourism enterprises exist in the area as well. The economy of the area accommodates community living under one dollar per day. In fact the County Development Plan 2013-2014 indicates that the poverty level in the County is at 51%. Background information about the area and the evidences that there are already tourism activities going on are clear enough to make this study useful in the area (Kisii County Government, 2013).

### **3.2 Research Design**

Dawson (2002) defines research design as the conceptual structure within which research would be conducted. This study adopted explanatory research design because the focus was on explaining the reasons behind a phenomenon, relationship or event.

Explanatory studies are very helpful in understanding the question “why?” and clarify the degree of influence of one variable versus another on the dependent variable (Pajo, 2017). In terms of this research, this research design proved most useful to determine whether cultural tourism products would aid in improving livelihoods in rural communities.

### **3.3 Study Population**

A population is the entire group of persons who have at least one thing in common (Kombo & Tromp, 2006). According to Kenya National Bureau of Statistics (KNBS) (2010), Manga area has a population of 87,859 while that of Tabaka is 12,700 people. However, the unit of analysis of the study was the household, where the head of the household was interviewed. The area of Tabaka has 6,622 households (KNBS, 2013) and Manga has 19,295 households (KNBS, 2013) totaling to 25,917 households.

Since the study sought to investigate visual arts, mythical sites and traditional practices of the people, only people aged 18 years and above were considered as part of the target population. Younger community members were deemed to have a low mastery of the aspects being investigated by the study.

### **3.4 Sample Size Determination**

A sample is some portion of a population. Since target populations are too large to work with directly, techniques of statistical sampling have been devised to obtain samples taken from larger populations (Proctor, 2003). There is no ideal or prescribed sample size and the sample size depends on the discipline, the confidence interval expected in the answers, and the anticipated response rate (Clark & Creswell, 2015). As previously mentioned, the area of Tabaka has 6,622 and Manga has 19,295 persons resulting to a total of 25,917 persons (KNBS, 2013). The sample size of 207 respondents required



for this research was determined by using a ninety-five percent (95%) confidence interval and a sampling error of five percent (5%) and adopted a formula by Mugenda and Mugenda (2003) as shown below.

$$n = \frac{z^2 (p \times q)}{d^2}$$

n= Sample size z= Statistical constant representing 95% score at the respective confidence level (1.96) p= Proportion of interest/possibility of success  $4080 \div 25,917$  (that is number of households in the location divided by the total population in the location).

p= 0.16 q= Possibility of failure (1-p) =0.84 d= Sampling error/alpha error/confidence interval (5% or 0.05)

$$n = \frac{1.96^2 (0.16 \times 0.84)}{0.05^2}$$

$$n = \frac{3.8416 (0.16 \times 0.84)}{0.0025}$$

$$n = \frac{3.8416 (0.1344)}{0.0025}$$

$$n = \frac{0.51631104}{0.0025}$$

$$n = 206.524416$$

$$n = 207$$

Therefore from the formula above, the sample size for this study was 207.

### **3.5 Sampling Techniques**

Sampling technique is a description of the strategies which the researcher used to select representative elements/subjects/respondents from the target/accessible population (Oso & Onen, 2005). It is the process by which researchers select a representative subset or part of the total population that can be studied for their topic so that they will be able to draw conclusions regarding the entire population (Altinay, Paraskevas & Jang, 2015). The study used cluster, simple random, snowball and purposive sampling techniques to draw the sample from the target population.

#### **3.5.1 Cluster sampling technique**

Two-stage cluster sampling was used to select a sample for the purpose of this study. 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 then select a random sample of the subsets. This was done by randomly selecting the sample with the concept of probability in mind. The clustering was based on the geographical area of Tabaka and Manga. The main advantage of this is to ensure that the sample is representative and free from biasness. Moreover, in two-stage cluster sampling, one probabilistically selects a sample of participants from the selected subsets (Altinay, Paraskevas & Jang, 2015).

Cluster sampling technique was regarded as appropriate for the selection of respondents for the questionnaire as a research instrument because of several reasons. First, this technique often used to decrease the extent of geographic dispersion of the sample units that can otherwise be as a result of the use of unrestricted sampling techniques, for example simple or systematic random sampling (Fahimi, 2008; Walliman, 2016).

Secondly, the technique was relevant because it provides more information per unit cost in comparison to other sampling techniques. Thirdly, cluster sampling technique is characteristically the method of choice that is employed when it is unfeasible and impracticable to acquire the sampling frame of the population of interest, or when for the reason of cost the units to be selected are to be restricted to a limited sample of clusters (Fahimi, 2008). Fourthly, cluster sampling technique is a feasible and economical method of drawing the much needed sample for this study (Spickard, 2017). Fifthly, cluster sampling technique allows random sampling while limiting the costs and time that would otherwise be essential to study either a very enormous population or one that is geographically varied (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 head of household which was regarded as the unit of analysis for the study. This target group was deemed appropriate because it was regarded to have the data concerning the contribution of cultural tourism product towards sustainable livelihood of the local community.

The researcher conducted cluster sampling technique in the following unique manner. First, the researcher grouped the target population in nine (9) clusters, and then from each cluster, the researcher selected twenty three (23) respondents randomly, thereby totaling two hundred and seven (207) respondents.

### **3.5.2 Snowball sampling technique**

Snowball sampling technique was used to select elders in the community who were knowledgeable with Kisii culture as key informants since the population is unknown.

Snowball sampling technique involves non-random sample collected by interviewing someone and then asking that person for suggestions about other people to interview (Spickard, 2017). In other words, snowball sampling is one in which the researcher collects data on the few members of the target population he or she can locate, then asks those individuals to provide information needed to locate other members of that population whom they know (Kothari, 2004). It is used to identify 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 technique was used to select the community elders. The researcher interviewed the first community elder and after the interview session was over, the elder directed the researcher to another community elder. The researcher interviewed 12 community elders where 6 were from Tabaka and 6 from Manga. The sample size was realized as per the referral in the snowball sampling technique.

### **3.5.3 Purposive sampling technique**

Purposive sampling technique was used to select respondents for focus group discussions. This technique uses the judgment of the researcher in selecting 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). Purposive sampling technique was used to select participants of the focus group discussion that was heterogeneous in nature and included participants determined by variables such as age, gender and others. Two FGDs were done in the two areas of Tabaka and Manga and each group had a membership of 6 members. The researcher saw it appropriate to

conduct a mini FGD which usually comprises of 4-6 persons and is much easier to conduct because it has fewer people (Patten & Newhart, 2018).

### **3.6 Data Collection**

#### **3.6.1 Questionnaires**

The research utilized questionnaires which are set of questions that are carefully designed and given in exactly the same form to a group of people in order to gather data about some topic(s) which is of interest to the researcher (McLean, 2006). According to Salkind (2017), questionnaires are sets of structured, focused questions that employ a self-reporting, paper-and-pencil format. In the study, structured questionnaire was used to collect quantitative data from the field. The questionnaires had two sections (1 and 2) (see appendix I): section 1 consisted of direct questions, which sought for personal information and section 2 contained primary questions related to the research objectives.

#### **3.6.2 Interviews**

The researcher conducted interviews which involved face-to-face questioning of the research respondents (see Appendix II). The interviews were semi-structured in nature and were used to collect qualitative data. A total of 12 community elders (that is 6 interviewees from Tabaka and 6 interviewees from Manga) were interviewed. First, the interviews inquired on whether there were any cultural tourism products in the area from the interviewees' perspectives. Secondly, it inquired on the community participation in the development of the cultural tourism products. Thirdly, the interviewees were inquired on whether cultural tourism products contributed towards improving the livelihoods of the local community. Fourthly, they were inquired on what should be done to promote cultural tourism in the area. Lastly, the respondents were

asked to identify some of the challenges facing the local community in relation to the cultural tourism products.

Each and 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, whereby ideas could be tracked up, responses could be further investigated and intentions could be further explored.

### **3.6.3 Focus Group Discussions**

Focus Group Discussion (FGD) method was used to gather data that is qualitative in nature on issues related to the research objectives in the study area (see Appendix III). Questions were asked in an interactive group setting and participants were free to talk with other group members, while the researcher was the moderator. The study conducted two FGDs with 6 members each. The members of the FGD were all above 18 years of age and were distributed among the various age groups and education levels. The researcher settled for a FGD of 6 members because it is the number recommended for a mini FGD (Leedy & Ormrod, 2015), and 6 is an even number which eliminates the chance of bias. The group discussions were recorded using an audio recorder, and each discussion lasted for a maximum of 90 minutes.

### **3.7 Validity and Reliability of Research Instruments**

A research instrument is valid if it measures what it is intended to measure and accurately achieves the purpose for which it was designed (Patten & Newhart, 2018; Wallen & Fraenkel, 2001). Validity involves the appropriateness, meaningfulness and usefulness of inferences made by the researcher on the basis of the data collected (Wallen & Fraenkel, 2001). According to Patten and Newhart (2018), "...validity is

more important than reliability” (p.71). Reliability relates to the consistency of the data collected (Wallen & Fraenkel, 2001). Cronbach’s coefficient alpha was used to determine the internal reliability of the instruments. According to Hair et al. (2016) the general agreed upon lower limit for Cronbach's Alpha is  $\geq 0.70$  but may decrease to  $\geq 0.60$  in exploratory research and increase up to  $\geq 0.80$  in studies that require more stringent reliability. After the pilot study, the Cronbach Alpha coefficient for the questionnaire as a research instrument was 0.65.

The study tested for criterion-related validity. This validity has to do with how well the scores from the instrument predict a known outcome they are expected to predict (Salkind, 2017). Correlation was used to determine if criterion-related validity existed. Scores from the instrument in question was correlated with an item they are known to predict. The correlation was 0.69 and if a correlation of  $> 0.60$  exists, this is to insinuate that criterion related validity existed as well.

### **3.8 Data Analysis and Presentation**

Data obtained through questionnaire was edited, coded and subjected to analysis using Statistical Package for Social Sciences (SPSS). Descriptive and inferential statistics were used to analyze data. Descriptive statistics included mean, standard deviation while inferential statistics included Multiple Regression. Results were presented through the use of charts, frequencies, tables and percentages.

Generally, Multiple Regression Analysis (MRA) helps in the prediction of a dependent variable (Y) from several independent variables (Xs). Regression is concerned about finding a relationship between variables and forming a model and hence this is a major tool of statistical modeling (Adams, Khan & Raeside, 2014). It yields an equation in

which two or more independent variables are used to predict the dependent variable (Leedy & Ormrod, 2015). The regression model was as follows.

$$Y = \alpha + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \varepsilon$$

Where:

Y = Sustainable livelihoods

X<sub>1</sub> = Visual Art

X<sub>2</sub> = Myths and Mythical Sites

X<sub>3</sub> = Traditional practices

α = Y-intercept (a constant term)

β<sub>1</sub>, β<sub>2</sub>... β<sub>n</sub> = Slope parameters (partial coefficients)

ε = Residual (error term)

There are several assumptions in regard to the concept of multiple regression. Multiple regression is a very versatile statistical technique as the independent variables can be continuous (that is interval) or categorical in nature. As multiple regression is merely an extension of bivariate linear regression, only the linear relationships between the independent variables and the dependent variables are tested. If a scatterplot suggests the relationship is curvilinear then it may be possible to transform the data to a linear relationship through the use of a log transformation procedure. Multiple regression analysis assumes that the data is normally distributed (Adams, Khan & Raeside, 2014).

The qualitative data collected through interviews was analyzed using discourse analysis. This is an approach used to analyze qualitative data that focuses on the implicit meaning of the text or image rather than its explicit content. It is based on the premise that words and pictures are used not simply to depict reality; but as a way of creating and sustaining reality. Discourse analysis involves a “deconstruction” of the data in



order to expose the ways in which text or visual images do the work of creating or sustaining particular aspects of social life. This approach is familiar within the fields of social psychology, sociology and linguistics and is used in relation to a wide range of social research areas (Denscombe, 2007). This approach was relevant and applicable to this study because it is a known fact that tourism is a social science and it has the sociology aspect since it involves people.

Furthermore, the qualitative data was reported using quotations and verbatim. The respondents were coded for easier of reporting. At the end of the quotation, the type of the research instrument, the respondent number and the question number was displayed (Example is as follows: FGD-4-1c)

### **3.9 Ethical Considerations**

McNamara (1994) identifies five ethical concerns to be considered when conducting survey research. These guidelines deal with voluntary participation, no harm to respondents, anonymity and confidentiality, identifying purpose and sponsor, and analysis and reporting. Each guideline was addressed individually with explanations to help eliminate or control any ethical concerns.

## CHAPTER FOUR

### RESULTS AND DISCUSSION

#### 4.0 Introduction

The chapter presents study results as per the research objectives. The researcher provides an explanation on the response rate where there is a review on how the research participants responded to the various research instruments, including questionnaires, interviews and focus group discussions. Additionally, the chapter also presents and interprets results on the demographic information and specific research objectives in-terms of the contribution of visual arts, community traditional practices and myths and mythical sites towards achieving sustainable livelihoods of communities.

#### 4.1 Response Rate

From the study as shown in Table 4.1, 207 questionnaires were distributed for data collection. However, 148 questionnaires were retrieved back. This is a response rate of 72% ( $148/207*100$ ).

**Table 4.1: Response rate**

<b>Research instrument</b>	<b>Sample size (People)</b>	<b>Manga (People)</b>	<b>Tabaka (People)</b>	<b>Response (%)</b>
Questionnaire	207	78	70	72
Interviews	12	6	6	100
Focus Group Discussions	12	6	6	100

*Source:* Researcher (2017)

## 4.2 Demographic Information

The demographic characteristics of the respondents are presented in Table 4.2, where 46.6% of the respondents were male while 53.4% were female. This meant that most respondent who participated in the study were female. Concerning the age of respondents, 9.5 percent of respondents were aged 18-25 years, 20.3 percent were between 26-35 years, 24.3 percent were between 36–45 years, 22.3 percent were aged between 46-55 years and finally over fifty five years had 23.6 percent (Table 4.2). With regard to highest level of education, 29.1% respondents had attained primary school level of education, 8.8% had high school level of education, 17.6% had reached diploma level, bachelor's degree had (12.2%) respondents, 1.4% of the respondents had Master's degree and 31.1% of them had no formal education (Table 4.2). From the findings, it is evident that a majority of the respondents either had no education or at least had primary education. The implication of this is that most of them were not able to comprehend how to harness the cultural tourism products of visual arts, traditional practices and myths and mythical sites. On marital status, single respondents comprised of 13.5%, married respondents accounted for 50.0%, 6.8% of respondents were widowed, 5.4% were separated and 24.3% reported to have divorced.

**Table 4.2: Demographic information of respondents**

Variable	Frequency	Percentage
<u>Gender</u>		
Male	69	46.6
Female	79	53.4
<u>Age of respondents</u>		
18-25 years	14	9.5
26-35 years	30	20.3
36-45 years	36	24.3
46-55 years	33	22.3
Above 55 years	35	23.6
<u>Highest education level</u>		
None	46	31.1
Primary school	43	29.1
High school	13	8.8
Diploma	26	17.6
Bachelor's degree	18	12.2
Master's degree	2	1.4
<u>Marital status</u>		
Single	20	13.5
Married	74	50.0
Widowed	10	6.8
Separated	8	5.4
Divorced	36	24.3

**Source:** Researcher (2017)

On occupation status as depicted in Table 4.3, 6.1 percent stated that they were professionals, self-employed formed 35.8 per cent, student accounted for 10.1 per cent, those employed were 9.5 per cent, 30.4 percent were unemployed and those retired accounted for 8.1 percent. This is an indication that most respondents were in some

form of employment out of which those in self-employment were the highest. On the monthly income level, the majority of the respondents (31.8%) earned below Kshs. 10,000, while the least (6.1%) earned more than Kshs.50,000.

**Table 4.3: Respondents' occupation and income level statuses**

<b>Variable</b>	<b>Frequency</b>	<b>Percentage</b>
<u>Occupation status</u>		
Professional	9	6.1
Self-employed	53	35.8
Student	15	10.1
Employed	14	9.5
Unemployed	45	30.4
Retired	12	8.1
<u>Monthly income level</u>		
Below Kshs 10,000	47	31.8
Kshs 10,000 - Kshs. 20,000	27	18.2
Kshs. 20,001- Kshs.30,000	26	17.6
Kshs 30,001 - Kshs. 40,000	20	13.5
Kshs.40,001- Kshs.50,000	19	12.8
Above Kshs.50,000	9	6.1

**Source:** Researcher (2017)

The respondents were asked about their sources of rural livelihood. The findings revealed that 56.1% strongly agreed that home gardening was a source of rural livelihood with a mean of 4.48 and standard deviation of 0.664. 53.4% of the respondents agreed that access to fuel was a common property resource (M = 3.48, SD = 0.900). 52.7% of the respondents agreed that access to fodder and fauna were common property resources (natural resources owned and managed collectively by a community or society rather than by individuals) (M = 3.39, SD = 0.916) (Table 4.4).

64.7% of them agreed that access to medicines was a common property resource ( $M = 3.97$ ,  $SD = 0.742$ ). 29.1% of the respondents disagreed that the locals walked around hawking artifacts as a source of livelihood ( $M = 3.19$ ,  $SD = 1.301$ ). 48.0% of the respondents were in agreement that transporting of goods from one area to the other was a source of rural livelihood ( $M = 3.47$ ,  $SD = 0.976$ ). 46.6% of the respondents disagreed that borrowing from relatives and neighbours was a source of rural livelihood ( $M = 2.26$ ,  $SD = 0.919$ ).

77.7% of the respondents were also in agreement that casual labour for a wage was a source of rural livelihood with a ( $M = 3.81$ ,  $SD = 0.722$ ). 39.2% of the respondents were of the view that other occupations were sources of rural livelihood ( $M = 3.17$ ,  $SD = 0.972$ ). 35.1% of the respondents agreed that craftwork-handicrafts from selling curious and other art works were sources of rural livelihood ( $M = 3.07$ ,  $SD = 1.113$ ). 54.1% of the local people were of the opinion that selling land was a source of rural livelihood ( $M = 3.45$ ,  $SD = 1.180$ ). 66.9% of the respondents were of the view that migration for seasonal work was a source of rural livelihood ( $M = 3.61$ ,  $SD = 0.923$ ). Furthermore, 45.9% of the respondents in the study agreed that remittances from family members employed away was a source of rural livelihood ( $M = 3.27$ ,  $SD = 0.966$ ).

Furthermore, 41.2 percent of the respondents disagreed that depending on other family members was a source of rural livelihood ( $M = 2.63$ ,  $SD = 1.052$ ). In addition, 67.6% of the respondents strongly disagreed that begging from well-wishers was a source of rural livelihood ( $M = 1.49$ ,  $SD = 0.787$ ). Moreover, 85.8% of the respondents disagreed that getting help from the government in terms of relief food was a source of rural

Livelihood ( $M = 1.25$ ,  $SD = 0.699$ ). In addition, 87.2% of the respondents disagreed that theft was a source of rural livelihood ( $M = 1.24$ ,  $SD = 0.694$ ). 68.9% of the respondents had a neutral opinion that there were other sources of rural livelihood ( $M = 2.47$ ,  $SD = 0.929$ )

**Table 4.4 Sources of rural livelihood**

Statements	Level of Agreement						
	SA%	A%	N%	D%	SD%		
Home gardening is a source of livelihood	56.1	35.8	8.1	0.0	0.0	4.48	0.664
Access to fuel is a common property resource	6.1	53.4	27.0	9.5	4.1	3.48	0.900
Access to fodder and fauna as common property resources	4.1	52.7	25.7	13.5	4.1	3.39	0.916
Access to medicines as common property resources	18.9	64.2	12.8	2.7	1.4	3.97	0.742
Locals walking around hawking	23.0	18.2	21.6	29.1	8.1	3.19	1.301
Transporting of goods from one area to the other	9.5	48.0	27.7	9.5	5.4	3.47	0.976
Mutual help-small loans from saving group or borrowing from relatives and neighbours	1.4	8.8	23.6	46.6	19.6	2.26	0.919
Casual labour for a wage	6.8	77.7	6.8	7.4	1.4	3.81	0.722
Other occupations	4.1	39.2	31.8	19.6	5.4	3.17	0.972
Craftwork-handicrafts from selling curious and other art works	8.1	35.1	18.9	31.8	6.1	3.07	1.113
Selling land	12.8	54.1	8.1	15.5	9.5	3.45	1.180
Depending on other family members	2.7	23.0	20.9	41.2	12.2	2.63	1.052
Migration for seasonal work	6.8	66.9	10.8	11.5	4.1	3.61	0.923
Remittances from family members employed away	4.7	45.9	24.3	21.6	3.4	3.27	0.966
Begging from well wishers	0.0	1.4	14.2	16.9	67.6	1.49	0.787
Getting help from the government in terms of relief food	1.4	0.0	6.8	6.1	85.8	1.25	0.699
Theft	1.4	0.0	6.8	4.7	87.2	1.24	0.694
<u>Other</u>	<u>1.4</u>	<u>0.0</u>	<u>68.9</u>	<u>3.4</u>	<u>26.4</u>	<u>2.47</u>	<u>0.929</u>

*Source* : Researcher (2017)



On multiple responses on sources of funds as depicted in Table 4.5, employment covered 5.5 percent, agriculture took 54.9 percent, personal business represented 19.8 percent, remittances from relatives represented 12.6%, pension had 6.0% and finally social grant had 1.1%. This is to insinuate that agriculture was the most outstanding source of funds for the respondents.

**Table 4.5: Multiple response on sources of funds**

Sources of funds	Responses	
	N	Percent
Employment	10	5.5%
Agriculture	100	54.9%
Personal business	36	19.8%
Remittances	23	12.6%
Pension	11	6.0%
Social grant ( <i>Inua Jamii</i> )	2	1.1%
Total	182	100.0%

a. Dichotomy group tabulated at value 1.

**Source:** Researcher (2017)

Table 4.6 shows other sources of livelihood which included: beekeeping (4.1%), casual job (4.1%) and weaving (3.4%). A majority of the respondents (88.5%) reiterated that they did not have other sources of livelihood.

**Table 4.6: Other sources of livelihood**

Other sources of livelihood	Frequency	Percent	Valid	Cumulative
			Percent	Percent
Valid Beekeeping	6	4.1	4.1	4.1
Casual job	6	4.1	4.1	8.1
None	131	88.5	88.5	96.6
Weaving	5	3.4	3.4	100.0
Total	148	100.0	100.0	

**Source:** Researcher (2017)

### 4.3 Contribution of Visual Arts towards Sustainable Livelihoods

According to Table 4.7, the respondents were asked on whether visual arts contributed to the sustainable livelihood of the community. 56.76 percent of them indicated that visual arts contributed to the sustainable livelihood of the community. These findings are in tandem with a study by Nyawo and Mubangizi (2015), which showed that the visual art sector is vital for rural communities as it addresses some of the socioeconomic challenges that communities face and invaluablely contributes to tourism. Furthermore, Cox and Bebbington (2010) assert that arts contribute immensely to sustainable development that in turn affects the livelihood of the local communities. Likewise, visual arts contribute to the overall well-being of communities, individual self-esteem and quality of life, thus achieving inclusive and sustainable development (United Nations Educational, Scientific and Cultural Organisation, 2013). Visual arts have the potential of transforming the whole society if properly harnessed. Furthermore, it was clear from the findings that the respondents strongly agreed that drawings arts, soapstone, paintings, traditional ceremonies artifacts, traditional beauty and household products are made by the community (see table 4.8).

**Table 4.7: Contribution of Visual Arts towards Sustainable Livelihoods**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	84	56.8	56.8	56.8
	No	64	43.2	43.2	100.0
	Total	148	100.0	100.0	

*Source:* Researcher (2017)

As shown in Table 4.8, a majority of the respondents strongly agreed that the following were being practiced and or produced in the community; drawing arts (46.6%, M= 3.41, SD= 1.578), soapstone crafts (47.3%, M= 3.44, SD= 1.634), painting of crafts (45.9

percent, M= 3.41, SD= 1.603), traditional ceremonial artifacts (28.4% , M= 3.22 and SD= 1.497), traditional beauty products (39.2 percent, M= 3.34, SD= 1.585) and household products (34.5%, M= 3.31, SD= 1.413)

**Table 4.8: Visual arts**

Practice	Level of agreement						
	SA%	A%	N%	D%	SD%	Mean	SD
Drawing arts are made	46.6	3.4	4.1	36.5	9.5	3.41	1.578
Soapstone crafts are made	47.3	6.8	4.1	26.4	15.5	3.44	1.634
Painting is done to beautify the crafts	45.9	6.1	4.1	31.1	12.8	3.41	1.603
Pottery is done in the community	4.1	1.4	13.5	49.3	31.8	1.97	0.936
Traditional ceremonial artifacts are made here	28.4	24.3	4.1	27.7	15.5	3.22	1.497
Traditional beauty products are produced	39.2	14.9	2.7	27.7	15.5	3.34	1.585
Household products are made for example candle stands	34.5	5.4	27.7	21.6	10.8	3.31	1.413

**Source:** Researcher, (2017)

During the FGD session, the respondents were asked to state how visual arts contributed towards achieving sustainable livelihoods of communities. Their responses were as follows:

*Visual arts has contributed significantly towards achieving sustainable livelihoods of communities when locals sell stuff to visiting domestic and international tourists and hawk at Kisii town and other places...*

**FGD-4-1c**

*Tea plucking baskets made of millet remains make it easy in transporting tea to centres...*

**I-4-7a**

*Visual arts create job opportunities for the locals who mine the soapstone and carve them to different artifacts...*

**I-9-7a**

#### 4.4 Contribution of Myths and Mythical Sites towards Sustainable Livelihoods

From Table 4.9, the respondents were asked whether myths and mythical sites contributed to the sustainable livelihood of the community. 62.8% of them, who were the majority, indicated that myths and mythical sites contributed to the sustainable livelihood of the community. The study agrees with findings by Daskon and Binns (2009), who found out that mystical sites contributed to the livelihood of the community.

**Table 4.9: Myths and mythical sites contribution to the sustainable livelihood of the community**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	93	62.8	62.8	62.8
	No	55	37.2	37.2	100.0
	Total	148	100.0	100.0	

*Source:* Researcher (2017)

Additionally, 34.5% of the respondents strongly agreed that myths are present in the community ( $M = 3.61$ ,  $SD = 1.373$ ). 38.5% of them agreed that sacred sites associated with myths are present in the area ( $M = 2.98$ ,  $SD = 1.264$ ). 35.1% agreed that sacred sites associated with myths are undamaged ( $M = 3.04$ ,  $SD = 1.239$ ). Moreover, 57.4% of the respondents were in agreement that animals regarded as bad omens are still considered as such ( $M = 3.94$ ,  $SD = 0.956$ ) (Table 4.10).

Furthermore, 29.1% of the respondents were in agreement that spirits were in existence around the area ( $M = 3.16$ ,  $SD = 1.222$ ). 37.2% of them agreed that the game 'Ajua' is being played in holes in the rock surface ( $M = 3.52$ ,  $SD = 1.163$ ). 31.1% of them agreed that the old caves are being visited (Nguruamwaga) ( $M = 3.11$ ,  $SD = 1.224$ ). Finally, 31.8% of the respondents were in agreement that the power of the myths have been felt in the community ( $M = 3.18$ ,  $SD = 1.325$ ).

**Table 4.10: Myths and mythical sites Statement Level of Agreement**

	SA%	A%	N%	D%	SD%	M	SD
Myths are present in the community	31.1	34.5	14.9	4.1	15.5	3.61	1.373
Sacred sites associated with myths are present in the area	7.4	38.5	16.2	20.3	17.6	2.98	1.264
Sacred sites associated with myths are undamaged	10.1	35.1	16.2	25.7	12.8	3.04	1.239
Animals regarded as bad omens are still considered	24.3	57.4	12.2	0.0	6.1	3.94	0.956
Spirits are in existence around the area for example Lake Okari	14.2	29.1	26.4	18.9	11.5	3.16	1.222
The game 'Ajua' is being played in holes in the rock surface	21.6	37.2	17.6	18.9	4.7	3.52	1.163
The old caves are being visited (Nguruamwaga).	12.2	31.1	25.0	18.9	12.8	3.11	1.224
The power of the myths have been felt in the community	16.9	31.8	19.6	16.2	15.5	3.18	1.325

**Source:** Researcher, (2017)

In the Focus Group Discussion session, most respondents were of the opinion that myths and mythical sites contributed to sustainable livelihoods of communities living in the selected areas in Kisii County. They had the following responses:

*Myths and mythical sites contributed to sustainable livelihoods when domestic tourists visit and pay for the information from the local people. Motorbike operators transport domestic tourists to the touristic attraction area and they also earn a wage from the tourists...*

**FGD-6-2c**

*Local people earn from visiting tourists who seek for myths, for instance students and researchers...*

**FGD-5-2c**

*The residents provide accommodation to the tourists who stay with them to learn the local culture and enjoy the local cuisine...*

**FGD-4-2c**

*The local people earn cash, but there are no standardized fees set for visiting tourists to pay and also the income flow is not continuous to locals...* **FGD-3-2c**

*Tourism earns us some cash from visiting tourists who pay us something small as we narrate myths to them”...* **FGD-1-2c**

The interview respondents gave their input on how myths and mythical sites contributed to sustainable livelihood of the local community.

*They earn little tokens for residents who are lucky to explain the myths to both domestic and international tourists...* **I-4-7b**

From the interview session, the respondents asked of the myths and mythical sites in existence in the area. The reply were as follows:

*It is believed that the evil spirits still exist in the area; hence the throwing of firewood to the caves so that they are not haunted by the evil spirits is still adhered to....* **I-4-2**

*There is the existence Lake Okari which is believed to have formed after heavy down fall that led to the sinking of a homestead that belonged to a man called Okari, fortunately no family member was home. Cows, goats and utensils were swept away, they say that some utensils were located in Lake Victoria, on the other hand Ngurumwaga old caves are believed to host the Kisii gods and people can here ululations and even cows mowing...* **I-3-2**

#### **4.5 Contribution of Community Traditional Practices towards Sustainable Livelihoods**

Table 4.11 shows that the respondents asked on whether traditional practices made a significant contribution to the sustainable livelihood of the community. 93.2% of them indicated that traditional practices contributed to the sustainable livelihood of the community. The study results are in agreement with Daskon (2010) whose research revealed that traditional practices strengthen livelihood resilience and argues that while the impulse for change may come from external influences, adaptation comes from within, through dynamics, which are specific to values of the people. This finding also agrees with a research by El-Lakany (2004) which indicated that traditional practices

can contribute to the improvement of the livelihood of the local people. Furthermore, studies revealed that traditional knowledge and relevant practices can contribute to sustainable community development and livelihoods (Hazarika, 2016).

**Table 4.11: Traditional practice contribute to the sustainable livelihood of the community**

Frequency	Percent	Valid Percent	Cumulative Percent
138	93.2	93.2	93.2
10	6.8	6.8	100.0
148	100.0	100.0	

*Source:* Researcher, (2017)

On matters traditional practices as shown in Table 4.12, 70.9% agreed that the local community adheres to the traditional practices ( $M = 3.84$ ,  $SD = 1.022$ ). 44.6 % of the respondents disagreed that surgery is being practiced in the area ( $M = 2.46$ ,  $SD = 0.914$ ). 74.3% of the respondents agreed that traditional songs and dance are being practiced ( $M = 3.53$ ,  $SD = 0.951$ ). 75% of the respondents agreed that preservations of foods are being practiced for example by smoking ( $M = 3.55$ ,  $SD = 0.999$ ). Moreover, 70.9% of the respondents were in agreement that traditional songs and dances exist in the community ( $M = 3.55$ ,  $SD = 0.843$ ).

Additionally, 79.7% of the respondents agreed that childcare practices for example medication and initiation of boys existed ( $M = 4.03$ ,  $SD = 0.552$ ). 54.1% of the respondents disagreed that there was people power relationship practice ( $M = 2.24$ ,  $SD = 0.846$ ). Moreover, 78.4% of the respondents agreed that there were different burial positions in a homestead ( $M = 4.12$ ,  $SD = 0.450$ ). 75.5% of them were in agreement that problem solving was done by elders of the community ( $M = 4.20$ ,  $SD = 0.451$ ).

Furthermore, 77.7% of the respondents agreed that there were specific sitting positions in a fire place ( $M = 3.80$ ,  $SD = 0.838$ ). 83.1% of the respondents agreed that firewood was stored in the kitchen roof ( $M = 3.91$ ,  $SD = 0.773$ ). Finally, 76.7% of the respondents were in agreement that the local brew (ebusa) was taken despite government ban ( $M = 4.20$ ,  $SD = 0.447$ ).

**Table 4.12: Traditional practices**

	Level of agreement					<i>M</i>	<i>SD</i>
	SA%	A%	N%	D%	SD%		
The locals adhere to traditional practices	16.9	70.9	0.0	4.1	8.1	3.84	1.022
Surgery is being practiced in the area.	4.1	5.4	34.5	44.6	11.5	2.46	0.914
Traditional songs and dance are being practiced	1.4	74.3	6.8	10.8	6.8	3.53	0.951
Preservation of foods are being practiced e.g. by smoking	2.7	75.0	5.4	8.1	8.8	3.55	0.999
Traditional songs and dances exist in the community	1.4	70.9	12.8	11.5	3.4	3.55	0.843
Childcare practices exist for example medication, initiation of boys	13.5	79.7	3.4	3.4	0.0	4.03	0.552
There is people power relationship practice e.g., A child standing up before an elderly person when passing.	1.4	6.8	22.3	54.1	15.5	2.24	0.846
There are different burial positions in a homestead.	16.9	78.4	4.7	0.0	0.0	4.12	0.450
Problem solving is done by elders of the community.	22.3	75.7	2.0	0.0	0.0	4.20	0.451
There are specific sitting positions in a fire place.	8.1	77.7	6.1	2.7	5.4	3.80	0.838
Fire wood is stored in the kitchen roof ( <i>Irongo</i> ).	9.5	83.1	2.0	0.0	5.4	3.91	0.773
The local brew ( <i>ebusa</i> ) is taken despite government ban	21.6	76.4	2.0	0.0	0.0	4.20	0.447

**Source:** Researcher (2017)

The FGDs respondents were asked whether community traditional practice contributed to the achievement of sustainable livelihood of communities living in selected rural areas in Kisii County. Their responses varied and were as follows:



*Community traditional practice contributed to the achievement of sustainable livelihood when there are traditional preservation of food, continuity of traditional practice and honoring shrines for prayers...*

**FGD-6-3c**

*Granary is used to store maize, though minimal due to theft. Firewood is stored on the roof top...*

**FGD-5-3c**

*Selling of local brew to the locals for a living and the continuity of culture for example Female Genital Mutilation (FGM)...*

**FGD-3-3c**

*Storage of farm produce for future use still exists. Continuity of culture on FGM is done secretly...*

**FGD-1-3c**

Furthermore, the interview respondents were interviewed on the challenges facing the local community in relation to cultural tourism products. One respondent mentioned that:

*No ready market for the products. School drop outs are on the raise as they engage in the soapstone carving. The road network is very poor and they also face brokers who spoil the price of the product from the grass roots...*

**I-1-9**

*Inadequate road network. No machinery to excavate the stones, this is done manually.*

*No government support and participation...*

**I-10-9**

*Bad roads (inaccessibility). There is the issue of language barrier. Fear of sinking because manga is on Lake Victoria. No marketing has been done. No packaging of the tourism product. No adequate research has been done to reassure us of our safety because we believe that we live on top of Lake Victoria. No government support...*

**I-13-9**

*Very poor road network (for example, no access to Lake Okari). Language barrier when explaining issues using the native language. Lack of government support to package the products and market them in order for the locals to earn income. The locals stay in fear of sinking below the earth...*

**I-4-9**

From the interview sessions, regarding the contribution of traditional practices to sustainable livelihood of the local people.

*They help the continuity of culture for the next generation...*

**I-4-7c**

#### 4.6 Research Hypotheses testing

According to Table 4.13, the predictor variables of traditional practices, visual arts and myths and mythical sites had an R of 0.215, R<sup>2</sup> of 0.046, adjusted R squared of 0.027 and standard error of estimate of 0.487. R, the multiple correlation coefficient, is the linear correlation between the observed and model-predicted values of the dependent variable. Its small value is an indication of a weak relationship.

**Table 4.13: Hypotheses testing**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.215 <sup>a</sup>	0.046	0.027	0.487

a) Predictors: (Constant), Traditional practices, Visual arts, Myths and mythical sites  
b) Dependent Variable: Sustainable livelihood

*Source:* Researcher, (2017)

With regard to ANOVA results where traditional practices, visual arts, myths and mythical sites were the independent variables and sustainable livelihood was the dependent variable, the significance was 0.076 and F calculated was 2.337.

**Table 4.14: ANOVA**

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	1.665	3	0.555	2.337	0.076 <sup>a</sup>
	Residual	34.193	144	0.237		
	Total	35.858	147			

a. Predictors: (Constant), Traditional practices, Visual arts, Myths and mythical sites

b. Dependent Variable: Sustainable livelihood

*Source:* Researcher, (2017)

Based on the coefficient output of collinearity statistics, it is clear that the obtained VIF value is 1.112 and 1.025 (Table 4.15). This means that the VIF value is between 1 and 10, thereby depicting that there is no problem of collinearity. Concerning coefficients regarding visual arts, the calculated T value of was -2.083 and p value of 0.039. The pvalue, 0.039 is less than  $\alpha = 0.05$ , therefore the null hypothesis is rejected. Therefore,

the hypothesis (Ho1) that stated that “Visual arts do not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County” was rejected.

In addition, the calculated value of T was -2.171 and p value of 0.032. The p-value, 0.032 is less than  $\alpha = 0.05$ , therefore the null hypothesis is rejected. Consequently, the hypothesis (Ho2) that stated that “Myths and mythical sites do not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County” is rejected.

Furthermore, the calculated value of T was 0.067 and P value of 0.947. The p-value, 0.947 is more than  $\alpha = 0.05$ , therefore the null hypothesis is not rejected. This is to insinuate that the study fails to reject the hypothesis (Ho3) that stated that “Traditional practices do not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County”. The summary has been indicated in Table 4.16.

**Table 4.15: Coefficients**

Model		Unstandardized Coefficients		Standardized Coefficients	t	Collinearity Statistics	
		B	Std. Error	Beta		Sig.	Tolerance
1	(Constant)	1.938	0.263		7.366	0.000	
	Visual arts	-0.178	0.085	-0.179	-2.083	0.039	0.900
	Myths and mythical sites	-0.190	0.087	-0.186	-2.171	0.032	0.899
	Traditional practices	-0.011	0.162	-0.006	-0.067	0.947	0.975

**a. Dependent Variable: Sustainable livelihood**

*Source:* Researcher, (2017)

Table 4.16 is depicted on the summary of the hypotheses testing that was the done on the research hypotheses. From the findings of the p-value, H01 and H02 were rejected, while H03 was not rejected.

**Table 4.16: Hypotheses summary table**

	<b>Statement</b>	<b>p-value</b>	<b>Result</b>
<b>H<sub>01</sub></b>	Visual arts do not contribute significantly towards achieving sustainable livelihoods	0.039	Rejected
<b>H<sub>02</sub></b>	Myths and mystical sites do not contribute significantly towards achieving sustainable livelihoods	0.032	Rejected
<b>H<sub>03</sub></b>	Traditional practices do not contribute significantly towards achieving sustainable livelihoods	0.947	Not Rejected

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**Source:** Researcher, (2017)

## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Introduction

The chapter comprises of summary of findings, conclusions and recommendations of the study in tandem with the research objectives.

#### 5.1 Summary of Findings

In summary, the study revealed that most respondents were of the view that visual arts contributed to sustainable livelihood of the community. Furthermore, the study indicated that visual arts contributes significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County. In addition, it was clear from the findings that the respondents strongly agreed that drawings arts, soapstone, paintings, traditional ceremonies artifacts, traditional beauty and household products are made by the community.

From the findings, it was showed that a majority of the respondents indicated that myths and mythical sites contributed to the sustainable livelihood of the community. Nevertheless, the findings revealed that myths and mythical sites does not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County from the findings.

Consequently, most respondents indicated that traditional practices contributed to the sustainable livelihood of the community which is a large majority. Subsequently, the study depicted that traditional practices contributed significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County.

## 5.2 Conclusion

On demographic characteristics of the respondents, most of them participated in the study were female and were between 36–45 years of age. It was also evident that most respondents either had no education or at least had primary education. The study concluded that the cultural tourism products, visual arts, myths and mythical sites and traditional practices contributed to the sustainable livelihood of the community. The cultural tourism products of visual arts (56.8%), myths and mythical sites (62.8%) and traditional practices (92.3%) contributed to the sustainable livelihood of the community.

Furthermore, the study showed that visual arts contributes significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County. Nevertheless, the findings revealed that myths and mythical sites does not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County from the findings. Consequently, the study showed that traditional practices contributed significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County.

The hypothesis ( $H_{01}$ ) that stated that “Visual arts do not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County” is rejected. This meant that visual arts contributed significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County.

The hypothesis ( $H_{02}$ ) that stated that “Myths and mythical sites do not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County” is rejected. This means that myths and mythical

sites contributed significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County. The hypothesis ( $H_{03}$ ) that stated that “Traditional practices do not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County” is not rejected. This means that traditional practices did not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County.

### **5.3 Recommendations**

#### **5.3.1 Policy recommendations**

##### **5.3.1.1 Underscoring the need for education**

With regard to highest level of education, the study revealed that a slight majority of the respondents (31.1%) had no formal education. This is a flip-side matter because education is important in ensuring the community is knowledgeable of how to handle resources at its disposal. Lack of formal education will limit the local people especially when it comes to adding value to their products.

##### **5.3.1.2 Value addition on visual arts**

The first objective of the study was to assess the contribution of visual arts towards sustainable livelihoods of communities living in selected rural areas in Kisii County. The findings of the study indicate that visual arts contributes significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County. However, this contribution can be enhanced if there is value addition of the visual arts, which would ensure that the local people gain more and hence their livelihood transformed.

#### **5.3.1.3 Harnessing the potential in myths and mythical sites**

The second objective of the study was to assess the contribution of community myths and mythical sites towards sustainable livelihoods of communities living in selected rural areas in Kisii County. The findings revealed that myths and mythical sites does not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County from the findings. The study recommends that more should be done in order to ensure that myths and mythical sites become attractive tourist products that can enhance tourism in the study area.

#### **5.3.1.4 Incentives to enhance traditional practices**

The third objective of the study was to assess the contribution of community traditional practices towards sustainable livelihoods of communities living in selected rural areas in Kisii County. The findings indicated that traditional practices was not given serious consideration as a tool that can contribute to sustainable livelihood of the local people, Hence, the researcher recommends that incentives should be put in place to enhance the use of traditional practice for tourism. This is because from the findings, it was viewed to contribute less to sustainable livelihoods of the communities, because the hypothesis (Ho3) that stated that “Traditional practices do not contribute significantly towards achieving sustainable livelihoods of communities living in selected rural areas in Kisii County” was not rejected. When traditional practices are harnessed, they can ensure the achievement of sustainable livelihoods of the communities.

#### **5.3.2 Areas for further research**

The researcher recommends a study be conducted to determine how these cultural tourism products of visual arts, traditional practices, myths and mythical sites influence community participation.



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**SECTION B: Specific Information****PART Ia: SUSTAINABLE LIVELIHOODS**

**The following are sources of rural livelihood; please indicate the common sources of the locals in the community**

The response scale is as follows

**1-Strongly Disagree 2- Disagree 3- Neither 4- Agree 5- Strongly Agree**

<b>Sources of rural livelihood</b>	<b>SA</b>	<b>A</b>	<b>N</b>	<b>D</b>	<b>SD</b>
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Home gardening – the exploitation of small, local microenvironments					
Common property resources – access to fuel, fodders, fauna, medicines, etc. through fishing, hunting, gathering, grazing and mining					
Hawking					
Transporting goods					
Mutual help – small loans from saving groups or borrowing from relatives and neighbours					
Casual labour					
Specialized occupations such as tailors, blacksmiths, carpenters, sex-workers					
Domestic service					
Craft work – Handicrafts					
Selling assets					
Family splitting – putting children out to other families or family members					
Migration for seasonal work					
Remittances from family members employed away					
Begging					
Food for work and public works relief projects					
Theft					
Others					

**PART Ib: SUSTAINABLE LIVELIHOOD OUTCOMES**

Please indicate the extent of your agreements or disagreements by placing a tick in the appropriate box.

The response scale is as follows

**1-Strongly Disagree 2- Disagree 3- Neither 4- Agree 5- Strongly Agree**

	<b>SA</b>	<b>A</b>	<b>N</b>	<b>D</b>	<b>SD</b>
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
S1) I am a member in a local association					
S2) Networks have been built as a result of selling crafts to tourists					
S3) Family support is evident among people involved in cultural tourism products					
S4) Friendships are built because of presence of a livelihood					
S5) Relationships of trust are made because of the sale of cultural tourism products					
S6) Cash and subsistence income is available from cultural tourism products					
S7) Wellbeing has been improved is as a result of cultural tourism products					
S8) The community is able to withstand shocks like famine because of the availability of livelihoods					
S9) The locals use the natural resources sustainability					
S10) Credit facilities are easily accessible especially to those engaged in cultural tourism products					
S11) People engaged in cultural tourism products are easily chosen to lead local activities.					

**PART II: Visual Arts**

Indicate the extent to which you agree with the following statements

1-Strongly Disagree 2- Disagree 3- Neither 4- Agree 5- Strongly Agree

	SA	A	N	D	SD
	5	4	3	2	1
VA1) Photography is a common practice in the community					
VA2) Soapstone crafts are made by the locals					
VA3) Painting is done to beautify the crafts					
VA4) Clay items are made in the community					
VA5) Traditional ceremonial artifacts are made here					
VA6) Traditional beauty products are produced					
VA7) Tourists visit Tabaka for crafts					

**PART III: Myths and Mythical Sites**

Please indicate the extent of your agreements or disagreements by placing a tick in the appropriate box.

The response scale is as follows

1-Strongly Disagree 2- Disagree 3- Neither 4- Agree 5- Strongly Agree

	SA	A	N	D	SD
	5	4	3	2	1
M1) Myths are present in the community					
M2) There are sites associated with myths					
M3) Tourists visit the sites associated with myths					
M4) Specific people are in charge of telling the myths					
M5) Myth tellers are paid by tourists					
M6) People offer sacrifices in the mythical sites					
M7) The power of the myths have been felt in the community					

### **PART 1V: Traditional Practices**

Please indicate the extent of your agreements or disagreements by placing a tick in the appropriate box.

The response scale is as follows

**1-Strongly Disagree 2- Disagree 3- Neither 4- Agree 5- Strongly Agree**

	<b>SA</b>	<b>A</b>	<b>N</b>	<b>D</b>	<b>SD</b>
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
T1) The locals adhere to traditional practices					
T2) Healing practices are carried out in the community e.g surgery					
T3) Rules and taboos are upheld					
T4) Conservation practices are traditional in nature e.g food					
T5) Traditional songs and dances are present					
T6) Tourists visit the community to participate in community's practices e.g homestays					
T7) locals get income from showcasing traditional practices like Songs and dances.					

## Appendix II: Interview Schedule

Dear respondent,

This interview questionnaire aims at collecting data on “Cultural tourism and sustainable rural livelihoods in Kisii County, Kenya”. Any information you give is purely intended for academic purposes and will be handled with utmost confidentiality.

Your contribution, participation and co-operation will be highly appreciated.

Thank you for your assistance.

Susan Kerubo Onyango

**Please tick where appropriate.**

### Demographic Information

#### 1. Marital status

Single                Separated            Married  

Divorced            Widowed       

#### 2. Occupation

Professional       

Employed           

Student             

Retired              

Self employed      

Unemployed

**SECTION 2**

1. Is there any Cultural Tourism Products in this area?

YES ( ) NO ( )

If YES Specify.....

2. How does the community participate in the development of these cultural tourism products?.....

.....  
.....

3. In what ways have these cultural tourism products contributed towards improving the livelihoods of the local community?

.....  
.....

4. What should be done to promote cultural tourism in the area?.....

.....  
.....

5. What are some of the challenges facing the local community in relation to the Cultural Tourism Products?.....

.....  
.....

Appendix III: Map of Kisii County Showing Tabaka and Manga

