

**PERFORMING ARTS AND PROMOTION OF TOURISM IN TANZANIA:
A STUDY OF THE BAGAMOYO AND THE MaKuYa ARTS FESTIVALS**

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**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY OF
THE OPEN UNIVERSITY OF TANZANIA**

2013

CERTIFICATION

We, the undersigned, certify that we have read and hereby recommend for acceptance by The Open University of Tanzania a Thesis titled: “*Performing Arts and Promotion of Tourism in Tanzania: A Study of the Bagamoyo and the MaKuYa Arts Festivals*” in fulfilment of requirements for the Degree of Doctor of Philosophy of The Open University of Tanzania

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DECLARATION

I, Juma Adamu Bakari, declare that, this thesis “*Performing Arts and Promotion of Tourism in Tanzania: A Study of the Bagamoyo and MaKuYa Arts Festivals*” is my own original work, and it has not been submitted or intended to be submitted for a similar degree in any other University.

.....

Signature

.....

Date

DEDICATION

To you grandparents

Who opened the doors for me

For Islamic and Secular education

May Allah (Praise Be to Him)

Keep you away from Hell

And to Heaven

Prepare your way

Amin

ACKNOWLEDGMENTS

In the name Allah, the Entirely Merciful and the Especially Merciful. It is He Who has made the earth manageable for us to traverse (Holy Koran; 67: 15). I thank Him for granting me health; strength and willing that enabled me to pursue studies at a PhD level. Peace Be Upon Muhammad the messenger of Allah and the last prophet who said “someone who does not thank people cannot thank Allah”. In this regard, I am obliged to thank many people who contributed in making this study a success. I am grateful to all of them. However special people were so special in their contributions and they deserve special thanks.

Firstly, I convey many thanks to my supervisors, Professor Emmanuel Mbogo and Dr. Simon Waane for guiding me in a process of creative thinking, critical reading, analytical writing and scholarly presentation of ideas. Thank you so much for your inspiration.

I am indebted to the former Permanent Secretary of the then Ministry of Information Culture and Sports, Dr. Florens Turuka for accepting my request to undertake PhD studies. I am grateful to the government of Norway for financing the Norway Tanzania project (NOTA) phase two which covered most expenses of my studies.

I convey special thanks to the management of Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa) for both selecting me to be among the beneficiaries of the NOTA project funds that were set aside for further studies and for providing me with a conducive environment for my studies.

I am grateful to tourists, tour operators, performing artists, organisers of the Bagamoyo Festival of Arts and Culture and the MaKuYa for their cooperation in giving me both quantitative and qualitative data. I would not like to forget officials in the ministries of Natural Resources and Tourism; and Information, Youth, Culture and Sports for their cooperation.

I am indebted to my research assistants, Haidari Kirumbi, Rehema Nzige and Suitbert Komba for working tirelessly during the entire period of data collection. I give particular thanks to Hussein Masimbi and Albert Boi for their brilliant camerawork and editing, to Issa Kiangoh, Ibrahim Juma and Tuntule Mponda for their assistance in printing and binding; and to my colleagues at TaSUBa particularly those who participated in the Focus Group Discussions.

I am very grateful to my wives, Fatma and Mwanaidi for their patience, support and comfort they accorded me during the whole period of my studies, and to my children for their support and encouragement and to my grandchildren for the jokes we shared and the games we played which were good energisers to me.

ABSTRACT

This study examines the link between the performing arts and tourism in Tanzania and assesses the extent to which the performing arts do promote the tourism industry in Tanzania. Current practice in the tourism industry in Tanzania emphasises on nature tourism with less emphasis on cultural tourism, especially the performing arts. This has led to a seeming academic gap between tourism and the performing arts. No comprehensive study has been done to compare theory and practice and find out why performing arts and tourism are not closely linked and the extent to which the performing arts promote the tourism industry. The study examined The Bagamoyo Festival of Arts and Culture and The Mtwara's MaKuYa Festival. It adopted a primary data collection approach using questionnaire and interview instruments targeted at different stakeholders including tourists, tour operators and performing artists. From the results of the study, it was observed that performing arts could be used to promote tourism in their own right as well as promoting nature tourism attractions. However, challenges include inadequate skills on how to produce and market performing arts for touristic audiences and an absence of a collaboration model between performing arts and tourism sectors. From the empirical findings of this research there is a need for a multi-faced approach of tourism product development and to reposition the performing arts as a tourist product and branding it as a complete experience that combines the experience of culture with the experience of visiting nature tourist attractions of Tanzania.

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LIST OF ABBREVIATIONS

ATTA	- African Travel and Tourism Association
ADEA	- African Development through Economics and Arts
APA	- Association of Performing Artists
ATLAS	- Association for Tourism and Leisure Education
BAFAC	- Bagamoyo Festival of Arts and Culture
BASATA	- Baraza la Sanaa la Taifa
BCA	- Bagamoyo College of Arts
BUSARA	- Busara Festivals
DDC	- Dar es Salaam Development Cooperation
IDEA	- International Drama Education Association
IMF	- International Monetary Fund
KLM	- Royal Dutch Airlines
KTB	- Kenya Tourist Board
KTDC	- Kenya Tourism Development Cooperation
MaKuYa	- Makonde Makua Yao
MIYCS	- Ministry of information, Youth, Culture and Sports
MNRT	- Ministry of Natural Resources and Tourism
NCT	- National College of Tourism
NGO	- Non-Governmental Organisation
SAP	- Structural Adjustment Programme
SD	- Standard Deviation
TaSUBa	- Taasisi ya Sanaa na Utamaduni Bagamoyo

- TATO - Tanzania Association of Tour Operators
- TOT - Tanzania One Theatre
- TTB - Tanzania Tourist Board
- TTC - Tanzania Tourist Cooperation
- UK - United Kingdom
- UNESCO - United Nations Education Science and Culture Organisation
- UNCTAD - United Nations Conference on Trade and Development
- US - United States
- USD - United States Dollar
- WTO - World Tourism Organisation
- ZIFF - Zanzibar International Film Festival

CHAPTER ONE

1.0 INTRODUCTION

1.1 Introduction

This study is on the performing arts and tourism in Tanzania. The focus is on the role of the performing arts in promoting tourism in Tanzania. The Bagamoyo Festival of Arts and Culture and The Mtwara's MaKuYa Festival have been studied as cases. Chapter one, being an introductory chapter presents the background of the research problem, statement of the problem, research objectives, research questions, significance and scope of the study.

1.2 Background of the Research Problem

Tanzania has many natural attractions that include 12 national parks, 31 game reserves, 38 game controlled areas, a conservation area, marine park and two Cultural World Heritage Sites: the pre-colonial settlements of Kilwa Kisiwani and Songo Mnara (1981) and Stone Town of Zanzibar (2000) and the best wildlife parks containing the world's greatest remaining concentration of wildlife. Nonetheless, it cannot compete with Botswana, Kenya, Mauritius, Namibia, South Africa and Zimbabwe (Salazar, 2009).

The Tourism Master Plan (2002) notes that one major problem that has affected the tourism industry in Tanzania is that for many years focus has been, and still is, on nature tourism particularly the northern wildlife circuit encompassing Lake Manyara, the Serengeti, the Ngorongoro and Mount Kilimanjaro as evidenced by the following promotional adverts.

Tanzania hosts a good combination of tourist attractions ranging from the iconic Mt. Kilimanjaro, the roof of Africa, The Serengeti – the paradise of migrating animals, beautiful sandy beaches of Zanzibar and a chain of exotic national parks like Mikumi, Ngorongoro and Selou’ (TTB Promotional advert: 2010)

Another says,

Tanzania is one of the most beautiful countries in the world. It offers the experienced traveller the unforgettable beauty of nature, wildlife and beaches away from the crowds, back to the essence’ (TTB Promotional advert: 2012)

In TTB’s Hard Venture Tourism magazine, Nzuki (2012) continues to promote nature tourism by focusing on some natural tourism attractions sites that exist in the lake zone regions but have not received much media coverage, hence, lesser/least known tourism attractions.

The overemphasis on nature tourism, unfortunately, has had an impact on some performing artists who continued to blow the same trumpet of promoting nature tourism. Mgandu’s (1981) composition of *Ona Tanzania* is a good example showing more emphasis on nature than culture. The song, which is Mgandu’s masterpiece creation, only promotes Tanzania’s natural tourism attractions. Experience has shown that apart from these areas becoming overcrowded, tourists are not offered more after having seen animals and climbed the Kilimanjaro. Alternatively, they move to beach resorts that are more or less the same as other beach resorts elsewhere. As such, they cannot be comparatively advantageous to the tourism industry in Tanzania. Sinclair (2003) argues that if Africa wants comparative

advantage in the tourism industry, it must promote tourism products that are unique and different from the ones that are to be found in the developed countries. It is in this line of thinking that cultural tourism products could put Africa at a positively competitive state.

Tanzania's tourism master plan has identified new areas for tourism development as an attempt to overcome the problem of tourists overcrowding in wildlife establishments. Bagamoyo and Mafia in Coast region and Kilwa in Lindi region are among the priority zones for tourism development. Earmarked attractions include beach resorts, wildlife and historical sites (Tourism Master Plan). Although focus is still on nature tourism, coastal zones from Tanga to Mtwara are potential areas for tourism development because they are more prominent than the northern zones in the performing arts. The repertoire of *ngoma* is enormous and spectacular. Most ethnic groups have more than one *ngoma*.

For example, the Wazaramo have *Vanga*, *Mkwaju* and *Mdundiko*; the Wazigua have *Selo*, *Ukala* and *Mbuji* and the Wamakonde have *Sindimba*, *Ngokwa* and *Malivata*. Such a repertoire does not exist among ethnic groups living in the northern zones. Wamasai, for example, have no other *ngoma* apart from the one dominated by jumping movements. In the context of shifting emphasis of tourism product from nature to culture, the coastal zones of Tanzania Mainland were chosen and Bagamoyo and Mtwara were identified as areas of study.

As stated in the Tourism Master Plan, Bagamoyo should be considered for the larger scale developments because it has the potential to become a major tourist centre.

Bagamoyo is a fast growing town along the coast of the Indian Ocean situated about seventy kilometres north of Dar es Salaam. For the last ten years, it has become a satellite of Dar es Salaam for recreation where people usually spend their weekends and other public holidays (Gautum, 2009).

One of the cultural attractions in Bagamoyo is the Taasisi ya Sanaa na Utamaduni Bagamoyo, in short TaSUBa (formerly the Bagamoyo College of Arts). Apart from its training programmes in performing arts, TaSUBa has been organizing a festival of arts and culture for the last 30 years. The festival is considered to be the biggest annual event in Bagamoyo and provides a significant benefit to the community since not only are the major tourist hotels fully booked during this period, but also many local homes are rented out to performers and tourists (Gautum, 2009). Although the 30 years experience suggests that the festival is a big tourist attraction, no one has conducted any study to examine its impact on promoting tourism in Tanzania.

Smith (2003) states that Mtwara is very rich and strong in both the visual and performing arts that are increasingly providing visitors or tourists to a destination with a whole range of colourful exhibitions or festivals to observe or participate in. This region contains a rich and unique tradition of performing arts among the Makonde, Makua and Yao people manifested in the annual celebrations of *Jando na Unyago* (initiation ceremonies for boys and girls). These are indigenous performing arts festivals marking rites of passage.

The centre for African Development Through Economics and Arts – ADEA, which was established in 2003 as an NGO launched the MaKuYa festival in 2008. The

rationale for establishing the MaKuYa festival is the perpetuation, preservation and promotion of the traditional dances and culture of the Mtwara region. The richness in performing arts, the construction of tarmac road from Dar es Salaam and the discovery of gas in Mtwara are conducive conditions for tourism development in general and cultural tourism in particular. Although the four festivals so far conducted in 2008, 2009, 2010 and 2012 suggest that it is a potential attraction for promoting tourism, no study has been conducted.

While the Bagamoyo Festival of Arts and Culture was established for purely academic reasons, the MaKuYa festival was established for both the preservation of indigenous performing arts and the promotion of tourism in southern Tanzania. For this reason the two festivals were deemed to be a good case study to explore the role of performing arts in promoting tourism in Tanzania.

1.3 Statement of the Problem

Current practice in the tourism industry in Tanzania emphasises on nature tourism with less emphasis on cultural tourism, especially the performing arts. This has led to a seeming academic gap between tourism and the performing arts. No comprehensive study has been done to compare theory and practice and find out why performing arts and tourism are not closely linked and the extent to which the performing arts promote the tourism industry. Although the National Tourism Policy (1999) stresses the importance of enhancing and developing the cultural aspects of tourism through festivals, exhibitions and theatrical and dance performances, it does not have any details on how that could be achieved

practically. What operational model can performing arts practitioners and tourism players use in promoting tourism through performing arts?

1.4 Objectives of the Study

1.4.1 General Objective

To examine the link between the performing arts and tourism in Tanzania and assess the extent to which the performing arts do promote the tourism industry in Tanzania, taking the case of the Bagamoyo Arts and Cultural Festival and the MaKuYa Festival in Mtwara.

1.3.2 Specific Objectives

- (i) To analyse how performing arts can promote tourism in Tanzania
- (ii) To examine the impact of the Bagamoyo Festival of Arts and Culture and the MaKuYa in promoting tourism.
- (iii) To assess the interests of tourists and perceptions of tour operators on Tanzania's performing arts.
- (iv) To identify effective ways of promoting tourism through performing arts

1.5 Research Questions

- (i) How can performing arts promote tourism in Tanzania?
- (ii) What is the impact of the Bagamoyo Festival of Arts and Culture and MaKuYa Festival in promoting tourism in Tanzania?
- (iii) What perceptions do tourists and tour operators have on Tanzania's performing arts?

- (iv) What effective ways of promoting tourism through performing arts can be used in Tanzania?

1.6 Significance of the Study

The findings of this study will contribute in strengthening the link between performing arts and tourism. Applicability of the findings will contribute in the development of tourism in Tanzania in terms of designing policies that will guide the performing arts and tourism sectors to function closely. The academic contribution of the findings is that more researchers will be inspired to conduct studies on performing arts and tourism.

1.7 Scope of the Study

The study focused on the potential role of performing arts in promoting tourism in Tanzania taking the Bagamoyo Festival of Arts and Culture and the MaKuYa as cases. Although in both festivals, major events include visual and performing arts, the scope of the study was on performing arts.

1.8 Summary

This chapter has provided background of the research problem, statement of the problem, research questions, objectives, significance and scope of the study. The subsequent chapters are as follows: **Chapter Two** – Literature Review, **Chapter Three** - Research Methodology, **Chapter Four**- The Bagamoyo and the MaKuYa Arts and Culture Festivals: Study Findings and Analysis, **Chapter Five** - Conclusions and Recommendations.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter presents a theoretical and empirical review on what has been written on performing arts and tourism, focussing on studies and practices that link performing arts with tourism. The objective is to identify gaps that this study will bridge in terms of knowledge regarding the potential role of performing arts in promoting tourism in Tanzania. The chapter is divided into the following sections. Theoretical Review, Empirical, Policy Review, The Role of the Government, Review of Festivals and their Impact on Tourism, Justification and Need for Research and Knowledge Gap.

2.2 Theoretical Review

The study's point of departure is in line with what Engels (1883) stated that mankind must have food, shelter and clothing before it can pursue politics, arts and science. Engels' statement is built upon Marxist argument that 'social being determines social consciousness. That is, it is only when man has acquired the basic necessities of life for his existence, should he start thinking of needs such as performing arts and tourism.

2.2.1 Performing Arts

Performing arts are an aspect of culture of any society. According to UNESCO's (2001). Culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.

The interpretation of the above definition is that, culture is a human product resulting from the interaction processes between man and nature in which both tangible products such as buildings and monuments; and intangible products such as norms, customs and performing arts are produced.

Performing arts are art forms in which artists use their bodies or voices to convey artistic expressions through dance, music and drama to an intended audience. Performing arts differ from the literary and visual arts. Goldfarb and Wilson (1991: 8 - 9) note that while literary arts utilise written or spoken words through short stories, novels and poems to communicate to the intended audience, visual arts use still pictures and images through paintings, drawings, sculpture and photography. Literary and visual arts do not require the physical contact of the artist and audience.

On the contrary, performing arts require the presence of performer, performance and audience at the same place and at the same time. For that reason, they are considered to be the most effective medium of communication because of the direct and immediate contact between performer and audience. They are the most social of all art forms in which tourists could be engaged in a dialogue that would make them think more deeply and become more reflective about their touristic experiences (Soyinka, 1998 and Bruner, 2005).

Performing arts in Africa include dance, drama, music, storytelling, heroic recitations, masquerade and communal festival, with a vibrant and generally more recent literary and developmental theatre (Banham, 2004: xv), all of which, in Africa, are referred to as theatre. The African concept of theatre is holistic in that

various forms are used to create a performance that tells one story. A performance of dance will have music and so will music accompany a drama performance of rituals.

The performing arts in Africa are characterised by their functional aspect of fulfilling a specific function. They are conceived of not only as a mode of artistic expression, but more importantly, as social activity whereby performances generally take place on social occasions where groups come together for recreation, or the celebration of festivals, the performance of rites and ceremonies, or the worship of divinities (Agordoh, 1994). The entertainment aspect is used as the means to educate people on a particular social issue. The African experience of the performing arts has a competitive advantage in the tourism business as compared to performing arts in Western countries because they are functional and engaging.

As cultural activities, performing arts contribute towards socio-economic development (Lihamba, 1980). As such, they are part of the creative and cultural industries of a country. Creative and cultural industries are those industries producing creative and cultural goods respectively (UNCTAD, 2008: 202).

2.2.2 Tourism

Tourism involves travelling from one destination to another by a person or group of persons for the purpose of leisure, social interaction and trade (Bell –Gram, 2005). Biwal et al (2004) explain that one of the earliest definitions was in the year 1937 by The League of Nations, which said: The term tourist shall in principle be interpreted to mean any person travelling for a period of 24 hours or more in a country other than in which he usually resides.

Tanzania's Tourism Act of 2008 defines tourism as:

Activities conducted by a person travelling to a place outside his usual environment between twenty- four hours and less than a year and whose main purpose of travel is other than the exercise of an activity remunerated from within the place visited and whereas this activity is taking place within the country of residence of the traveller, it will be domestic tourism.

As stated by the World Tourism Organization, international tourism involves activities of anybody who visits another country for more than twenty-four hours, but less than a year, irrespective of travel purpose.

Jaffari (1977) described tourism as:

The study of man away from his usual habitat, of the industry which responds to his needs, and of the impacts that both he and the industry have on the host's socio-cultural, economic, and physical environments.

The current study adopts this definition because it encompasses fundamental aspects, the tourist, the infrastructure and the impacts.

Lwoga, (2011) has stated that Tourism is divided into various types. These include leisure tourism which involves travel for holiday and recreation, business tourism which is travel for business purposes such as conferences, exhibitions and trade fairs; and cultural tourism which involves movement of people essentially for cultural motivation such as performing arts, festivals and other cultural events; and pilgrimages.

Pilgrimages are performed by different religious denominations. They involve travelling to holy places for soul cleansing. Moslems' pilgrimage to Makkah is one of the biggest religious tourism in the world as around 3 million Moslems visit the holy masjid of Makkah and Madina. In this type of tourism, Moslems' pleasure is on the fulfilment of Hajj, the fifth pillar of Islam.

The reward that a pilgrim receives is huge as one prayer performed in the Prophet's mosque in Madina and the grand mosque in Makkah is equivalent to a thousand prayers and one hundred thousand prayers performed in the other mosques around the world. For this reason, each Moslem once in a lifetime is required to perform Hajj. This study, as it is about the potential role of performing arts in promoting tourism in Tanzania, it focused on cultural tourism.

2.3.3 Cultural Tourism

There are many definitions of cultural tourism, but the difference lies in perceptions, understanding and the context in which it is used. One of the reasons for the existence of many definitions of cultural tourism lies in the fact that cultural tourism covers a wide spectrum of tourist activities that are often closely related. In addition, cultural tourism is closely related to other forms of tourism such as inbound and outbound tourists who visit beach and museum together. In the following section, different definitions of cultural tourism and the cultural tourist are explored to find a suitable definition for this study.

A definition used by Silberberg drawn from the *Strategic Directions for Ontario's Cultural Tourism Product Main Report*, emphasises the motivation of the tourist:

Cultural tourism visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic and scientific or lifestyle/heritage offerings of a community, region, group or institution'. (Silberberg, 1995:361).

Richards (2001:7) on the other hand suggests that cultural tourism contains not just the consumption of the cultural products of the past, but also of contemporary culture or 'the way of life' of people or a region. Cultural tourism can be seen as containing both 'heritage tourism' and 'arts tourism'.

Hughes (2000) also describes different perspectives in it like universal, wide, narrow and sectorised cultural tourism. Universal cultural tourism refers to culture in the sense of a complex of values, ideas, attitudes and other meaningful symbols which bind people into groups and imparts group character so that a distinct way of life results (Hughes, 2000:52).

This definition is thus very broad and the focus cannot be narrowed to any type of tourism. The purpose of experiencing another culture is absent in this definition. Cultural tourism is "to experience the artistic and intellectual activities of a society which includes visits to historic buildings sites (Castles, churches, battle fields, etc.), museums and art galleries, and theatre. That is, to attend the performing arts (Hughes, 2000:52). It is this last category of cultural tourism, during which tourists attend the performing arts which is the focus of this study.

In addition to different definitions of cultural tourism, there is a lack of clarity with regard to the cultural tourist. Richard (1999 cited in Hughes 2002: 165) argues that

visitors to cultural attractions are often labelled as cultural tourists regardless of their motivations.

Silberberg, for example distinguishes persons who are “greatly motivated” by culture, “in part motivated by culture”, persons for whom culture is “adjunct” to another main motivation, and “accidental cultural tourists” (Silberberg, 1995:362-363). He claims this type of cultural tourist accounts for 15% of tourists. Persons partly motivated by culture may, for example travel to a specific place both for cultural interest and to visit friends or relatives. This group accounts for 30% of the tourist market. People who choose to go to a place for non-cultural reasons, but plan to visit a cultural attraction are called adjunct motivated and form 20% of the tourist market. Accidental cultural tourists account for another 20% of the tourist market. They do not plan their visit to a cultural attraction, once at the destination they decide to go anyway. Then there is 15% left who would not visit a cultural attraction under any circumstances (Silberberg, *ibid.*).

These numbers show that the groups partly motivated, adjunct motivated and the accidental cultural tourist form 70% of the tourist market. This group is, next to the cultural aspect of attractions, highly attracted by leisure at cultural destinations. Hughes (2000) also discriminates between cultural tourists. He makes a division between arts-core and arts-peripheral tourist. Arts-core tourists choose to travel in order to see a performance. Arts-peripheral tourists choose to leave home for another reason, but as part of their stay they visit a performance (Hughes, *ibid.*). Although these definitions are designed for the arts performance tourist, this model can apply too for the cultural tourist in general.

Hughes' definition is more suitable for product development of cultural attractions, because it separates the two main streams in cultural tourism that should be focused on while developing the products. Silberberg's definition on the other hand is more suitable for detailed segmentation, positioning and targeting purposes in marketing. This detailed segmentation is for product development within cultural attractions. Consequently, in the rest of this thesis the terms arts-core and arts-peripheral tourist will be used.

The Tanzania Tourist Board (2007) defines cultural tourism as:

‘A people tourism that enables tourists to experience authentic cultures combining nature, scenery, folklore, ceremonies, dances, rituals, tales, art, handicrafts and hospitality – giving a unique insight into the of life of the people while offering a complementary product to wildlife and beach based tourism’

Ipara (2002) states that for many centuries people have travelled seeking adventure and new experiences of different cultures. For example, ‘in 400 BC, wealthy Greeks and Romans travelled to Athens, Rome, and other cities to participate in or observe sporting competitions and performing arts events’ (Roday, Biwal and Joshi, 2009). The grand Tour, undertaken by young Englishmen in the 18th and 19th centuries to broaden their cultural knowledge of Europe, and in particular of Italy, was another example. In this tour, culture was the central focus and the travellers adapted themselves to the resources and culture of the host destinations. Culture is a main ‘pull factor which influences visitors’ initial decision to travel to destinations in different parts of the world. Thus, in most regions of the world, particularly in

Europe and North America, cultural attractions have become important in the development of tourism (Akama, 2000).

In Africa, cultural tourism is not a new phenomenon too, as people have been involved in this form of tourism for many years as Bell –Gam (2005: 1) narrates:

Nigerians especially the Rivers man found time to travel. He visited his distant neighbourhoods to participate in events such as festivals; traditional sports such as wrestling; funeral ceremonies, traditional marriages, religious worships and ritual ceremonies. He also extended very warm reception to those who visited him.

The above quotation reveals not only the involvement of Africans in cultural tourism but also the prevalence of hospitality in African culture.

2.2.4 History and Development of Tourism

Tourism started since time immemorial when mankind travelled on foot in search of food, shelter and clothing. For the early man the term ‘travel’ was not associated with the words pleasure or leisure as it is today. Travel for leisure and tourism as a profession are products of the nineteenth century (Roday, Biwal and Joshi, 2009). Jaffari (2005: 8) notes that tourism is positioned as the largest industry in the world after trailing behind oil for a relatively short time and now above it.

The growth of tourism in the world today is faster in Europe, America and Asia than in Africa in terms of tourists. This is obviously due to the highly developed infrastructure with quality tourism management skills and systems prevailing in these

countries. Estimates from the World Tourism Organisation (2005) anticipate that by the year 2020 international arrivals are expected to reach over 1.56 billion. Europe is scheduled to be the top-receiving region with 717 million tourists, followed by East Asia and the Pacific with 397 million, the Americas with 282 million, and Africa, the Middle East and South Asia.

The tourism industry today has advanced to the level of having new forms and types of tourism such as Space and Underwater tourism. Whereas Space tourism is travel to the earth's orbit and to planets beyond the earth's orbit, for example, to Mars; underwater tourism is travel to deep seas to view the coral reefs and the seabed or marine creatures in ocean parks. Underwater tourism has developed new deep-sea attractions such as restaurants and hotels submerged in the sea. Space tourism is the costliest type of tourism as a trip costs approximately USD 20 million (Roday, Biwal and Joshi, 2009). Denis Tito, the world's first space tourist, plans to send a married couple to Mars in 2018. The entire journey will last for a total of 501 days; the longest continuous time ever spent in space (www.extremetech.com/tag/space-tourism accessed on 9th May 2013).

2.2.5 Performing Arts and Tourism

Performing Arts and tourism are both social activities that people engage in after fulfilling the basic necessities in life. Both activities involve use of discretionary income, that is, income remaining after spending for basic human needs. In performing arts, people enjoy the re-enactment of life by performers through dance, music and drama. Kerr (1995) illustrates the re-enactment of life by giving the

example of drama in which there is an imitation of events in the real or supernatural world and there is an element of story or suspense.

In performing arts, the audience agree to be part of an imaginary world that requires them to suspend their disbelief. Suspension of disbelief or willing suspension of disbelief is a term coined in 1817 by Samuel Taylor Coleridge. It refers to the willingness of the audience to suspend judgment concerning the implausibility of the performance and to overlook the limitations of the medium (http://en.wikipedia.org/wiki/Suspension_of_disbelief accessed on 24th April 2012). In tourism, people's enjoyment is obtained by travelling to places away from home to encounter and experience different cultural expressions and manifestations.

Although performing arts and tourism can exist and function in isolation, a close link in their operations could have fruitful results. Smith (2003) views performing arts as the magnet for tourist destinations and tourism as a catalyst for broadening and diversifying arts markets. For example, Broadway theatres in New York and London's West End form the backbone of the most highly concentrated entertainment districts in the world dominated by a number of theatre productions that are a big tourist attraction (Hughes, 1999; Simonoff and Ma, 2003;). Although there is great potential for the two industries to reinforce each other, current practice in Tanzania reveals that the two sectors are not closely linked. Common to both activities is the prevalence of enjoyment associated with recreation and leisure.

The history of recreation and leisure notes that in communal societies there was no distinction between work and leisure. During that period, work was done when it was

available or necessary and was accompanied by ritual which may involve a prayer, sacrifice, dance or feasting which was part and parcel of the world of work (Jones and Bartlett, 1978: 50). In communal societies, dances, storytelling, rituals, heroic recitations and songs played a significant role in the life of societies and were never separated from daily social activities. Lihamba (1985) explains that the performances are communal because the society itself is communal. Thus, the distinction of work and leisure is a concept of modern society which has set aside different periods of time for work and leisure. In order for us to have a clear understanding of factors that inspire tourists to travel to various destinations, there is a need to look at some theories related to tourist motivation and tourist satisfaction with leisure activities.

2.2.6 Theories of Tourism Motivation

Pearce, Morrison and Rutledge (1998), define tourist motivation as “the global integrating network of biological and cultural forces that gives value and direction to travel choices, behaviour, and experience.” Seaton, (1997), defines motivation as awakened from slumber of a drive or need that moves people towards activity in search of goals. If the goals are reached, the need settles down and the individual goes back to the equilibrium as new motives come out once the last one is over.

According to the suggestion made by Krippendorf (1987) that got cited in Seaton (1997), a person’s influence to travel is made by society and is shaped by everyday life. For example, people living in cities get motivation to travel to jungle as their minds need relaxation from city life that is stressful (Dann and Matley, 1976 as cited in Mansfeld, 1992).

According to Mansfeld, (1992), the travel motivation theory of Gray presents two motives on why people go to natural settings. The first motive is having a wish to travel to an undiscovered place, which is called 'wanderlust' in Gray's theory. The second motive is about a place "which can provide the traveller with specific facilities that do not exist in his or her own place of residence". It is common to take a traveller or a tourist as a potential market segment for travel and tourism marketing (Smith, 1989 as cited in Theobald, 1996). The following are the motives that determine their travel choices. They are recreation, pleasure, new experiences, cultural interest and shopping.

There is an increasing recognition of the importance of culture and heritage for tourist motivation, behaviour, and experiences. Estimates vary according to definitions, but statistics indicate the potential significance of cultural tourism in the global market. For instance, the World Tourism Organization (WTO) estimates that cultural tourism accounts for 37% of all tourist trips (McKercher, 2002a).

Crompton (1979) says that identifying motivation is the key factor. Motivation surfaces as the reason behind travel and participation in travel activities (Jang, Bai, Hu, Wu, 2009). The literature constantly mentions that motivation is the driving force that makes individuals take actions (Park and Yoon, 2009). It is, therefore, crucial to have an understanding on tourist motivation as it would help to point out elements that could be promoted in order to entice tourists to particular destinations that match their motivation to travel (Kozak, 2001).

Though motivation reveals the key question of why people travel, it also helps in understanding the psychological factors (Gnoth, 1997, Goossens, 2000). Moutinho

(2000) mentions motivation as the dominant component that influences human behaviour. It also serves as a driving force for maximum satisfaction of individuals, physiological and psychological needs (Berkman *et al*, 1997).

Cohen (1974) noted that understanding the motives behind travel help realise the social and psychological facts of tourism. Thus motivational reasons can be seen as a psychological need that causes disequilibrium and is satiated through travel experience

Maslow's (1950) theory of needs seems to be widely accepted in literature. Maslow's hierarchy of needs states that we must satisfy every need. Only when the lower order needs of physical and emotional well-being are satisfied, we turn to higher order needs of influence and personal development.

Goebel and Brown (1981) make a critique on Maslow's theory by pointing out that motivation to fulfil one's needs, need not start from bottom to top but multiple needs could arise in random order in Maslow's hierarchy. Moreover, Schniffman and Kanuk, (1997) also criticise Maslow's theory by arguing that the concepts are generalized and possess a barrier as understanding the flow of needs is not possible. The researcher is of the opinion that Maslow's theory is very valid within the context of tourist motivation because tourism involves spending discretionary income, that is, leftover income after spending on basic necessities of life.

2.2.7 Tourist Satisfaction with Leisure Activities

Kozak and Rimmington (2000) observe that satisfying the tourist is considered as the most important thing for successful destination marketing because it affects the

destination choice, usage of products and services, and the conclusion to come back. Oliver's expectancy disconfirmation theory is found to be the most appropriate in identifying tourist satisfaction because it can be applied widely. The expectancy-disconfirmation theory holds that consumers first form expectations of products or service performance prior to purchasing or use. Subsequently, purchasing and use convey to the consumer beliefs about the actual or perceived performance of the product(s) or service(s). The consumer then compares the perceived performance to prior expectations. Consumer satisfaction is seen as the outcome of this comparison (Clemons & Woodruff, 1992). If a product outperforms expectations (positive disconfirmation) post-purchase satisfaction will result. If a product falls short of expectations (negative disconfirmation) the consumer is likely to be dissatisfied (Oliver, 1980; Spreng *et al.* 1996).

One of the studies made on customer satisfaction that is considered to be remarkable in tourism behaviour research include Pizam and Neumann (1978) who studied the structure of tourists' satisfaction along with their destination areas. The results indicated that the satisfaction of customers was related to a willingness of the customer to return. It is necessary to measure the satisfaction of a consumer with each and every quality of the destination because even if a consumer is satisfied or dissatisfied with one attribute, it may lead to satisfaction/dissatisfaction of the total destination (Pizam *et al.*).

2.2.8 Growth of Cultural Tourism and Experience Economy

Cultural tourism has been an interesting area of study in the tourism industry globally since 1992 when the first International conference on Cultural Tourism was

held in Indonesia. Its main focus was on how culture could be a major asset of economic growth in general and of tourism development in particular (Richards 1996).

Hughes (2000) relates that the growth of cultural tourism is the result of growth of culture peripheral tourism. Although there is a big growth factor in culture-core tourism, the effects of the culture-peripheral segments of tourism contribute even more to the growth of cultural tourism. The reason for this growth lies according to Richards, in the “maturity” of tourism (1996 as cited by Hughes 2000) and as a result demand is changing: Tourists are tired of “the sea and sand holiday and look for alternatives” and there is “a new breed of holiday-makers who are less interested in such holidays” (Hughes 2000: 63).

The demand in cultural tourism is not only growing, the demand itself is also changing. People are no longer satisfied with only products or services; they demand experiences. James Gilmore and Joseph Pine are the architects of experience economy who first coined the word in 1998. The two author’s main argument is that where society has excelled to a level of massive wealth, the interest of people shifts from owning things to paying for an experience and the memory of the experience becomes the product. The demand for experiences is a result of change from service economy in which a birthday cake was ordered from a bakery to the experience economy in which the entire birthday event is outsourced at a local venue and staged for children to have memorable experiences (Gilmore and Pine: 1998).

The experience economy phenomenon has been adopted in different situations as illustrated by the following examples. One taxi driver whose vision was ‘to become

the best taxi driver in the world' instead of just driving a tourist, served sandwiches and drinks, conducted tours of the city, and even sang Frank Sinatra. Due to the taxi driver's creativity in the tourism business, an ordinary service like a cab ride could be turned into an experience to remember (Pine and Gilmore, 1998: 98).

In 2004, the researcher attended the general assembly of the Norwegian Volunteer programme held in Oslo. On the last day conveners of the assembly had organized a dinner for all participants. A five course dinner was served dramatically by the waiters and waitresses led by the chef who was also the master of ceremony. Each time a course was served, the entrances and exits of the waiters and waitresses were spectacular. Much as the researcher had attended several dinner functions, this one was extraordinary because of a deliberate decision of applying an artistic method that turned a normal dinner into a dramatic experience (Researcher's experience as a participant, 2004).

As cultural tourism, and especially culture-peripheral tourism, is growing and the demand of cultural tourism is changing the concept of experience becomes more and more important (Richards 2001b).

Experiences can be divided into four realms or categories. That is, entertainment, educational, escapist and aesthetic. Entertainment is characterized by passive participation and absorption, which has a passive part and not engaged in the experience. Educational embodies more "active participation but is still more outside the event than immersed in the action" (Pine and Gilmore, 1998:102). Escapist involves more active participation and immersion, which does not exclude

entertainment or amusement. Aesthetic has a high level of immersion, but a passive form of participation. The richest experiences are composed of all four realms around the area where the spectra meet (Pine and Gilmore, 1999) as shown in Figure 2.1.

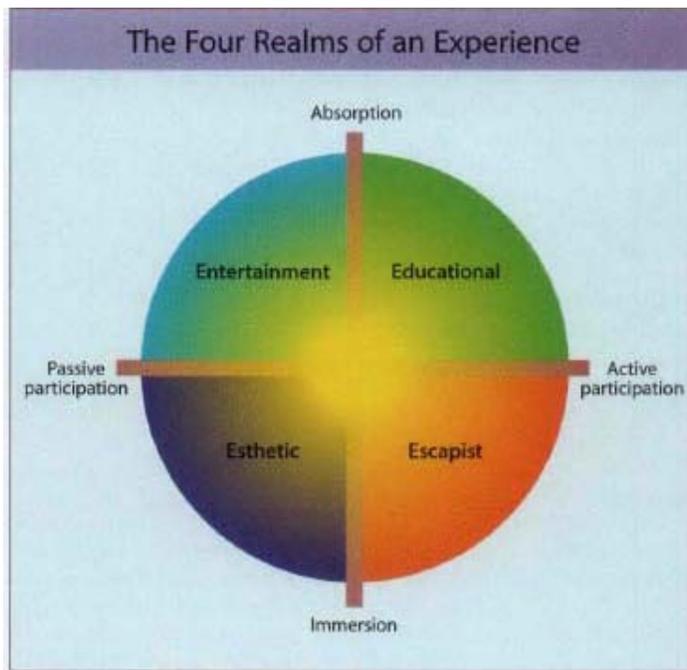


Figure 2.1: Four Realms of Experience (Adopted from Pine and Gilmore 1999)
Source: Researcher, (2013)

Furthermore, experiences should be “wrapped” in a theme. The theme assembles all the elements and events with experiences into a “unified story” (Pine and Gilmore 1998). This enables the visitors to understand the relation between the different aspects of the experience presented and triggers their imagination.

Staging memorable experiences has become the new means of product development in all economic sectors and especially in tourism (Richards 2001b). Richards (2001d) states that success in cultural tourism will increasingly depend on who can deliver

the best cultural experiences and who can create the most imaginative stories around their products. The researcher shares opinion with Richards and it is in this regard that this study is being carried out so that Tanzania could make use of the experience economy phenomenon in developing her various tourism products.

From the above sections, the researcher has identified the following points. In an increasingly saturated marketplace, the success of marketing destinations should be guided by a thorough analysis of tourist motivation, tourist satisfaction and creativity in developing experiences to attract culture- peripheral tourists who form the main growth market in cultural tourism and are characterised by a growing demand for experience-based cultural tourism (while keeping in mind the demand of the culture-core tourist). These aspects need to be understood in depth in order to promote an effective tourism promotional program in any country. As this study explores the relationship between performing arts and tourism, the following section examines studies that have linked performing Arts and tourism.

2.2.9 Studies on Performing Arts and Tourism

As far as the researcher is concerned, studies on performing arts and tourism are limited. This observation is also shared by Hughes (2000) who argues that the link between performing arts and tourism has been neglected. In most existing cultural tourism studies the performing arts have not been thoroughly studied.

Some studies that have been done on the subject matter include a report by Research Resolutions and Consulting Ltd for The Canadian Tourism Commission in 2003, Hughes's (2000) works on the *Study on Theatre in London and its inter-relationship*

with tourism and Arts, Entertainment and Tourism; Smith's (2003) *Issues in Cultural Tourism Studies* and Bruner's (2005) *Culture on Tour*. The researcher made a critical analysis of the above studies so as to establish the missing aspects that could be addressed in this study.

In 2003 The Canadian Tourism Commission commissioned Research Resolutions & Consulting Ltd to conduct a study in Canada to determine enthusiasm for performing arts within the tourism industry in Canada. The report's main focus was on Canadians who have taken leisure trips in Canada and exhibit a particular interest in cultural performances when travelling. While the report makes a comprehensive analysis of the various categories of the performing arts and the distribution of tourism enthusiasts, it does not provide relevant information on how performing arts could be used for promoting tourism.

Bennett (2005: 407 - 428) looks at the relationship between theatre and tourism globally through a number of theatre productions in New York City and Las Vegas. Bennett's work explores how cultural practices work as a powerful marketing strategy in branding of cities. Although Bennett's study touches some key issues of consideration such as understanding the value of tourists as an important market segment in the theatre business, it is not comprehensive enough to address challenges of linking performing arts and tourism in Tanzania.

Hughes' (2000) study on Theatre in London and the inter-relationship with tourism explored the evidence that the city of London is usually chosen by tourists because of the various theatre productions in the West End. Hughes' study could be helpful in

promoting urban tourism in many cities in Africa. Dar Es Salaam, for example, is considered a boring city for tourists. It does not have a variety of activities and places that tourists could be engaged with. In Samora Avenue, for example, the shops are all closed at 5pm. The experience of London as a tourist destination because of theatre performances could be used in Dar es Salaam considering the newly constructed performing arts facilities at the House of Culture at the National Museum and the Open Air Theatre at the National Arts Council. Regular performing arts shows that depict issues of Tanzania could attract a good number of tourists. In his study, the depiction of how performing arts can be used for Tourism is unaddressed.

A study that was conducted by Gilbert and Lizotte (1998) on the inter-relationship between Tourism and Performing Arts found out that the West End theatres attract a large tourist audience who travel for Shakespeare classics. It is inadequate in the study on how the link could be strengthened. The emphasis of the study was on how great attention to tourist productions could endanger artistic integrity and water down authenticity (Gilbert and Lizotte, 1998: 82-96).

Hughes' (2000) book *Arts, Entertainment and Tourism* is a detailed analysis of the relationship between arts and tourism. The ideal aspect is an examination of the reasons why the arts, entertainment and tourism are correlated and how it can be developed. Hughes claims himself that much as the focus of the book was the performing arts and tourism, further research should be undertaken because there are a number of unanswered questions and outstanding issues (Hughes 2000: 198-199). For example, Hughes' study has not identified effective ways of promoting tourism

through performing arts. It is in this regard that further research is needed to fill such a gap.

Edward Bruner's (2005) *Culture on Tour* has attempted to give a detailed discussion of various performing arts productions for tourists from a range of different cultural settings in Kenya, Ghana, Bali, Israel and the United States of America. Bruner focused on the re-use of cultural heritage in a contemporary touristic situation in which specific and special performing arts productions would be devised for tourist audiences. Aspects of Bruner's work that could be related to this study include the various dance performances for tourists in Kenya and the dramatisation of the slavery in Ghana. Bruner applied a method of controlled comparison to consider how one ethnic group, the Maasai, exhibited for tourists at three different sites in Kenya, the Mayers Ranch, the Bomas of Kenya and at Out of Africa Sundowner. Each site tells a different story, its own version of history with its perspective on the role of ethnicity and heritage within the nation-state and in the world community.

Bruner's application of controlled comparison of the three different performances with different interpretations suggests the use of diversity in tourism performances. The three different sites used different approaches in creating performances for tourists. It is in this regard that Bruner's *Culture on Tour* sheds some light on the question of creativity in the use of performing arts in promoting tourism. Each site was different and unique in using traditional dances for promoting tourism in Kenya. Although Bruner's *Culture on Tour* is quite entertaining and enlightening, it is inadequate in addressing specific challenges within a Tanzanian context.

During the IDEA 6th World Congress that was held in Hong Kong in 2007, Jackson and Kidd attempted to make a link between theatre and museum in their presentation of Museum Theatre. The paper was an exploration of how museum exhibitions or narratives could be dramatized in order to engage visitors coming to the museum.

Museum theatre is about enlivening, providing insights, and indeed posing questions about the subject matter of a museum exhibition, Jackson and Kidd (2007). Museums all over the world are places mostly visited by tourists. The use of drama at a museum as proposed by Jackson and Kidd is one way of applying creative methods in promoting museums as tourist products.

Although Jackson and Kidd fascinated the researcher with their museum theatre as a way of adding the attractiveness of museums, their paper is not comprehensive enough in providing details on how performing arts could be used to promote tourism in Tanzania.

One interesting work that has linked theatre with tourism is Bell –Gam’s (2005) study on Strategies for the Development of Tourism and Theatre Industries in Nigeria. In this study Bell –Gam demonstrates the link between the two industries by arguing that a well-developed tourism industry can house a theatre to enhance the beauty of tourism and theatre productions are the springboards on which effective tourism can strive. Although the study has shown how theatre influences tourism through its entertainment and leisure qualities, it is to a large extent, scholarly and difficult to put it in a practical context.

2.3 Empirical Review

2.3.1 Performing Arts and Tourism Globally

This section focuses on various practices of using performing arts for promoting tourism in Canada, the US and the UK. This is due to the fact that the literature that the researcher was able to consult had adequate information on the three countries.

2.3.1.1 Canada

Canada has had serious commitments in linking performing arts with tourism as indicated by a study on performing arts tourism enthusiasts that was conducted in 2002. The study found out that performing arts tourism enthusiasts participated in multiple performance-based activities while on trips.

The most popular performances that attracted most tourists were theatre (92%), classical music concerts (66%), jazz music concerts (52%) and ballet/other dance performances (50%). Other performances that attract between 20 per cent and 30 per cent of these tourists include opera (44%), music festivals (42%), and theatre festivals (The Canadian Tourism Commission, 2003).

2.3.1.2 The US

In the US, the Broadway theatre production of dramas, comedies, and musicals is big business. In respect to the data provided by the League of American Theatres and Producers given on the *Playbill* Web site (<http://www.playbill.com>), more than 11 million tickets were sold for Broadway shows in 1999, leading to more than \$550 million in gross revenues (Simonoff and Ma, 1999).

2.3.1.3 The UK

In the UK, the theatre industry generates a lot of foreign exchange. In 2010 for example, the London West End theatres attracted more than 2.2 million foreign tourists whose expenditure in theatre amounted to 1.9 billion sterling pounds (Hughes, 1999).

The above examples suggest serious commitments of linking performing arts with tourism at a global level. There are deliberate attempts and definite plans and strategies of linking the two sectors. The experiences of Canada, US and UK show efforts of the tourism industry in catering for tourists' interests in the various forms of performing arts. Unfortunately, these experiences cannot be applicable in a Tanzanian context because the cultural context of the tourism and the performing arts sectors are quite different from those prevailing in Canada, US and UK. In western countries for example, performing arts are not functional; they are done for entertainment and no longer contain the participatory elements that can engage the audience. The gap between stage and auditorium has conditioned audience to be passive and attentive for the entire duration of the performance until the end when they have to applaud. Hence the need to carry out a study on the potential role and link of performing arts in promoting tourism in a Tanzanian context becomes imperative.

2.3.2 Performing Arts and Tourism in East Africa

In Africa, although there are some initiatives of using performing arts for promoting tourism in several countries, there is scarcity of literature that has been written on the

link between performing arts and tourism. The following section scans the situation in some East African countries that have attempted to link performing arts and tourism.

Performances for tourists should be created differently from other performances so that they can convey meanings relevant to tourists. Unless tourists understand the content, performances become irrelevant. Performances for tourists should be interactive. That is, tourists should be able to comprehend the meaning through a process in which they feel engaged. The following section reviews some attempts have been done in some countries.

2.3.2.1 Kenya

The Kenyan government has been proactive in the use of performing arts for promoting tourism since the early seventies. In 1971, the Bomas of Kenya was established as wholly owned subsidiary of the Kenya Tourist Development Corporation (KTDC). The Company was established to preserve, maintain, and promote the rich diverse cultural values of various ethnic groups of Kenya and to act as a tourist attraction. The government of Kenya was very clear in terms of what it was aiming at as can be seen from the vision of the Bomas of Kenya.

‘To be the leading custodian of Kenya’s cultures for cultural Tourism. To be the leading custodian of Kenya’s diverse cultures as a national heritage for prosperity and posterity. To be a world class leader in cultural tourism’ (www.bomasofkenya.co.ke/ accessed on 10th July 2010).

In Mombasa most hotels have cultural programmes designed specifically for tourists. For example a hotel could have a coastal night in which there will be traditional

coastal dishes with taarab music performance. This has influenced arts groups to join the business by devising special performing arts performances for tourists (Personal Interview with Materego on 2nd November 2010).

Mwangeni, an office manager of Discover Tanzania Safaris LTD commends Kenya for her tourism aggressiveness. He narrates that apart from their high commission offices, they have tour operating companies in various countries. In addition, the Minister of Tourism in Kenya does marketing whenever he happens to be outside the country (Personal interview with Mwangeni on 26th July 2010).

In March 2012, the Ministry of Tourism and the Kenya Tourist Board (KTB) launched a new tool to help market Kenya in four European countries by partnering with a Netherlands based professional theatre production company. The Peter Ultee Productions, produced a musical theatre show entitled “Out of Africa: The Magic of Kenya”, that was staged in theatres in Netherlands, Luxemburg, Belgium and Denmark, from September to December 2012.

During a media briefing to formalise the partnership, former Minister for Tourism Najib Balala said:

In a bid to help diversify the tourism product, we decided that there are many songs in different languages in our country and so why can't we express this to various audiences and use it to our advantage. With this production, we will therefore have an unmatched opportunity to showcase the beauty of our culture and this is one of the creative ways through which we are now marketing the country in both the traditional and emerging markets.

The above quotation is a clear manifestation of the applicability of the proverb *Ukiviona Vyaelea Vimeudwa* If you see them floating, they have been constructed.

2.3.2.2 Uganda

In Uganda, there is the Ndere Centre in Kampala where dance and music performances are presented to tourists using a storyteller with a great sense of humour. He knows how and when to tease the audience with his historical account of the various Ugandan dances and music. Towards the end of the performance, the audience, most of whom are tourists would be asked to come over to the stage where they would finally dance to the famous tune of *Jambo Bwana* (Researcher's observation as member of audience in July 2011 at Ndere Centre, Kampala).

2.3.3 Tourism in Tanzania

There is a controversy as to when tourism started in Tanzania. While Salazar (2009) argues that in Tanzania, tourism was first established under German colonial rule, Lwoga (2010) contends that Africans in general and Tanzanians in particular had their own form of tourism long before colonialism. This argument is also shared by Bell – Gram (2005) who argues that:

‘Since the early empires of West Africa, Nigerians have been good travellers within and outside their traditional homes, and even outside the country in pursuit of leisure and trade as well as for purposes of cultural obligations and ceremonies’ (Bell – Gram, 2005: 1).

The researcher's argument is that while tourism existed since time immemorial, the colonialists only put in place institutions and mechanisms for his own benefit. For

example, in 1949, the East African Tourist Travel Association was established with its headquarters in Nairobi, Kenya. The purpose of which was to promote wildlife safaris and in particular, hunting and protecting the interests of hunters throughout the East African region (Kashaga, 2007).

Mawalla (1971) notes that tourism in Tanganyika prior to Independence was restricted mostly to big game hunters and nature lovers. In 1962, one year after Tanganyika became independent, two organs were established to coordinate culture and tourism activities. These organs were the Ministry of National Culture and Youth and the Tanganyika National Tourist Board. In 1969, the Tanganyika National Tourist Board was dissolved and in its place the Tanzania Tourist Corporation (TTC) was established. The latter was established with a generic responsibility of developing and promoting the country's tourism both in the local and in the overseas markets (Kashanga op.cit).

After the Arusha Declaration of 1967, with the adoption of Ujamaa and the subsequent nationalization of the major means of production, Tanzania saw international tourism as being incompatible with its socialist ideology. Tourism was now considered as a form of cultural imperialism, undermining the traditional cultural life and was also considered to be irreconcilable with the principle of self-reliance (Shivji, 1973).

In particular, ideologues appeared to protest against the presence of rich visitors, a perception that would perpetuate inequality between foreigners and Tanzanians, thereby exposing the latter to capitalist forms of consumption. This belief was

reinforced by the argument that the cultural richness of traditional rural life would be eroded as well. Tourism was also discouraged on conservation grounds, the view being that visitors would gradually destroy wildlife (Kahama, 1995:155).

Tanzania's adoption of Ujamaa made Kenya take a competitive advantage in the tourism business. The nub of the problem was that Kenya had the tourists and Tanzania had the best attractions (Honey, 1999: 231). International visitors often crossed the border—from Kenya to Tanzania without their money. The collapse of the EAC made Tanzania close its border with Kenya in 1977. This virtually abruptly ended foreign tourist traffic to Tanzania.

Structural adjustment programs (SAPs), with their emphasis on economic liberalization and removal of trade restrictions, forced developing countries to open up their economies for imports from the developed world. Although SAPs were introduced by the International Monetary Fund (IMF) and the World Bank in the 1980s, they never really became an important part of the economic management of African countries until the early 1990s (Salazar, 2009).

With an increasing economic crisis, and subsequent political reforms, the Tanzanian government decided to change its policy. It reopened the border with Kenya in 1985, and began investing again in tourism. A major step was the enactment of the “National Policy on Tourism” in 1991—the first real tourism planning by independent Tanzania. This policy provided the overall objectives and strategies necessary to ensure sustainable development in the country. The private sector was now seen to be a critical player in accomplishing this role (Salazar, 2009).

In 1992, the Tanzanian government launched an ambitious program to reverse its earlier image. It established the Tanzania Tourist Board (TTB) in 1993, started a publicity campaign, and liberalized and privatized its economy, the tourism sector being one of them. The TTB took over the TTC's promotional functions. In addition, a number of major TTC hotels were privatized through the Tanzania Hotels Investments Corporation (TAHI) (Salazar, 2009).

Due to concentration of ownership in the hands of foreigners, Tanzania loses about two thirds of its foreign earnings in the tourism industry (Chachage, 1999). In relation to data provided by the All Africa Travel and Tourism Association (AATTA), hunting is 95% foreign owned, air travel 99%, land 80%, hotels and lodges 80%, and leisure and recreation 50% (MNRT, 2001). Ownership alone is not enough, control of enterprises is even more important. The management of joint ventures is often left to foreigners. There is little evidence that indigenization was promoted during the privatization of the state enterprises (Ranja, 2003).

2.3.4 Performing Arts and Tourism in Tanzania

As far as the researcher is concerned, there is no published work that links tourism and performing arts in Tanzania. Although some scholars, Kweka (2004) Kashaga (2008) Salazar (2006, 2008 & 2009), Mlozi (2010) and Lwoga (2011) have written on tourism; and Hussein (1974), Mloma (1978), Lihamba (1985), Bakari (1998), Nyoni (1999) and Makoye (2000) have written on performing arts, there is no publication that analyses the two sectors in terms of how they can reinforce each other. As a result, the researcher had to rely on information gathered through semi-

structured interviews with officials from the ministries of Natural Resources and Tourism; and Information, Youth, Culture and Sports and some renowned performing arts practitioners.

The tradition of presenting performances to entertain visitors has a long history in Tanzania. Kiro (1975) narrates a story of J. H. Wellech, a district officer who worked in Handeni between 1922 and 1924 and was famously known as "The Father of Drums" (Sachangoma) because wherever he went within the district, asked the chiefs and sub-chiefs to bring their people and dance their different dances before him. This section of the thesis traces various initiatives of using performing arts for promoting tourism in Tanzania.

At the time of Independence, visitors were welcome, but no special effort was made to attract them or to make special arrangements for them after their arrival (Mawalla, 1975). It was not until the end of the 1960's when the Tanzanian Government created the foundations of a tourism industry by building a few State hotels (Tanzania Tourism Sector report: 2007). Initiatives of using performing arts to promote tourism can be traced from 1962 when Mwalimu Nyerere established the Ministry of National Culture and Youth. In 1963, the Ministry established the National Performing Arts Company starting with a dance troupe and it grew over the years to include an acrobatics troupe in 1969 and a drama troupe in 1974. The national Performing Arts Company had, among others, the following functions:

- (i) To promote national spirit for practice of authentic Tanzanian traditional dance and music.

- (ii) To develop new and contemporary technique especially in dramatic and acrobatic arts.
- (iii) To tour and put up performances in isolated and distant parts of the country.

From the above functions, it is clear that creating performances for tourists was not part of the National Performing Arts Company's work schedule. Although, there were a number of performances that were presented to foreign audiences such as state visitors, the objective was to show them authentic Tanzanian dances and music and not for promoting tourism.

The National Dance troupe for example, in addition to the above functions 'has staged many performances for state visitors' (Ntiro, 1975: 113). Although the performances were presented without any tourism motivation, they could still be viewed as promoting tourism owing to fact that guests could be inspired to visit some of the tourist attractions.

After the establishment of the Bagamoyo College of Arts in 1981, there were some initiatives of using performing arts for promoting tourism by the then Tanzania Tourist Corporation. They used to organize tours to Bagamoyo where apart from tourists visiting historical sites, also visited BCA where they could see performances of traditional dances and music (Personal interview with Mr. Masimbi, February 2012).

From the late eighties to the mid eighties, BCA had been running what was famously known as the International Summer workshops. This was an eight week dancing and

drumming workshop for foreign students from mid July to mid September. As climax of the workshop, participants under the guidance of their tutors prepared and presented Tanzanian traditional dances during the Bagamoyo Arts Festivals. These performances were usually well received by the audience (Interview with Mr. Masimbi).

Between 1985 and 1994 the Ministry responsible for culture implemented The National Cultural Promotion Programme, popularly known as the Cultural Programme. This was a long - term programme of visual arts and crafts exhibitions, exhibitions of works of literature, performances of traditional music, traditional dances, acrobatics, poetry recitations and dramatic works. Specific objectives of the programme were to stimulate respect and regard for Tanzanian cultural heritage, to provide an avenue for the expression of artistic and language elements, to provide a national and international marketing forum and sales outlet for Tanzanian works of art, to provide a Tanzanian cultural window for a foreign audience of cultural and arts enthusiasts, scholars, researchers and tourists and to provide an opportunity for artists, authors and language experts to exchange experiences and ideas (Personal Interview with Mr. Masimbi).

The relevance of the cultural programme to the current study is reflected in the specific objectives particularly providing a Tanzanian cultural window for among other groups of people, tourists. As it was conducted at regional, zonal and national levels, tourists in different parts of Tanzania could enjoy various presentations of performing arts.

It is a pity that the programme had to be abandoned because of financial constraints. The nineties are remembered in government budgetary circles as the years of austerity. From 1994/1995 financial year budgetary allocation to the culture sector was cut to more than half of what it had been in 1993/1994. The Treasury altogether stopped providing funding for festivals and competitions, leaving these for the private sector to run. Although the Ministry responsible for culture kept on asking for money from the Treasury so that it could revive the programme, the finances availed were not enough to run such a gigantic event as before (Personal interview with Mr. Masimbi).

The Village museum in Dar es Salaam has since the early eighties been active in presenting traditional dances performances. As Mloma (1985: 15) pointed out traditional dances were being exploited so as to attract customers especially tourists. The Muungano dance troupe that used to perform at the Village Museum in Dar es Salaam and the Kibisa group at the DDC Social Centre in Dar es Salaam are examples of dance groups used for such purposes. The objective is to attract people visiting the museum with a variety of events. As tourists have been, and are still, among members of the audience who watch these performances, it suggests that the village museum has been, and still, is active in the use of performing arts for promoting tourism in Tanzania.

In 1994 the ministry of Natural Resources and Tourism collaborated with the Netherlands Development Organisation to establish a cultural tourism programme. The objective of this initiative was to enable tourists to experience authentic cultures

through folklore, ceremonies, dances, rituals, tales, art, handicraft and hospitality as complementary products to wildlife and beach tourism. Tourists experience in the authentic culture is spontaneous in the sense that nothing is constructed for them. Whatever events they would see and participate happen in their own rite. For example, an initiation ceremony will not be performed for the tourists. It will be performed if there is both a reason and purpose of doing so.

With such an approach tourists are unlikely to see some very interesting cultural events because they do not coincide with their itineraries. Briggs (1999), for example, argues that Sindimba dance performed by men and women together using stilts and masks, is an intriguing aspect of the traditional Makonde culture, but in the ordinary course of things, you are unlikely to come across this.

Reid (2002) argues that while cultural tourism has great potential for development in most, if not all, African countries, it must be well thought out and planned. The researcher shares opinion with Reid that plans must be well thought out, strategically designed and tactfully executed. Reid shares wisdom with a Kiswahili proverb, *Ukiviona vyaelea vimeundwa* meaning that if you see them (marine vessels) floating, they have been constructed.

In December 1996, for example, The Great Muungano Cultural troupe attempted to get a contract at *Nyumba ya Sanaa* so as to present performances to tourists located next to Sheraton Hotel but it did not get it. The only performance they produced on December 3 for which the admission fee was TZS 3,000 was not well received as it failed to appeal to the tastes of tourists (Edmondson 2007: 77).

In 1997, three *ngoma* troupes namely Simba, Serengeti and Kilimanjaro were formed with the sole purpose of presenting dance performances to tourists. The three groups carefully marketed themselves for a growing tourist audience (Edmondson, 2007:72). In the same year Tanzania One Theatre (TOT) performed in an expatriate and tourist nightclub in an affluent area in Dar es Salaam (Edmondson, 2007: 85)

The above attempts were never successful in terms of capturing and maintaining the tourist market due to lack of a well- established mechanism of producing and presenting performances to tourists at a professional level. Moreover, Edmondson (2007) points out that the invasion of mass tourism was still relatively new to Tanzania, and local producers of tourist art were yet to become familiar with typical Western expectations of the ‘performative primitive’

The problem of the performing arts not being used for promoting tourism could be associated with a bigger problem of not linking culture with development. There are no clear plans and deliberate initiatives of placing culture at the centre of all development initiatives. (Materego, interview on 2nd November 2010).

Both culture and tourism are important components of development. In the context of a well-travelled world, it is difficult not to consider one without the other. While there is clearly a role for culture and tourism to be part of development in an economic sense, their roles extend beyond this as integral parts of human development whereby social well being and basic human freedoms and rights are exemplified and enriched by travel and cultural exchange (Craik, 1997).

This also raises a question of how culturally we are brought up. Recalling Mwalimu Nyerere's question which he asked in 1962 when establishing a ministry of culture, *Ni Watanzania wangapi wasomi wanaojua kupiga na kucheza ngoma za kiasili*. That is, how many educated Tanzanians know how to perform traditional dances? Mwalimu Nyerere's question was reflecting the damage done by colonialists of suppressing indigenous culture. The colonial mentality of viewing indigenous culture with a negative attitude still lingers in the minds of many. The consequences of which may suggest the prevailing situation of putting for more emphasis on nature than culture in the tourism industry in Tanzania.

2.4 Policy Review

Any development has to be guided by well-designed policies that give direction to what takes place. The link between performing arts and tourism in Tanzania in a way has been highly influenced by the various policies that have been formulated and implemented. This section reviews policies that have been significant in the development of cultural tourism and, especially performing arts and tourism. This section reviews policies that influence performing arts and tourism in Tanzania.

2.4.1 The Tanzania Development Vision 2025

This policy aims to improve the income level of Tanzanians to medium category, enabling them to conduct better lives. It also aims to change the pivot of the economy from agricultural to industrial production. Further more, the society is expected to become more educated. Among the most important elements in objectives of the Vision are flourishing of attitudes and a culture that are friendly to development, the consolidation of peace, stability and unity in the country and the

improvement of gender equality and empowerment of women in all economic, political and cultural areas are crucial. Implications of Vision 2025 for the culture sector are many. With improved income levels and industrial development, people have more time and money to spend on culture including reading books, attending theatre and music performances and visiting museums and historical monuments.

A more educated society will demand more efficient and improved arts and language services. Readership of creative and other published works will expand. The sustainability of peace, stability and unity requires the upholding and development of cultural norms that contribute to that phenomenon. The role and function of Kiswahili for instance must be held in high esteem to avoid any language divisiveness and stratification. Customs and traditions which are unfriendly to gender equality and women empowerment must be discouraged wherever they exist.

2.4.2 National Strategy for Growth and Reduction of Poverty

This policy has become the main focus for all public action – social or economic. Incidentally many cultural producers, especially artists and craftspeople are below the poverty line. Cultural industries have a great potential for poverty reduction and employment creation in the society. An under developed culture will offer less motivation for economic or any other kind of development.

2.4.3 National Cultural Policy

The cultural policy of Tanzania was formulated in 1997 and was reviewed in 2009. The vision is to facilitate the emergence of a happy nation that values and makes use of its culture as a means to social and economic well-being. Its mission is to

preserve, promote and pass over values to new generations for their social and economic development. It seeks to realize true recognition of the dignity of performing artists, fine artists, creative writers, craftspeople and heritage managers and their contribution to the national economy and welfare, commitment to business promotion and promotion of artistic and crafts products, increased capacity to generate employment and income as a contribution to poverty alleviation, heritage preservation and development, proper management, implementation, monitoring and evaluation of cultural activities, improvement of infrastructure, equipment and training in the sector, a system for public participation in cultural activities, improved understanding of culture among decision makers and the public in general, enhancement of cultural diversity and entrepreneurship in cultural industry operations.

When one considers the fact that the Ministry of National Culture and Youth was established in 1962, a cultural policy should have come much earlier. Even with the formulation of a cultural policy, still there is lack of public sensitisation of the policy and no clear plans for implementation. So, the policy has remained a cupboard document. ‘We are vulnerable to all forms of cultural trash because our cultural sponge is so dry that it absorbs very quickly all cultural trash from outside’ (Personal interview with Materego on 2nd November 2010). The obvious gap of the cultural policy is that, it does not clearly show any links between culture and tourism.

2.4.4 The National Tourism Policy

This policy underlines the importance of the culture dimension in the development and management of the tourist industry. Recommendations include the promotion,

preservation and documentation of our cultural heritage, including promotion of cultural industries, production and presentation of cultural products and works that portray our rich and diverse cultural heritage, development and management of museums, theatres and visual arts exhibition centres, emphasis and promotion of the country's cultural identity and uniqueness, promotion of rural cultural tourism, conduct of regular festivals, artistic performances and exhibitions and publication of annual calendars of major cultural events. The major gap of the tourism policy is that nothing has been done in relation to conducting regular festivals and publication of annual calendars of major cultural events such as performing arts festivals.

2.5 The Role of the Government

This section reviews the role played by the Government of Tanzania in linking performing arts with tourism. The two ministries responsible are the Ministry of Information, Youth, Culture and Sports and the Ministry of Natural Resources and Tourism. Both ministries have institutions that are responsible for the development of the two industries. The Ministry of Natural Resources and Tourism has the Department of Tourism, Tanzania Tourist Board and National College of Tourism. The Ministry of Information, Youth, Culture and Sports has the Department of Culture, the National Arts Council (BASATA) and Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa).

During data collection in the two ministries, the researcher observed inadequate collaboration between the two ministries in linking culture with tourism. For example, the establishment of the Cultural Tourism Programme by the Ministry of

Natural Resources and Tourism in 1994 did not involve the Ministry of Information, Youth, Culture and Sports (Personal interview with Msoma). On the other hand, officials in the department of culture were not aware of the cultural tourism programme.

The researcher's observation revealed that these institutions operate in isolation. For example, TaSUBa has been organizing a famous international festival of Arts and Culture since 1982, but it has never taken on board TTB as a key stakeholder responsible for marketing Tanzania as a tourist destination.

2.6 A Review of Festivals and Their Impact on Tourism

This section reviews the concept of festivals and festival tourism in general with particular emphasis on major institutional performing arts festivals in Tanzania and their link to tourism.

2.6.1 The Concept of Festivals

Festivals could be considered as well known events that take place throughout the world. They have tendency to attract a mass of people towards them. Getz (1997: 7-8) illustrated that festivals could be considered as communal occasions which represent the past, global aspects and cultural uniqueness of a society.

Festivals have various forms ranging from worldwide famous functions like the Edinburgh festival to seasonal functions of various cultures. It is understood that during the events the public have been found to be excited. Many of the nations celebrate the festivals that are specific to them in order to mark unique events.

Noordman, (2005) explained that festivals are artistic occasions that occur recurrently every year or they may take place in a planned gap. During celebrations, we could expect the mixture of plays, songs, movies that would take place in a transitory site with a specific duration presenting an exact start and stop time.

Arcodia and Robb (2000) explained that festivals and special occasions are developed because they are considered to make significant contribution to the economy of the nation. They have the capability to attract the travellers from around the world towards their nation.) Goldblatt (2000) and Tassiopoulos (2005) illustrated that the role of festivals and events in tourism is an important contributor, which is bound to show great deal of growth becoming very great. The stakeholders in the tourism industry such as travel agents and tour operators focus on this area, as it produces many advantages in terms of economic advantages to locality and the country where the events take place.

2.6.2 Festival Tourism

In the tourism sector, the analysis on festivals and events play a key role. With the change in the characteristics of tourists who demand for more sophistication, there is a great demand for traditional and new festivals in the current market. These festivals are often promoted with the aim of attracting new visitors to a city. Getz (2008) explained that festivals could be categorised as a kind of communal events and a carnival.

Historically carnivals were periods of public lively and noisy festivities involving drinking of large amount of alcohol at a regular times each year, typically during the

week before Lent in Roman Catholic countries, involving processions, music, dancing, and the use of masquerade. The Rio de Janeiro carnival in Brazil is one of the best known and the largest carnival celebration in the world. It brings about a half a million foreign tourists each year (www.traveltips.usatoday.com/history-carnival-rio-de-janeiro-11711.html accessed on 27th December 2012)

It is described that festivals could be considered as a novel trend of presenting tourist services that can be differentiated from the mass tourism by means of supply and organization. This is responsible for enhancing the link between residents and visitors (Getz, 1991).

Yeoman et al, (2004) explained that arts festivals are considered as a novel kind of tourism and they have the ability to shape financial achievement, nationwide and worldwide. This type of festivals are present almost all over the globe and they are represented as a kind of tourism based on arts which has the ability to pull the viewers who are from different parts of the world. Getz, (1997) described that the arts festivals have the tendency to rejoice a kind of art form, the artistic perspective, the artist himself or a historical event. These festivals will have remarkable range of activities and shows where the extraordinary entertainer and artists present their talents.

2.6.3 The Arts Festival Audience

It is understood that the audience is the main focus of festival promotional activities. This is because, the labour invested by the institution and the managers in terms of advertising turn to be useless if they don't focus on the audience. They should

analyse the expectations of the audience and design the events in accordance to their taste.

The necessity of this understanding has been explained as follows: "many events suffer from a 'product orientation' – that is, they try to sell their event with little or no regard for what potential customers need, want, and will pay for" (Getz, 1997:251).

Figure 3.1 on page 62 describes different types of arts festival audience.



Figure 2.2: Arts Festival Audience: Adopted from Hughes: 2000

Source: Researcher, (2013)

The audience who visit arts festivals can be from the same country or from around the world. So the marketing strategies should not focus on a single area. Van der Wagen, (2001) and Watt, (2001) explained that the organisers should exactly analyse the market to find out the places of the potential visitors where promotional activities should be concentrated on.

2.6.4 Performing Arts Festivals in Tanzania

The concept of performing arts festivals in Tanzania is common as almost every ethnic community has some forms of performing arts festivals to mark important community events. Although in Tanzania there are many cultural festivals, we can put them into two groups. The first group is the indigenous or peoples festivals that have existed since time immemorial. The second group is the institutional festivals that have been established by some organizations quite recently probably in the last thirty years or so. As this is a study of the Bagamoyo Festival of Arts and Culture and the MaKuYa both of which are institutional festivals, the following section discusses major institutional performing arts festivals in Tanzania.

As far as the researcher is concerned major institutional performing arts festivals in Tanzania (with the exception of BAFAC and MaKuYa which will be addressed in chapter five on results of the study and analysis) according to when they were established include *The Zanzibar International Film Festival (ZIFF)*, *Sauti za Busara (BUSARA)* and *Visa 2 Dance*.

2.6.4.1 The Zanzibar International Film Festival (ZIFF)

In 1997 at Zanzibar, the ZIFF (Zanzibar International Film Festival) was established as a non-governmental institution dedicated to support and promote the arts and

culture of the Dhow region (www.zanzibar.org/ziff/ziffram.htm accessed on 21 March 2012).

ZIFF was established in order to showcase the better artistic talent from Africa, the Arab world, Pakistan, India, Iran and the islands of the Indian Ocean; to encourage the screening of films made in the region, permitting the common public to enjoy a broad diversity of films; to rejoice the work of creative artists and to assist to nurture a cultural awareness of the region, its issues and its heritage and to formulate a surrounding and improve skills which will allow film makers, artists and academics to pursue their mutual concerns.

Since its establishment in 1998, ZIFF is regularly held in June/July every year and it is believed to have attracted many tourists. It is estimated that 7000 western tourists came to Zanzibar to attend the festival and the total festival audience was in excess of 100,000 (www.wikipedia.org/wiki/Zanzibar_International_Film_Festival accessed on 11 May 2013).

2.6.4.2 The Sauti za Busara

The Sauti za Busara (Sounds of Wisdom) Music Festival is run by Busara Promotions, which was founded as a cultural NGO in Zanzibar in 2003. The NGO's consider its chief event that's held every year as the Sauti za Busara music festival. The key goal of Sauti za Busara is to make people gather and enjoy the wealth and diversity of African music. A wealthy and energetic merge of styles is showcased every year, involving traditional taarab, rumba, kidumbak, mchiriku, "muziki wa

dansi”, Swahili hip-hop “bongo flava”, r’n’b, mystic and religious music, dance, comedy and theatre.

Sauti za Busara has strongly found itself as an omissible event on the African cultural calendar and “the friendliest festival on planet earth” (daily news, Tanzania). The Busara festival is held in February every year.

Busara has played a vital part in sustaining peace and stability in Zanzibar, during the creation of intercultural understanding and respect. Therefore, the festival delivers a vital improvement for the local economy. Government statistics demonstrate that the number of visitors to Zanzibar in February has risen by more than 400 percent since 2003. According to Mahmood, Busara festivities have been marketing Zanzibar to the world and contributed to tourism inflow (The Guardian, February 11, 2013)

2.6.4.3 Visa 2 Dance Festival

Visa 2 Dance was established by Aloyce Makonde, a Tanzanian choreographer who got trained at Bagamoyo College of Arts (BCA) now TaSUBa. This festival raised into an international event through the relationship with Vanessa Tamburi from Flusso Dance Project and Rachel Kessi from Mawazo Art centre. Visa 2 Dance was conceived with an inspirational motto, which is *creativity beyond the form*. The form means the origin or in other words traditional from which dancers primarily learned how to dance. As culture changes with time, dancers find themselves moving away from their roots and create beyond the form (www.Visa2Dance.com/html) accessed on 21 March 2012).

As its dream is to modernize the role of executing arts for empowerment and social change via a Tanzanian platform for contemporary dance, its work is to improve contemporary dance and choreographic study in Tanzania through yearly training programmes and to outreach communities via public events. Visa 2 Dance supports dance skills, openness to change, emphasises creativity, team spirit and rigour. It consists of a home festival for improving Tanzanian dancers and choreographers and an international festival for showcasing both international and home-grown artists. The festival is a yearly event that takes place from August to October in Dar es Salaam (www.Visa2Dance.com/html accessed on 21 March 2012).

Looking at the three festivals so far discussed, it is quite clear that each festival has its own identity in terms of focusing on one specific art form. ZIFF promotes film, Busara concentrates on music and Visa 2 Dance emphasises on dance. With the exception of Busara and Visa 2 Dance, ZIFF has for the last five years included dance and music performances in their programme. While the argument has been ‘you cannot separate music from film’ and thus a justification of including music and dance performances, the researcher is of the opinion that ZIFF could just focus on film and leave the other forms to feature in the other festivals. While the three festivals have developed into big tourist attractions, their sustainability is questionable due to the fact that they are heavily donor dependent.

2.7 Justification and Need for Research

There is of course every reason to be worried about the basic cultural resource that tourists are coming to view. This means understanding the structure and development

of the cultural tourism market is crucial. Very often, studies of cultural tourism are product-based rather than market based. Africa is no exception (Goedhart, 1997).

Most previous studies of tourism in Africa have analysed the market by looking at visitor streams in very general terms – visitor origin, purpose of visit and length of stay. Studies seldom make serious consideration of the motivation and needs of tourists. In part, this may relate to the relatively undiversified products that have been developed. In Kenya, for example, the tourism product is effectively divided into three markets: urban tourism in Nairobi, safari tourism in the inland parks and beach tourism on the coast (Rajotte, 1987). In all the three markets, tourists do get an opportunity of viewing performances of dance and music.

In a study conducted in Kenya, it was discovered that 93% of the total hotels in Malindi offer entertainment in the form of Maasai traditional dances (Wanjohi, 2000). Growth of long haul tourism has given a particular boost to beach tourism, and this product suffers from stiff competition from other developing regions. There is a strong need to diversify the tourism product in most Africa countries, and this means that more attention should be paid to ‘new’ forms of tourism, such as ecotourism or cultural tourism (Richards, 2000). Even within the domain of cultural tourism still focus could be on arts tourism which refers to travel that is motivated by an interest in visual and the performing arts including music, dance, drama and arts festivals (Smith, Macleod and Margaret; and Hart, 2010: 9).

Specific studies of cultural tourism in Africa are relatively few. Most of the research being undertaken tends to be product rather than market oriented. For example, much

anthropological research has focused on the way in which African peoples represent themselves and are represented for tourists. The research of Tomaselli (1999a; b) for instance, has underlined the role of the tourist industry in creating images of indigenous peoples for tourist groups. The ‘culture’ created by the tourist industry is largely based on living culture, such as dance and music performances. This contrasts strongly with the European cultural tourism ‘industry’ which rests more heavily on monuments and other material heritage.

The prevalence of living culture in the African cultural tourism product means that much depends on the health of arts and crafts production. As Miettinen (2000) has shown in Namibia, traditional arts and crafts are often under threat from the pressures of modernisation. Sustaining local skills and knowledge in the face of rapid socio-economic change is a challenge that is common to less developed areas of Europe as well as much of Africa. It is little wonder that most attention is focused on the needs of the cultural producer, rather than those of the consumer. Equally important, the needs of the visitor are crucial if cultural tourism is to be developed effectively and make a contribution to supporting the culture, the tourists come to view.

There is a need to carry out research on the tourist, to find out what it is that motivates them, and why they buy certain goods or experiences when they are on a holiday. This allows us to adapt the products on offer to the needs of tourists, increasing their chance of success (Richards, 2000). The approach however could be viewed as blasphemy to the cultural purists, that is, advocates of authenticity. It

should be recognised that culture is not static, but dynamic. It evolves all the time with cultural goods and services. The key to the process of adapting culture to the needs of the tourist, as Picard (1996) has shown in Bali, is to make a clear distinction between the tourist culture and culture that belongs to local people. Local people do not 'sell' their culture to tourists – they produce cultural goods and services on the basis of that culture that can be offered to tourists.

Research on cultural tourism in different countries has consistently indicated that not all visitors to cultural attractions are culturally motivated. Bywater (1993), for example, makes a distinction between 'culturally motivated', 'culturally inspired' and 'culturally attracted' tourists, with the highest level of cultural motivation being accorded to the culturally motivated visitors.

As far as tourist motivations are concerned, it is clear that learning and experiencing new things are crucial to the cultural tourism experience. Although many of those visiting Africa will be visiting for the first time, and therefore will see everything as 'new', the tourism market is becoming increasingly experienced (Richards 2001). This means that the product needs to be continually developed and innovated to provide new experiences for first time and repeat the innovative experiences to the visitors alike. One of the important trends in this regard is the shift away from static representations of heritage to more active and involving forms of culture, where the visitor is able to learn things for themselves (Rooijakkers, 1999).

This is evident in what Richards and Raymond (2000) have termed 'creative tourism' which they define as:

Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken.

Africa has the potential to offer many such creative experiences, particularly as western society has lost touch with many traditional forms of knowledge that are still alive in Africa. Creative tourism also has the advantage that it relies very heavily on the living culture and the knowledge and skills of local people as the basic resource. It does not require the provision of expensive facilities, and it is easier to maintain local control of such products. The important point in developing creative tourism is to provide visitors with the opportunity to involve them actively in local culture, rather than being mere spectators.

Within the context of performing arts, active involvement of tourists in local culture could for example, be through dancing and drumming. Simple dancing and drumming sessions can be planned for tourists and this would make them experience the art of dance by participating practically in those sessions.

In the mid eighties, the then Bagamoyo College of Arts had a programme of dance and drumming classes for tourists. The programme that used to be conducted from mid July to mid September was very popular as it attracted a good number of tourists. Between 1989 and 1993, 150 tourists participated in this programme (Bagamoyo College of Arts Academic Report, 1993). However, it was discovered by the researcher that the programme no longer runs because of lack of marketing. During the heydays the Bagamoyo Friendship Society, an NGO based in Ahlen

Germany used to do the marketing. As days went by the Society found itself having other priorities. Unfortunately BCA failed to take the marketing task on board and the programme had to stop (Personal interview with Mr. Masimbi)

The ATLAS research underlines the importance of ‘atmosphere’ in attracting tourists. Of course this is a very vague concept, and there is no magic formula for making a place atmospheric. One of the most effective ways of heightening the atmosphere for tourists is through narrative and storytelling. Being able to weave the disparate elements of a culture into a coherent story is a skill that has been lost in the west, but is still thriving in Africa.

The creation of narratives and creative tourism products will be particularly important for Africa given the growing competition in the cultural tourism market. In Europe, the supply of cultural attractions is actually stripping the growth of cultural tourism demand, causing financial problems for many cultural attractions. There is therefore a great need to develop distinctive attractions that cannot be replicated elsewhere. While museums, monuments and other physical attractions are easy to replicate, the narratives attached to particular places cannot. This holds out the prospect of interesting, desirable and distinct cultural tourism products for Africa in the future. If this is the case, Africa should be able to compete successfully in the highly competitive global cultural tourism market.

2.8 Knowledge Gap

From the literature review, the researcher has observed that while a considerable amount of work has been done on tourism in general, and cultural tourism in

particular, and there is an abundance of publications on performing arts, studies on the link between performing arts and tourism are limited globally and non-existent in Tanzania. The diversification of tourism products in order to have a shift of focus from nature to culture requires adequate knowledge, skills and expertise among key players. While the importance of diversifying tourism products has been emphasised in the tourism act, tourism master plan and tourism policy, lack of research on the link between performing arts and tourism in Tanzania is a serious challenge for the tourism industry (Personal interview with Mussa Ibrahim, Director of Tourism in the ministry of Natural Resources and Tourism.) Performing Arts and Promotion of Tourism in Tanzania: A study of The Bagamoyo and The MaKuYa Festivals is the first study ever to be carried out in Tanzania.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This chapter focuses on how the research was carried out. Different aspects that include which data, how it was collected, where and why are discussed in detail. Other aspects addressed in the chapter include size and type of sample as well as techniques used to analyse quantitative and qualitative data.

The general objective of this research was to establish a close link between performing arts and tourism in Tanzania. The research attempted to find out how performing arts promote tourism in Tanzania by examining the impact of the Bagamoyo festival of Arts and Culture and the MaKuYa on tourism in Tanzania. Data was obtained from both primary and secondary sources.

3.2 Research Philosophy

This research was guided by the philosophy of pragmatism. The philosophy of pragmatism reflects both the researcher's response and systematic enquiry. Moreover, it facilitates a variable approach in which mixed methods are utilized (Calorie, 2000 and Creswell, 2003). In addition, it enables the researcher to utilise both the qualitative and quantitative analysis. The researcher's conviction was that the philosophy of pragmatism was appropriate for the current research as it offered flexibility in utilising the interview and survey approach.

3.3 Research Design (Descriptive and Exploratory)

Churchill (1979) pointed out that the research design assists the study in both data collection and analysis. Nachmias (2008) identified that the emphasis of research

design emerges from its task as a significant connection between research and theory. Since the study's main focus was on how performing arts promote tourism in Tanzania it was vital to take an exploratory approach that involved correlation analysis that is, explaining the relationship between variables.

There are two types of research design, survey research and observational research (Mertler, 2006:71). According to Gravatter and Forzano (2008: 361) survey research using a questionnaire method and interview guide is appropriate in order to obtain a description of a particular group of people.

Due to the nature of the study, survey research design was adopted, as it explains conditions of the present by utilising questionnaire and participants in order to describe a phenomenon (Creswell, 2002). The researcher further felt that this was an appropriate method because of its ability in giving a description of the interests and perceptions of the respondents on Tanzania's performing arts.

3.3.1 Research Area

The main research areas were Bagamoyo Township and Mtwara region where the Bagamoyo Festival of Arts and Culture and the MaKuYa festival are held respectively. Quantitative data was collected from tourists who participated as audience in the two festivals, accommodation facilities two weeks before the festivals, during the festivals and two weeks after the festivals, tour operators. Qualitative data was collected from performing artists, founder staff of BAFAC, Festival files, reports and organisers of the two festivals.

3.3.2 Case Study Approach

Case study is an appropriate technique to increase a deeper insight into the problem under examination, (Patton, 1987). Case studies are mainly important and helpful in cases that are rich in data and helpful in gaining an in-depth view of a particular situation. In order to gain a deeper insight of the impact of performing arts festivals on tourism in Tanzania, The Bagamoyo Festival of Arts and Culture and The MaKuYa Festival were examined. In both festivals quantitative and qualitative data were collected using surveys, interviews, focus group discussions and participant observation.

3.3.3 Time Horizons

There are two different time horizons that could be adapted in this research; Longitudinal design and Cross sectional design.

A **longitudinal design** involves repeated observations and testing at different time intervals of the participants. The time span for a longitudinal study often spans anywhere from a few weeks to a few years. This method of research analysis often proves to be the best analysis method in case of observing continuity aspects. It also helps to eliminate a number of sampling errors. However, there are a number of problems associated with this research horizon. It is time and resource consuming. This type of design also involves smaller research population. This did not serve the purpose of our research.

Cross sectional design is quicker. This method of study involves a research method where there is observation of a research population, or a representative subset at any

particular point of time. This method of research analysis was adopted in this study because of the following reasons:

- (i) It helped to obtain data from a large number of participants (performing arts festival organisers and employees, tour operators, tourists and performing artists)
- (ii) It helped to get data on a number of variables (reasons influencing tourist motivation to visit Tanzania, special characteristics of the festivals, view of organisers and employees on improving the execution of arts related tourism in the chosen case studies, issues which form the basis for marketing cultural tourism in particular arts tourism to tourists)
- (iii) It answered a number of questions related to customer segmentation, motivational factors for marketers and performing arts effects on tourism.
- (iv) It helped in the identification of areas for further research.

3.4 Research Approach

3.4.1 Quantitative Versus Qualitative Research

The paradigm of this research includes both quantitative and qualitative techniques. Quantitative research techniques employ tools that seek to ‘quantify’ the data and put the findings into number form so that different formulas and tools can be applied to arrive at a meaningful conclusion. On the other hand, qualitative techniques seek to put the research data into ‘words’ and concepts so that those factors that cannot be quantified like attitudes or suggestions can be appropriately accounted for and described. Punch (2005).

3.4.2 Mixed Methods Research

A research project that employs both quantitative and qualitative techniques is said to be using a mix methods approach. This technique is supposed to be an all-inclusive one because it incorporates different types of data (qualitative and quantitative) that helps in better answering of the research questions (Hayati, Karami, and Slee, 2006).

Other scholars have suggested that a mixed methods approach is best suited to employ in exploratory research as the questions that are supposed to be answered have not been probed before (Gable, 1994; Karami, *et al*, 2000 and Rowley, and Analoui, 2006). There is no previous data with which they can be compared. Therefore, a mix methods approach adds to the credibility of the outcomes where the quantitative data are supported by the qualitative data (McGrath, 1982; Easterby-Smith *et al.*, 1991 and Scandura and Williams, 2000).

Moreover, Greene *et al.* (1989), described the potential benefits of the mixed methods approach, which includes triangulation – testing the consistency of findings obtained through the use of different data and methods, complementarily – clarifying and illustrating results from one method with the use of another method, development – how results from one method shape subsequent methods or steps in the research, initiation – stimulating new research questions or challenges results obtained through one method, expansion – providing richness and details to the study exploring specific features of each method. It is believed that a combination of both qualitative and quantitative mixed methods will provide the most valid and reliable approach to this research.

3.4.3 Justification of Chosen Research Approach

This research methodology employed a quantitative method first to identify tourists' interests and understanding of Tanzania's performing arts and find out whether or not tour operators have promoted performing arts and cultural festivals. This helped to probe further into the research questions. This was done intentionally since it is the first-of-its-kind research on performing arts and tourism in Tanzania.

Also, since this research is exploratory in nature, with the objective of analysing how performing arts can promote tourism in Tanzania, it strengthened the decision to employ qualitative tools. Qualitative techniques are designed to probe and bring out deeply embedded emotions of employees in their communication that can then be noted down for further analysis (Miles and Huberman, 1994). The researcher then made use of a case study analysis of the two performing arts festivals to determine their impact on tourism in Tanzania. Two sources were used. These were the cumulative statistics of the artists and audiences who have been attending the festivals and the trend of guests in accommodation facilities. This was gathered by using a survey on the trend of guests during the 29th Bagamoyo Festival of Arts and Culture and the 3rd MaKuYa festival held in 2010. Based on the above information, the researcher utilised three techniques as follows:

- (i) Survey questionnaires distributed to tourists and tour operators
- (ii) Semi-structured interviews with performing artists who participated in the two festivals.
- (iii) Focus group discussions held with employees of the two performing arts festivals.

3.5 Target Population

The target population for this research included tourists, performing artists, organisers and employees of the two festivals as well as tour operators. The size of the population for quantitative data varied between tourists and tour operators. According to the Bagamoyo Festival of Arts and Culture statistics, the average number of foreign audience from 2008 to 2010 was 600. Records of the Ministry of Natural Resources and Tourism indicate that there are 210 licensed tourism operators in Tanzania (Daily News, 27th February 2013).

3.6 Sampling

3.6.1 Sampling Frame

Samples of potential participants represent the target population of interest, with the sampling frame comprised of the population from which the sample is drawn (Neuman, 2003). The sampling frame's function is to inform inferences gleaned from research data. The sampling frame defines the represented population as well as excluded population groups.

3.6.2 Sample Selection and Sample Size

In order to ensure that the chosen sample was a representation of the complete statistically significant population, it was essential to measure the size of the population. Sampling occupies any part of a target population or universe as a representation of that population or universe (Kerlinger, 1996). The size of the lower sample was determined by using the table developed by Krejcie and Morgan (1970), details of which can be obtained in the appendices. The sampling technique used was

systematic random. This is a random sampling technique that is frequently chosen by researchers for its simplicity and periodic quality. In this study, after the researcher had randomly picked the first subject from the population, selected each fifth subject from the population.

3.6.2.1 Sample size for tourists

According to the table, the sample size for a population of 600 is 234. In order to allow for a 10% fluctuation for incomplete and refusal responses, the sample size for tourists was raised to 260.

3.6.2.2 Sample size for tour operators

According to the table, the sample size for a population of 210 is 136. In order to allow for a 10% fluctuation for incomplete and refusal responses, the sample size for tour operators was raised to 152.

3.7 Data Collection Methods

3.7.1 Primary data collection Methods

The collection of primary data involves careful scrutiny and preliminary research so that post collection analysis is facilitated in a meaningful manner (Bryman and Bell, 2007). In the present study the researcher collected both primary and secondary data. The primary data was collected through questionnaire, semi-structured interview and focus group discussion (FGD).

3.7.2 Secondary Data

Secondary data was primarily collected through desk-based research. According to Jackson (1994) the value of a research is related to its data collection methods and

importantly, whether or not it includes both secondary and primary data. As Creswell (2003) states, secondary data, which is an unobtrusive data collection method, depends on the location of pertinent and verifiable previously published academic studies and theories.

After locating such data, the researcher should critically evaluate it in order to make sure that it is valid and reliable. This means that the researcher should only include in his study secondary data that is presented in academic researchers and articles that are verifiable and well referenced (Creswell, 2003). Out of this consideration, the researcher of this study only used data which was obtained from electronic databases or libraries, articles or books and which was scholarly. Further explanation of the research instruments is presented below.

3.8 Research Instruments

Data for this study was collected from respondents using questionnaire, interview schedule and focus group discussion.

3.8.1 Questionnaire

According to Zikmund (2003), questionnaires are a simple yet effective research tool. Moreover, they are cost-effective and reduce distortions in data resulting from “interviewer bias” introduced during the interview process. Since the research aims to discover deeply held personal attitudes and beliefs some of which may be sensitive in nature, the ‘anonymous’ factor of the questionnaire is hoped to allow the respondents to express their inner beliefs, attitudes, and perceptions.

3.8.2 Mode of Questionnaire Development

Apart from open-ended questionnaire, appropriate closed questions were selected for the survey questionnaire. The quantitative component of the questionnaire that aimed to determine an outline of the research situations by asking general questions like age, gender, and occupation was applied. Multiple-Choice Questionnaires (MCQ) like questions were employed in the questionnaire.

Moreover, Likert scales were also used so that the respondents highlight their “intensity” of attitude towards a certain aspects. Questions based on the Likert Scale could be answered on a range of options starting from Strongly Agree and ending at Strongly Disagree. This ability to finely distinguish between attitudes is the advantage of using the Likert Scale in a questionnaire. (Dundas, 2004). The questionnaire was structured such that general information was sought first before moving to questions that probed specific information (Arab, 2007).

3.8.3 Structure of the Questionnaire

3.8.3.1 Structure of the Questionnaire Presented to the Tourists

The questionnaire was divided into four sections. The first section identifies details with regard to gender, age, nationality, education, occupation, spectator group and income. The second section identifies tourists’ primary purpose of visiting Tanzania, tourist attractions they intend to see, performing arts forms they are interested in, cultural attractions that should be used to promote tourism in Tanzania and their overall comments. The third section identifies the expectation and satisfaction of the tourists with regard to culture and performing arts using a five point Likert scale. The

fourth section identifies tourists' satisfaction and their interest to visit Tanzania in future.

3.8.3.2 Structure of the Questionnaire Presented to Tour Operators

The questionnaire presented to the tour operators was organised into four different sections. The first section identifies the awareness of tourist programs promoted. This section adopted a five-point satisfaction survey along with identification of awareness and importance of the proposed measures. The second section identifies in house marketing programme utilisation and segmentation. The third section identifies tour operators understanding and interest in performing arts. The third section identifies tour operators' comments on how performing arts and cultural festivals should be used to promote tourism in Tanzania.

3.9 Pilot Study

According to the work by Copper and Schindler (2003), it is valid for a researcher to do a pilot study of its data gathering tools before getting on with the actual research. A pilot test helps in identifying problems in the research methodology and data gathering techniques that might nullify the effectiveness of the whole research. Thus, for this research, a pilot study was conducted with fifteen volunteers from the target population at the Bagamoyo Festival of Arts and Culture. They were asked to evaluate the survey questionnaires for different factors such as flow of questions, logic, language, clarity, time to administer the questionnaires etc. These volunteers suggested that the time allocated to complete the questionnaire, which was 20 minutes, was sufficient but that an introductory statement from the researcher would

really improve the chances of better cooperation from the respondents. This pre-test of the research method helped in improving the soundness and dependency of the research findings as well as reducing potential pitfalls for the whole research and improving the validity and reliability of the research (Copper and Schindler, 2003).

3.10 Role of the Researcher

Research conducted by Abdalla & Al-Homoud, (1995) has revealed that if a researcher is a part of the group that is being studied, the chances of getting frank, honest and authentic responses increases thus increasing the credibility of the survey. Performing arts festivals have been the focus of this study, owing to the presence of a number of variables that were seen to be of benefit to the study. Firstly no evidence has been found of any sort of study that has been or is being conducted on any of the festivals and the importance of performing arts in building the tourism appeal of Tanzania. This factor gave this research added interest and value and an opportunity for contributing valuable data for future studies. The researcher being a resident and a public servant in the culture sector for 36 years has gathered contacts within the culture and tourism sectors in Tanzania and that eased data collection. His familiarity with the environment ensures that he shares the cultural values and language; this background helped to overcome problems of communication that could arise in a cross-cultural research project.

3.11 Administration of the Questionnaire

The questionnaires were administered through direct contact with tourists and tour operators. Tourists were reached easily when they attended as audiences at the

Bagamoyo Festival of Arts and Culture. Tour operators were reached by visiting them to their firms. Prior permission was obtained for the questionnaire administration process. Before administering the questionnaire, purpose of the study and the expected outcome from the interview was explained by the researcher. In the present study, researcher took help from others to collecting the questionnaire among a large number of people. The research assistants were well trained to administer the questionnaires.

The questionnaire was further supported with basic information aiming to produce better results as revealed in the pre-testing phases. Verbal explanations were given and supplemented with information explaining the questionnaires background and information. It was anticipated that this sort of engagement with the respondents would encourage them to give genuine and precise responses. The participants were allowed to ask any questions and clarify any sort of ambiguities regarding the questionnaire before they undertook it. It is believed these procedures mitigated the chances of faulty responses by giving the participants a comprehensive understanding of the study and the questionnaires.

3.12 Interviews

According to Cohen et al (2007), interviews enable participants, be they interviewers or interviewees, to discuss their interpretations of the world in which they live, and express feelings about how they regard situations from their own point of view. Maree (2007) uses three types of interviews, namely structured interviews, unstructured or open-ended interviews and semi-structured interviews.

3.12.1 Structured Interviews

In the structured interview, Maree (2007) advises that, questions be detailed and developed in advance. It is a method frequently used in multiple case studies or large sample groups to ensure consistency. Cohem *et al.* (2007) agree with Maree (2007) when they say that the structured interview is one in which the content and procedures are organised in advance.

3.12.2 Unstructured or Open-ended Interviews

This type of interview often takes the form of a conversation and is undertaken with the intention that the researcher explores, with the participant, his or her views, ideas, beliefs and attitudes about certain events or phenomena. An unstructured or open-ended interview is normally spread over a period of time and consists of a series of interviews. The focus is mainly on the participants' own perceptions of the event or phenomenon being studied. Maree (2007).

3.12.3 Semi-Structured Interviews

As far as Maree (2007) is concerned, semi-structured interviews are commonly used in research projects to corroborate data emerging from other data sources. They usually require the participants to answer a set of predetermined questions; semi-structured interviews do allow for the probing and clarification of answers. In view of the above factors, the semi-structured interviews were adopted in this study.

Semi structured interviews are the best-suited and practically applicable data collection technique for the purpose of qualitative research (Gribich, 1999). Issues were approached in detail via this method providing a chance for unveiling

concealed issues in this aspect (Fontana and Frey, 1998). The Literature review was done prior to the construction of the interview questions in order to make sure, the questions meet the research objectives. A total of ten interview questions were included.

3.13 Validity

Validity can be ascertained to a data collection method if it measures that which was intended to be measured (Gray: 155). According to Knight (2002), in order to achieve the requirements of validity, a number of procedures have to be carried out in the research. In line with this, firstly, the researcher has undertaken an extensive review of literature which involved reviewing and investigating multiple sources of information in order to identify and discuss all the aspects related to the research topic. The researcher has also used two data collection methods (i.e. a questionnaire as a major method for quantitative data collection and open ended questionnaire as a minor method to support quantitative findings).

Secondly, the questionnaire used in this research was piloted and pre-tested before it was used for data collection. Piloting indicates whether or not the research design and the questionnaire can achieve what they were expected to achieve. In the present study, a questionnaire was prepared according to the research questions. Further pilot study was conducted to identify the ambiguity in the questionnaire. The results of pilot study helped in removing and modifying few questions that seemed irrelevant. An invalid questionnaire with too many unnecessary questions, for instance, may affect the response rate, thereby, negatively affecting the external validity of the

questionnaire, i.e. limiting the generalisation of the findings (Gray, 2009). Furthermore, there were clear instructions on ‘how to complete the questionnaire’ (Gray, 2009:241), which in turn enhanced the validity. Such procedures have the potential to improve validity.

3.14 Reliability

A reliable questionnaire produces consistency in findings when measurements are recorded at two different points in time (Gray 2009:159). The reliability of a data collection instrument relates to the consistency of this instrument (Bryman and Cramer, 2001). In relation to the data collection methods used in this research, Saunders et al. (2000) and McKinnon (1988) listed a number of factors that are likely to threaten reliability including: subject error; subject bias; observer –caused effects and observer bias. What follows is a discussion of each factor and the procedures carried out in this research to counteract these threats to reliability.

Firstly, subject error refers to the tendency of the respondents to provide responses that differ from the true facts. This is most likely to happen if the researcher does not choose an appropriate time during the day to collect data (Saunders *et al.*, 2000). As an illustration, if the data is collected early at the beginning of a working day, respondents may be keen to respond. Whereas, collecting data at the end of a working day is likely to drive respondents to provide irrational responses because they suffer fatigue resulting from workload that subsequently will affect the reliability of the data collected. To overcome this threat, the researcher tried to chose ‘neutral’ times for data collection when respondents were neutral in their feelings (e.g. during midday) when this was possible to make.

Secondly, subject bias refers to the tendency of respondents to provide responses that differ from the true facts because they are obliged to do so or due to the firm's policy, which restricts publishing sensitive or confidential information (Saunders *et al.*, 2000). To overcome this threat, the researcher assured the respondents that both data collected from the questionnaire and the open-ended questions would be analysed with complete confidentiality and anonymity and would not be used for other purposes than this research.

Thirdly, observer-caused effects are those effects which result from the observer's (i.e. the researcher's) presence in the phenomenon under study and which are likely to influence the respondent's behaviour, conversation, and data he/she provides. This type of threat occurs when the role attributed to the researcher by the respondents is such that it drives them to change their normal behaviour (McKinnon, 1988). To overcome this threat, questionnaire were preceded by opening statements and clarification of the role of the researcher in order to build confidence and trust between the researcher and the respondents (Saunders *et al.*, 2000).

Of paramount importance to reliability is design, and wording of the questionnaire (Cohen *et al.*, 2007: 341). In the present study in order to take care of reliability, pilot study was conducted among 5 tutors to obtain a feedback on format, perceptions on sensitive questions, time for completion, redundant items, and ambiguities in wording. Based on the results of pilot study some items of the questionnaires were reworded and two questions were combined to save time. Admittedly, even if the aforementioned procedures were carried out in order to counteract the influence of

subject error, subject bias, observer-caused effects and observer bias on the requirements of reliability, absolute reliability cannot be guaranteed.

3.15 Ethical Considerations

The primary ethical concern was that the privacy of the respondents would be safeguarded. The respondents did not need to provide their names or any sort of identification. This situation provided a pressure free environment for the participants to give their responses freely. The researcher made sure to follow the ethical code of conduct to its last detail instructing the respondents to avoid giving their names or any identifying information.

3.15.1 Informed Consent

The practice of informed consent was also diligently pursued. The reason why the research was conducted and the implications of it was disclosed to every participant of the research. Such complete information at the beginning of the research helps in validating the research instrument.

3.15.2 Dignity

The respondents of the study were treated with at most respect and dignity. It has been indicated that sometimes respondents viewed themselves as objects of the study and were forced to give answers to the questions. It was made absolutely clear to the respondents that the study was completely voluntary in nature. Any questions raised by the volunteers were also dealt with immediately.

3.16 Data Analysis

The information collected for this research was both qualitative and quantitative in nature. Therefore, different data analysis approaches had to be utilised for each.

3.16.1 Qualitative Analysis

Data analysis was conducted following systematic and transparent ways (Bachiochi and Wiener, 2002, Creswell, 1998). Clear analytical data are very important for extracting high-quality information from interviews (Smith, 1990). Therefore the researcher used thematic content analysis as suggested by Mostyn (1985). Thematic analysis is historically a conventional practice in qualitative research that involves searching through data to identify any recurrent patterns. A theme is a cluster of linked categories conveying similar meanings and usually emerges through the inductive analytic process that characterizes the qualitative paradigm. The analyst lacking previous knowledge of the research topic can enhance the exploratory power of this popular technique, as they are not guided by any preconceptions. Thus, the analyst does not have to be an expert in the research topic.

However, in order to begin analysis a researcher must have at least some conceptual understanding to guide the insight processes. It attempts to represent a view of reality via systematically working through text to identify topics that are progressively integrated into higher order themes, via processes of de-contextualisation and re-contextualisation. The procedures are more conceptually demanding than content analysis that employs a much simpler ordering of data.

Qualitative content analysis is defined by Mayring (2000: 5) as “an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analysis rules and step-by- step models, without rash quantification”. In the present study, data obtained through interview survey

was recorded and transcribed. The data were coded / grouped according to the framed research objectives. The detailed steps of qualitative analysis procedure are explained below.

3.16.2 Interview

In this research, triangulation of methods was used. To analyse the semi-structured interview (Phase One) and Focus groups (Phase Three), the following levels of analysis were applied:

Step 1: From tapes via transcripts to raw data: It is important to record the interview to confirm the exact interview content (Punch, 2005; Schilling, 2006). This level includes a combination of two steps. In transcripts, some movements, reactions, and pauses of the interviewee are important and added valuable information Mostyn, (1985); Silverman, (2001). Listening to the whole interview before the transcript was helpful to obtain a better understanding of the data. John Creswell, (1998).

Step 2: From untreated data to solid records. When treating the collected data, it is important to consider the importance of the interviewees' positions, because they are the centre of interest. What circumstances are they in? What is their relationship with the interviewer? What are the time and place of conducting the interview (Schilling, 2006)? In the present study, this information was collected before starting the interview. This level is important and serves as a basis for the next level. A collection of total interviews provides much help in finding the differences between the interviewees' opinions.

Step 3: From solid records to primary grouping. The thematic analysis was used to analyse the qualitative data, where the researcher grouped and coded the data according to the research objectives. This level needed extra checking as it forms the basis of the outcomes and significantly affects data quality (Schilling, 2006).

Step 4: Concluding analysis and interpretation. At this level, the combination of literature knowledge and study outcomes drove a conclusion and discussion based on analysis and interpretation from the researcher. At this level, the qualitative method provided strengths in discovering aspects of the study that have not been noticed before.

3.16.3 Quantitative Analysis

A statistical package was used to analyse the data collected. The researcher preferred to use SPSS (Statistics Package for Social Science) software to analyse the survey. Data was analysed using descriptive and inferential statistics. The aim of using descriptive statistics by researchers was to describe basic patterns in the data (Lawrence, 2006).

3.16.4 Percentage Analysis

It refers to a special kind of ratio; percentages are used for comparison between two or more series of data and also to describe the relation. Since the percentage reduced everything to a common base and there by allow meaningful comparison to be made.

3.16.5 Cronbach's Alpha

According to Abdel Fattah (2008), reliability can be measured using statistical packages such as SPSS by measuring the reliability coefficient (also known as

Cronbach's Alpha). Cronbach's Alpha takes a value ranging between (0 – 1). The higher the value, the more reliable are the instrument and the questions used in the questionnaire. The author also argued that Cronbach's Alpha can be measured for the entire scales used in the questionnaire.

3.16.6 Chi-Square Test

Chi-Square is a statistical test commonly used to compare observed data with data we would expect to obtain according to a specific hypothesis. For example, if according to Mendel's laws, you expected 10 of 20 offspring from cross to be male and the actual observed number was 8 males, then you might want to know about the "goodness to fit" between the observed and expected. Were the deviations (differences between observed and expected) the result of chance, or were they due to other factors.

How much deviation can occur before you, the investigator, must conclude that something other than chance is at work, causing the observed to differ from the expected. The Chi-Square test is always testing what scientists call the null hypothesis, which states that there is no significant difference between the expected and observed result.

3.16.7 Pearson Correlation

A statistical test used to assess the relationship between two continuous variables. Positive values indicate a directly proportional relationship between the variables and a negative value indicates an inverse relationship. A value greater than 0.8 indicates positive correlation. (Field, 2009)

3.17 Summary

In this chapter, the research methodology and rationale for choosing different aspects related to the research process have been discussed. This includes deciding on the choice of the research design, data collection methods and statistical methods and tests used for data analysis. The research used primary and secondary data sources. Questionnaires were used as the main data collection method. Questionnaires had both closed and open ended questions in order to support and corroborate the quantitative findings. For the purpose of data analysis, SPSS version 18.0 was used in order to present and analyse quantitative data, and employ both descriptive and inferential statistics. A number of tests were used for the purpose of analysing data and testing the hypotheses including percentage analysis and Chi-square test. The following chapter will be on The Bagamoyo Festival of Arts and Culture and The MaKuYa: Study Findings and Analysis.

CHAPTER FOUR

4.0 THE BAGAMOYO AND THE MaKuYa ARTS AND CULTURE

FESTIVALS: STUDY FINDINGS AND ANALYSIS

4.1 Introduction

This chapter presents the study findings and analysis. The data of the survey done to tourists and tour operators were analysed by making use of SPSS version 18.0 software and the results were presented in the form of tables and charts. In addition, the results of the interview were subjected to a thematic analysis that was used to identify the opinion of the performing artists. The chapter begins by presenting an overview of the Bagamoyo and MaKuYa Arts and Culture Festivals, followed by the impact of the two festivals on tourism, results of the survey presented to tourists, results of the survey presented to tour operators and results of the interview conducted with performing artists.

4.2 An Overview of the Bagamoyo and MaKuYa Arts and Culture Festivals

4.2.1 The Bagamoyo Festival of Arts and Culture

The Bagamoyo Festival of Arts and Culture is held in Bagamoyo Township in Bagamoyo district in Coast region. Bagamoyo District is one of the six districts in the Coast Region (Figure 4.1). This historical town, which is the district headquarters, is located 65 kilometres north of Dar es Salaam. The district borders Morogoro district on the west, Mvomero, Kilindi, and Handeni districts on the north, Pangani district on the northeast, the Indian Ocean on the east, Kinondoni district on the southeast and Kibaha district on the south. Bagamoyo is known as the ‘arts capital’ of Tanzania (Finke, 2006).

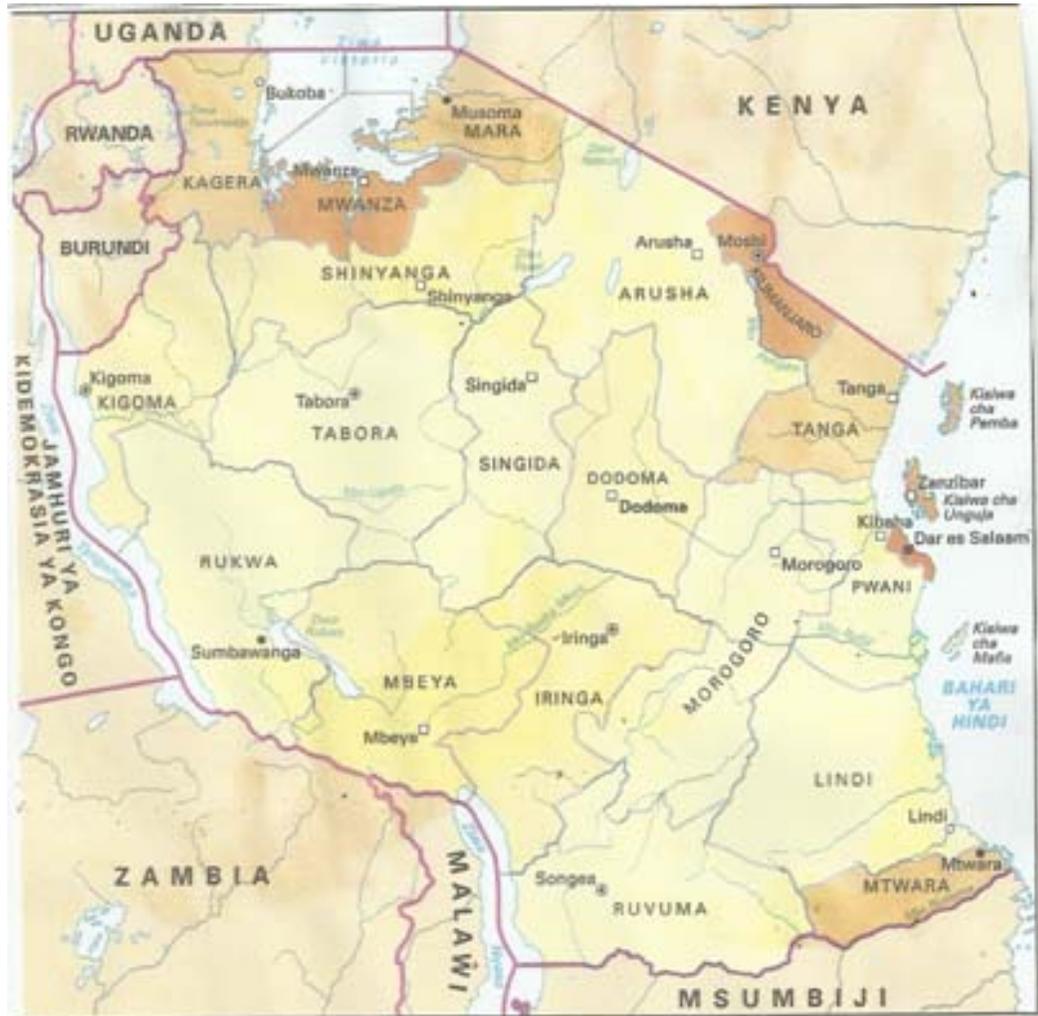


Figure 4.1: Map of Tanzania

Source: Atlas kwa Shule za Msingi (2000: 24) Mcmillan Education

The Bagamoyo Festival of Arts and Culture was initially known as the Bagamoyo Arts Festival until 2006 when the President of the United Republic of Tanzania, His Excellence Jakaya Mrisho Kikwete, instructed the organisers to expand it so as to incorporate, in addition to arts, other aspects of culture. The festival started in 1982 as an annual event of the then Bagamoyo College of Arts (BCA), now *Taasisi ya Sanaa na Utamaduni Bagamoyo* (TaSUBa) to showcase the College's artistic productions by its students and teachers. BAFAC, however grew very quickly into a

national and international event by 1984 and 1985 respectively. Over the last thirty years, the festival has become the most important art event in Tanzania, bringing together artists and audiences from all over the country and other parts of the world. By 2010, a total of 1000 performing arts groups had participated in the festival (BAFAC Proposal, 2010).

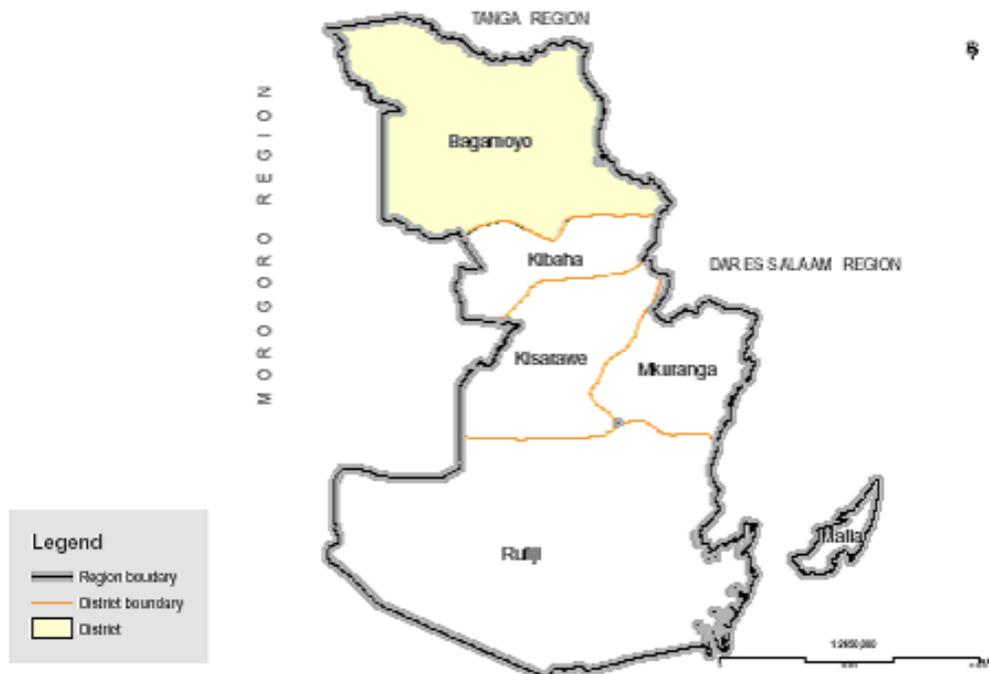


Figure 4.2: Districts Map of Coast Region in Tanzania

Source: Tanzania National Bureau of Statistics

4.2.2 Historical Background of the Bagamoyo Festival of Arts and Culture

One of the important aspects for each country is its culture. Culture has been taken seriously in many parts of Africa in order to re establish the devotion, self-respect and identity of the country. Bagamoyo Festival Plan (2003 – 2006) indicates that in December 1962, Tanzania took the first step in forming a ministry in order to manage the cultural activities. In January 1963, the National Dance Troupe was

formed by the Ministry of National Culture and Youth of Tanzania. Subsequently, in 1969 the National Acrobatic Troupe was formed which was followed by the formation of National Drama Troupe in 1974. These three groups merged together under the National Performing Arts Company. The company's mission was to revive and promote pride and participation in the performing arts in the country.

For nearly twenty years, up to 1981, the Company spearheaded a vibrant performing arts practice in the Country. Many of its productions were taken all over the country. The impact of the activities of the company was the formation of private semi-professional and professional theatre, dance and acrobatics groups all over the country.

It was in this environment that the Government found it timely and appropriate to withdraw from direct ownership and management of arts groups. The Company was dissolved and its members were redeployed as animators and coordinators at regional and district levels. Some of them - performers with pedagogical capabilities - were appointed tutors at the newly established Bagamoyo College of Arts.

4.2.3 The Bagamoyo College of Arts

The Bagamoyo College of Arts was established in 1981 with the main objective of enhancing arts development in the country. Its specific objectives are: to train arts management and promotion experts for public and private organizations, to train artists for self and wage employment, to promote arts through research and artistic practice and to provide consultancy services to institutions and individuals involved in the arts.

4.3 Establishment of the Bagamoyo Festival of Arts and Culture (BAFAC)

The fact that Bagamoyo College of Arts was established from the National Performing Arts Company, it was natural for its tutors to be artistically productive in their areas of specialisation. Besides conducting classes and supervising students' artistic productions, they were themselves creating and presenting performances of their own for public audiences and as models for their students. A typical academic year would witness no less than four teachers' productions of theatre, dance and music.

Since they developed as performers and creators in the National Performing Arts Company, they saw the need for them as teachers to keep their artistic skills and creativity alive. This active artistic practical life among students and teachers, coupled with the objective of the college to contribute practically to the country's efforts to promote the arts, contributed tremendously to the establishment of the Bagamoyo Arts Festival in 1982.

4.3.1 Objectives of the Festival

BAFAC was established in order to show art works by BCA students and teachers, other Tanzanian artists and foreign artists, to facilitate the presentation of as many of artistic styles and techniques as possible, to enable local and foreign participants to share and exchange ideas, experiences, skills and techniques, to enable artists to network nationally and internationally, to provide a model for national and international cooperation, to expose audiences to good art, to sensitise the public on how the arts could contribute to poverty alleviation and to promote the festival as an important window to cultural development in East Africa.

4.3.2 Activities of the Festival

Activities of the Festival include stage performances of dance, drama, music and acrobatics; exhibitions of creative visual arts and crafts, practical workshops that are meant to enable participants to share and exchange artistic skills and techniques, and seminars that are normally organised to discuss or brainstorm on social and artistic issues of the day and symposia which normally deal with festival themes.

4.3.3 Bagamoyo Festival of Arts and Culture and Tourism

Although from the objectives it was very clear that BAFAC was established for purely artistic and academic reasons, the touristic impulse was still there right from the first festival held in 1982 as indicated in a letter dated 6th May 1982 written by the Principal of the College and addressed to the Secretary of the District Celebrations committee. Part of the letter stated “I would also like to take this opportunity to inform you that among the guests who will attend the festival are tourists who will come due to advertisements in the newspapers” (File no. HU/CS.MF/16/55).

During data collection in the 2010 festival, the researcher observed that the theme of the festival was *Arts and Culture for Promoting Tourism*. According to the Chairperson of the Festival Committee, the theme was set as an attempt to create interest among tourism stakeholders to look at performing arts as tourist attractions (Personal interview with Mr. Bafadhili).

The researcher observed that apart from the participation of an official from the ministry of Natural Resources and Tourism who came to present a paper at the

symposium, no other key stakeholders from the tourism industry participated in the 2010 festival.



Plate 4.1: TaSUBa's main theatre where the Bagamoyo festival of Arts and Culture is held

Of the various achievements of BAFAC, infrastructure development and communication improvement in Bagamoyo is said to have taken place in part because of the motivation provided by the Festival that has attracted not only artists but also audiences including tourists from Dar es Salaam, up-country and outside Tanzania. Now the town boasts of modern telecommunication services, a tarmac road, several guesthouses, a number of beach hotels and an efficient public bus service (Bagamoyo Festival Arts Plan 2003 – 2006).

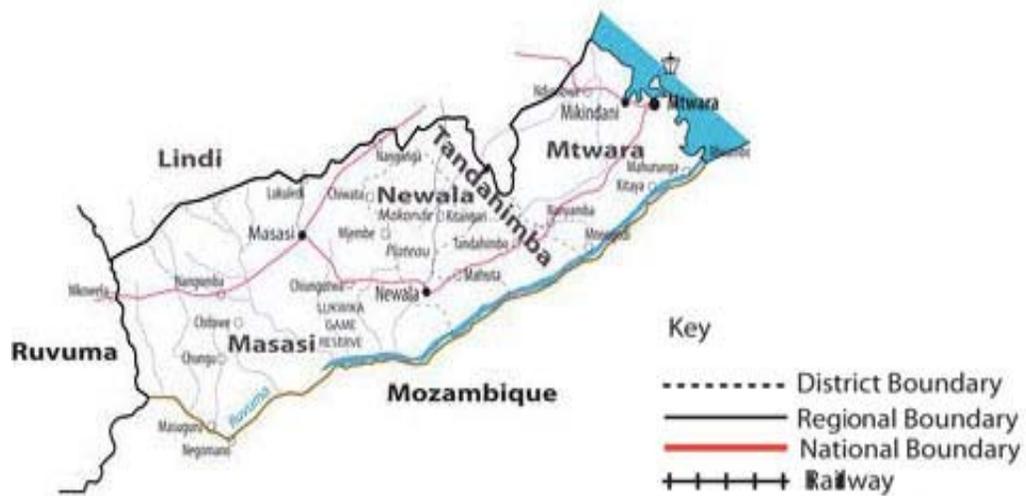


Figure 4.3: Map of Mtwara

Source: Mtwara Regional Socio Economic Profile, (1997)

4.4 The MaKuYa Festival

The MaKuYa Festival is held in Mtwara region. Mtwara region is one of 25 regions of Tanzania Mainland. It is the southernmost region. It borders Lindi region to the north, the Indian Ocean to the east and separated by the Ruvuma River from Mozambique in the south. To the west it borders Ruvuma region (Mtwara region Socio Economic Profile, 1997).

The name MaKuYa comes from three ethnic communities, Makonde, Makua and Yao. The MaKuYa Festival was launched as an effort to preserve and promote the traditional cultural arts and history of the Mtwara region. The idea was to prevent them from being lost to modern music and lifestyle trends that have currently invaded the Africa continent. Hampate Ba (1996) said, 'In Africa when an old man dies, a library disappears'. The MaKuYa was an attempt to rescue the performing arts traditions of the three ethnic communities the libraries pass away.

The model for MaKuYa is claimed to have come from the Merry Monarch Festival, in Hawaii. The Merrie Monarch Festival began in Hilo, Hawaii in 1963 when Helene Hale, the Chairman of the County of Hawaii, apart from saving and reviving the traditional dance and culture of the Hawaiian people, looked for a way to attract tourists to the island. The festival continues to thrive as the number one tourist event of the Hawaiian islands (www.makuyafestival.blogspot.com/history, www.merriemonarch.com/history accessed on 24th May 2011).

Mtwara region contains a rich and unique tradition of performing arts among the Makonde, Makua and Yao tribes. Because of Mtwara's isolation many traditional dances have not yet been lost to modern trends, until now. With development, radios and televisions are making their way into rural Mtwara, and many people are being drawn into current modern trends of music and fashion, abandoning their interest in traditional dance and music. But there are some who still value it and wish to perform, and many village elders see the value of preserving it and wish to serve as advisors to young performers and this festival is the key to perpetuation, preservation and promotion of the traditional dances and culture of the Mtwara region (<http://www.zoomtanzania.com/ListingDetail?ListingID=2128> accessed on 24th May 2011).

Because of the immediate risk of losing these cultural treasures forever and the social (and economic) value in preserving and promoting them, the centre for African Development Through Economics and Arts (ADEA) – a Mtwara NGO established in 2003, launched the MaKuYa performing and cultural arts festival. The African development through economics and arts (ADEA) has been active in Mtwara region

since 2004 with an objective of improving the livelihood of artisans (Makonde carvers, metal workers, tailors, basket weavers and painters) through skills training, stimulation of creativity and marketing.

4.4.1 Objectives of the Festival

The objectives of the MaKuYa are to locate and bring together traditional performers from throughout the Mtwara region, to promote the use of traditional costumes that are made from traditional materials such as bark cloth, Kaniki fabric, feathers, gourds, beads and seeds, to encourage the establishment of local cultural museums, festivals and formulation of more performing arts groups for heritage preservation and economic growth through cultural tourism, to make the Government recognise the necessity to support the culture sector and to preserve the Intangible Cultural Heritage of Mtwara through recordings, interviews, artefact collections, basic video recordings, photographs and performances.

4.4.2 MaKuYa Festival and Tourism

The link between the Festival and tourism can clearly be noticed from one of the objectives, that is, to encourage the establishment of festivals and formulation of more performing arts groups for heritage preservation and economic growth through cultural tourism. Moreover, as public activities in Mtwara are rare, the festival has managed to pull a sizable interested local crowd. Since Mtwara is considered by many in other parts of Tanzania as an expensive and difficult place to reach with little to offer to visitors, this festival has proved that it is worthwhile to come and visit the region. One of MaKuYa's future aim is to boost the daily life of Mtwara

town by promoting cultural tourism in the region resulting in added business opportunity for guest houses, foods, gifts, transport etc.

While the above future aims look quite impressive, it is unfortunate that after conducting the MaKuYa festival in 2008 and 2009 in Mtwara and in 2010 in Masasi, it had to stop because of lack of sponsorship.

4.5 The Impact of the Two Festivals on Tourism

4.5.1 The Bagamoyo Festival

The Table 4.1 presents the number of artists and audience.

Table 4.1: Number of Performing Artists and Audience

Year	Performing Arts Groups			Audience		
	Local	Foreign	Total	Local	Foreign	Total
2008	42	5	47	11,500	600	12,100
2009	41	4	45	12,000	700	12,700
2010	40	5	45	13,500	800	14,300
Total	123	14	137	37,000	2,100	39,100

Source: Researcher's data collection in September, (2010)

The table shows number of performing artists and audience at the Bagamoyo Festival of Arts and culture from 2008 – 2010. What can be identified is that while the number of performing artists has been unstable since there were 47 groups in 2008, 45 in 2009, 45 in 2010, the number of audience has been escalating during the five-year period. The escalation of the number of foreign audience suggests an increase in the number of tourists during the festival week.

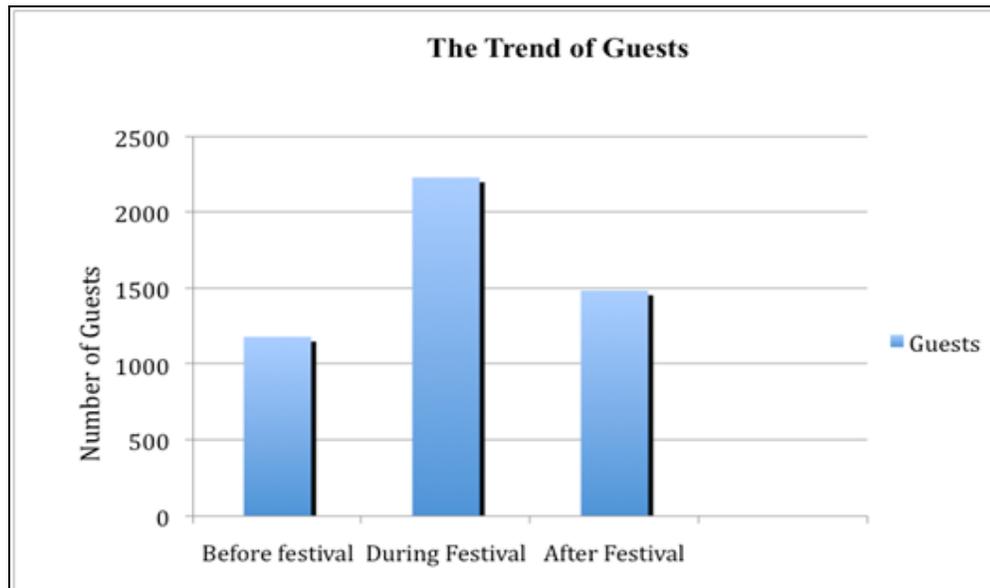


Figure 4.4: The Trend of Guests in Accommodation Facilities in Bagamoyo

Source: Researcher's Data Collection in September, (2010)

The Figure 4.4 shows that there were 1,181 guests before the festival, 2,231 guests during the festival and 1,486 guests after the festival. The results suggest a high influx of visitors during the festival.

4.5.2 The MaKuYa Festival

Table 4.2: Number of Performing Artists and Audience

Year	Performing Arts Groups			Audience		
	Local	Foreign	Total	Local	Foreign	Total
2008	15	-	15	2,008	30	2,038
2009	20	-	20	2,020	70	2,090
2010	24	-	24	3,516	50	3,566
Total	59		59	7,544	150	7,694

Source: MaKuYa Festival Report, (2010)

The Table 4.2 shows number of performing artists and audience at the MaKuYa Festival from 2008 – 2010. The above figures suggest a rise in the number of audience in general, as it was 2,038 in 2008, 2,090 in 2009 and 3,566 in 2010 during

the festival week. The number of foreign audience however which may constitute some tourists has been unstable as there were 30 in 2008, 70 in 2009 and 50 in 2010.

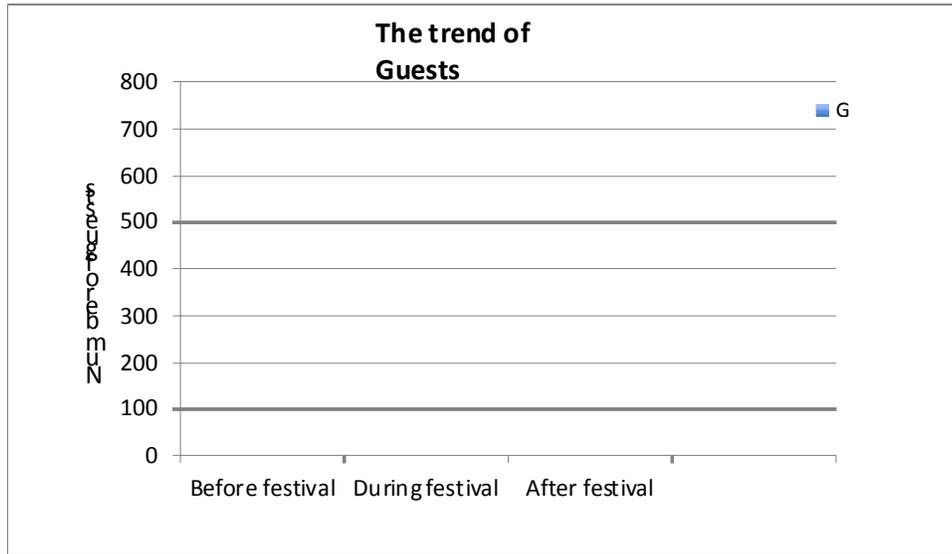


Figure 4.5: The Trend of Guests In Accommodation Facilities In Masasi

Source: Researcher’s Data Collection, (2010)

The Figure 4.5 shows that there were 338 guests before the festival, 694 guests during and 329 guests after the festival. The results suggest a high influx of visitors during the festival.

The number of guests obtained from the 29th Bagamoyo festival of Arts and Culture held in September 2010 and the 3rd MaKuYa festival held in July 2010 in Masasi correspond with the qualitative analysis. One respondent indicated that the hospitality industry gets boosted during the festivals. “A number of guest houses make good business during the time. A number of visitors do pre booking and almost every guest - house is full during the festivals. This contributes to the local economy.”

4.6 Results of Survey Presented to Tourists

4.6.1 Response Rate

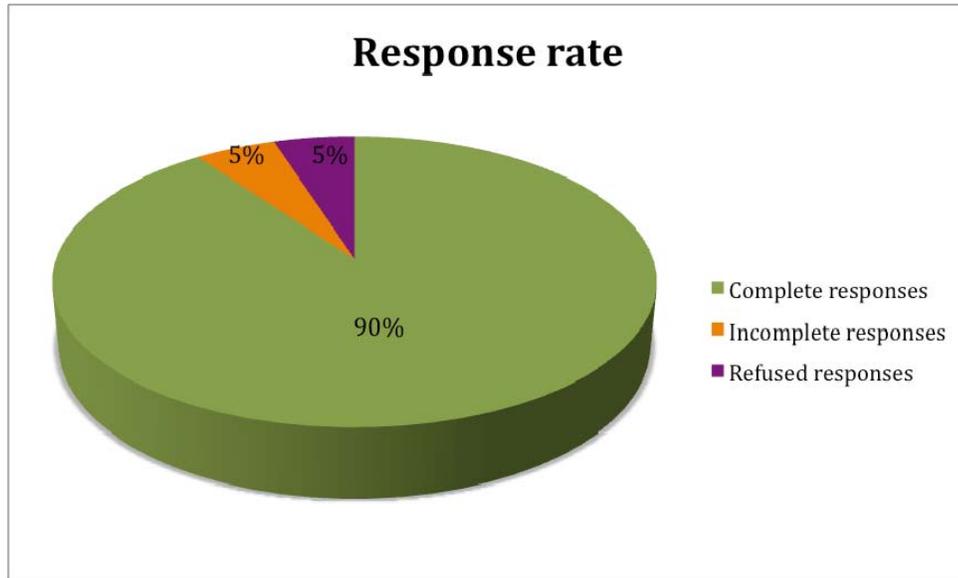


Figure 4.6: Response Rate

Source: Researcher's Data Collection, (2010)

Table 4.3: Reliability of the Tourist Survey Instrument

S No	Criteria	Cronbach's Alpha
1	Expectation and satisfaction of tourists	0.78
2	Information source	0.81
3	Expenditure	0.75
4	Stay and activities	0.83
5	Behavioural characteristics	0.73

Source: Researcher's Data Collection, (2010)

4.6.2 Reliability of Questionnaire

A total number of 260 respondents were targeted to fill in the questionnaire. 90% completed the survey, which is equivalent to 234 respondents. There was 5% for incomplete and 5% for refusal responses.

From the Table 4.3 it is observed that different sections of the questionnaire provided an acceptable cronbach's alpha score of more than 0.7 indicating that the questionnaire is reliable. According to Abdel Fattah (2008), reliability can be measured using statistical packages such as SPSS by measuring the reliability coefficient (also known as Cronbach's Alpha). Cronbach's Alpha takes a value ranging between (0 – 1). The higher the value, the more reliable are the instrument and the questions used in the questionnaire.

4.6.3 Respondents' Demographics

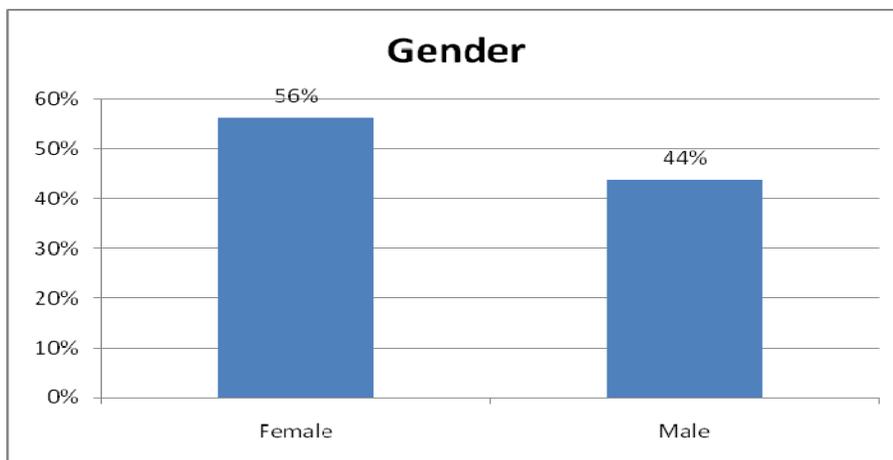


Figure 4.7: Gender of Respondents

Source: Researcher's Data Collection, (2010)

It was observed that majority of the tourists were women (56%) as compared to men (44%) as seen from the Figure 4.7.

4.6.4 Respondents' Age Group

The age of spectators was of significant interest as far as the study was concerned. The researcher wanted to establish spectators age group. The figure below presents the responses.

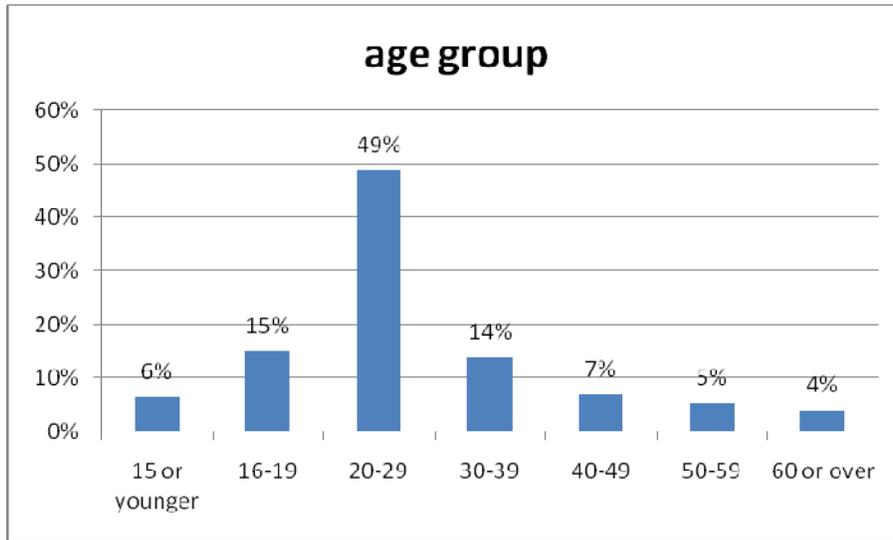


Figure 4.8: Age Group

Source: Researcher's Data Collection, (2010)

The Figure 4.8 demonstrates the variation of age group of the respondents observed in the study. It has been observed that most of the respondents belong to the age group of 20-29 (49%). Followed by the age group of 16-19 (15%); 30-39 (14%); 40-49 (7) less than 15 (6%); 50-59 (5%) and above 60 (4%). The implication of these results is that festival organisers have to consider the fact that since most tourists attending festivals belong to the age group of 20 -29, festival programmes should contain performing arts forms that appeal to the age group, for example, music and dance.

4.6.5 Continent of Origin

The continent of origin of tourists was of significant interest as far as the study was concerned. The researcher wanted to establish which continent do most tourists come from. The figure below presents the responses.

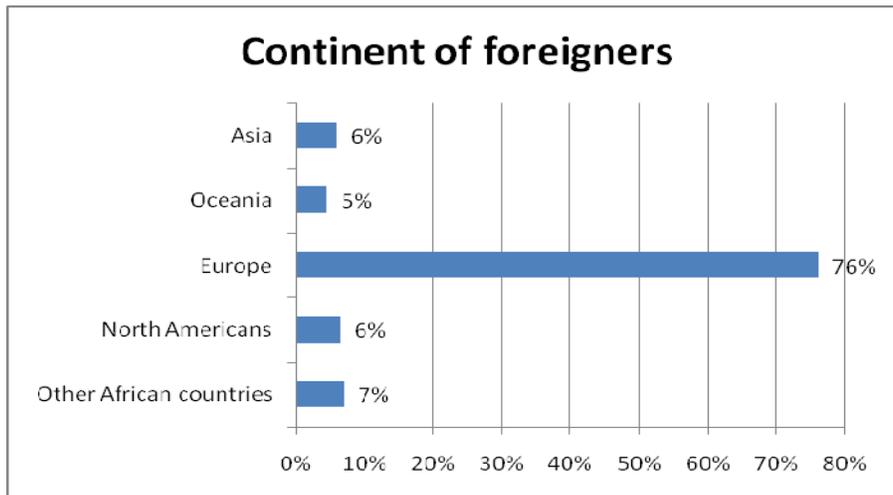


Figure 4.9: Continent of Origin of Tourists

Source: Researcher's Data Collection, (2010)

Figure 4.9 describes continent of origin of the respondents in the study. Most of them were from Europe (76%) followed by those from Tanzania and other African Countries (7%), Asia & North America (6%) and Oceania (5%). These responses may imply two things to tourism marketers. The first one is to direct their marketing programmes to the other continents apart from Europe. The second one is to understand the factors that motivate tourists from Europe to come to Tanzania. As Kozak (2001) pointed out, it is crucial to have an understanding on tourist motivation, as it would help to promote elements that match their motivation to travel to Tanzania.

4.6.6 Type of Group

The type of spectators during the Festival performances were of significant interests as far as far as the study was concerned. The researcher wanted to establish who were the spectators, the kind of people who accompanied them. The figure below presents:

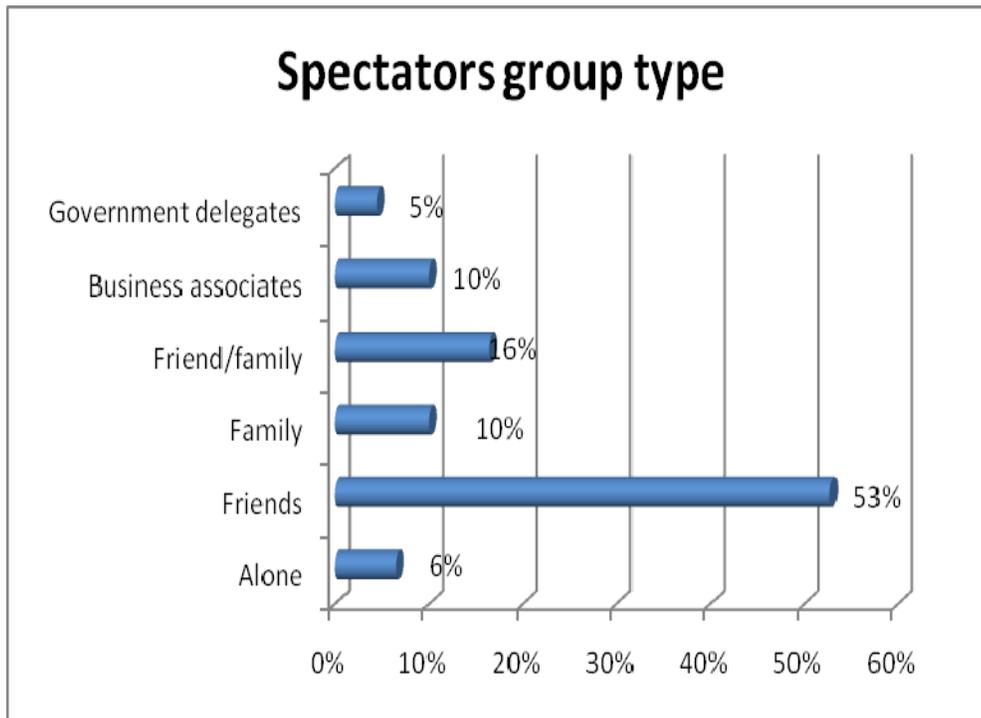


Figure 4.10: Type of Spectator Group

Source: Researcher's Data Collection, (2010)

The Figure 4.10 demonstrates the spectators' group types of the respondents taken into account for the study. The figure shows that most of the tourists were accompanied by their friends (53%), followed by those accompanied by business associates and family (10%). The tourist groups including friend/family and individual are (6%). Only a small percentage of the tourists were government delegates (5%).

4.6.7 Educational Qualification

Educational levels and qualifications were also significant in relation to the study since they have an implication on the research problem. The education levels and qualifications of the tourists are presented below.

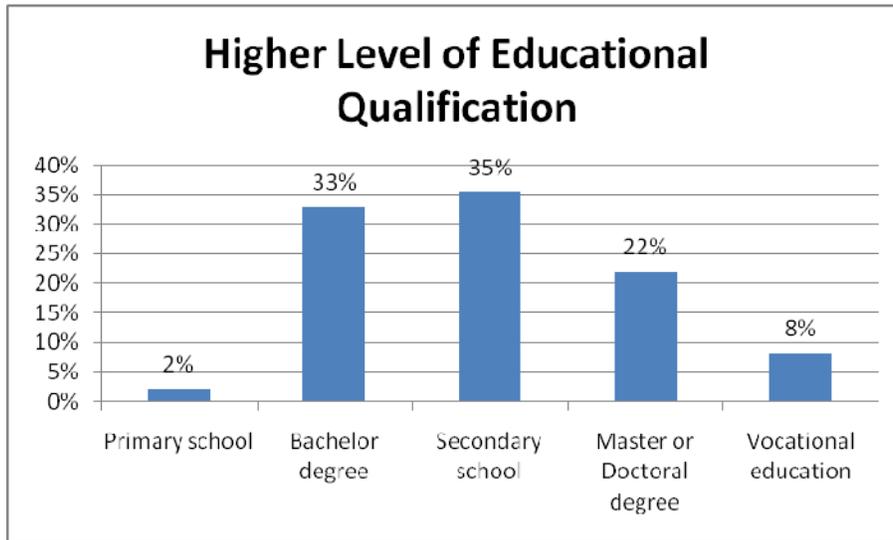


Figure 4.11: Educational Qualification

Source: Researcher's Data Collection, (2010)

The Figure 4.11 describes the educational level of the respondents observed in the study. Most of the tourists are of secondary school level (35%), followed by Bachelor degree (33%), Master or Doctoral degree (22%), vocational education (8%) and primary school (2%).

4.6.8 Current or Former Occupation

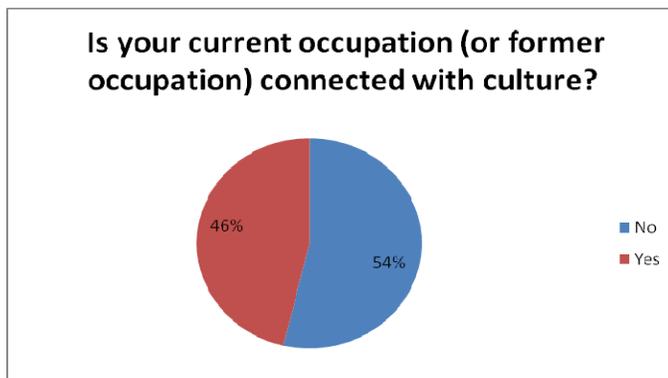


Figure 4.12: Current or Former Occupation

Source: Researcher's Data Collection, (2010)

The Figure 4.12 compares if the occupation of the respondent is in association with culture. It has been determined that most of the respondents occupation are not in association with culture (54%) and remaining respondent's occupation are in relation to the culture.

4.6.9 Nationality

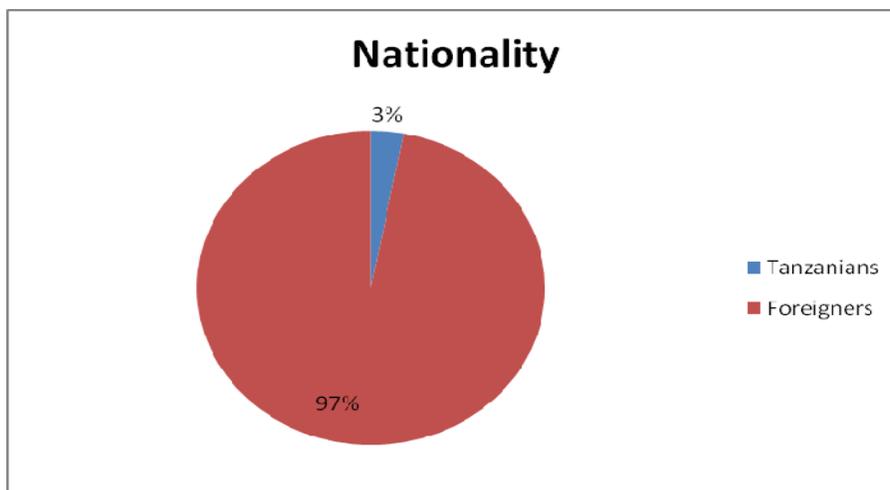


Figure 4.13: Nationality

Source: Researcher's Data Collection, (2010)

The Figure 4.13 shows the nationality of the respondents observed in the study. It clearly indicates that most of the tourists were of other countries and only a small percentage of tourists were from Tanzania.

4.6.10 Current Position

The Figure 4.14 describes the designation of the tourist observed for the study. Most of them comprised of students (54%), followed by employees (27%), self employed (10%), retired personnel (4%), unemployed (3%) and house wife/man (2%).

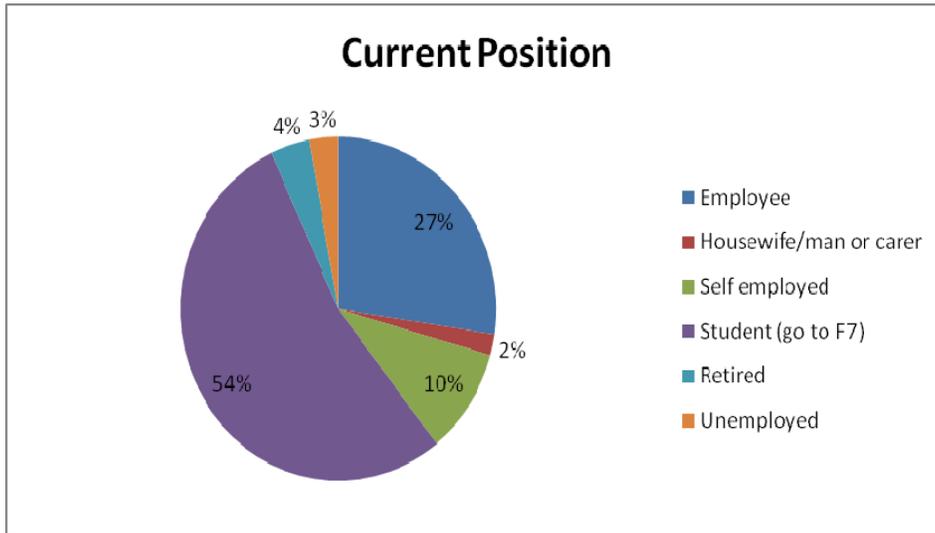


Figure 4.14: Current Position

Source: Researcher’s Data Collection, (2010)

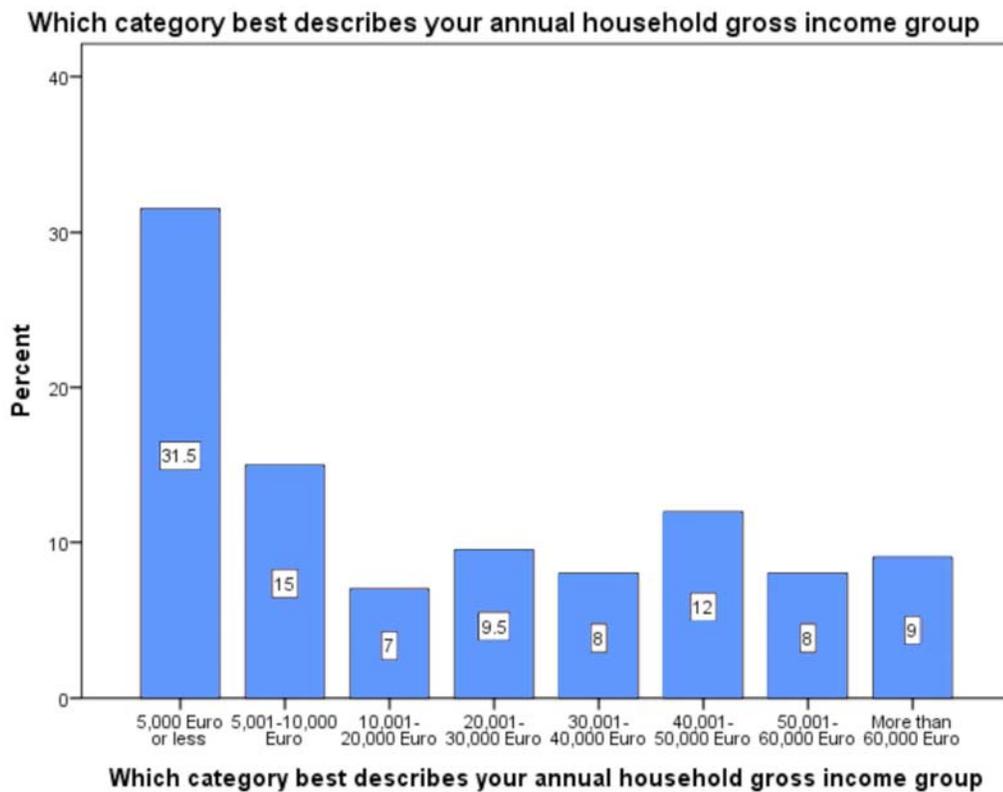


Figure 4.15: Annual Income of Household

Source: Researcher’s Data Collection, (2010)

4.6.11 Household Annual Income

The Figure 4.15 describes overall annual income of respondents. Majority made less than 5000 Euros (31.5%). This is not surprising as majority of them were students. It also explains why most tourists during the festival preferred to stay in low budget accommodations and eat at Mama Lishe.

4.5.12 Primary Purpose of Visiting Tanzania

Table 4.4: Primary Purpose of Visiting Tanzania

Tourism	140	60%
Business	15	6%
Conference	2	1%
Holiday	61	26%
Visiting family members/friends	16	7%
Total	234	100%

Source: Researcher's Data Collection, (2010)

The Table 4.4 shows tourists' primary purpose of visiting Tanzania. Most tourists came for tourism purposes (60%) followed by those who were on holiday (26%), visiting family members 7%, business 6% and conference 1%.

4.6.13 Tourist Attractions they Intend to See

Table 4.5: Tourist Attractions they Intend to See

Wildlife	179	76%
Mount Kilimanjaro	40	18%
Performing Arts	0	0%
Other Cultural Festivals apart from BAFAC	0	0%
Historical sites	15	6%
Total	234	100%

Source: Researcher's Data Collection, (2010)

The Table 4.5 shows attractions that tourists intend to see. Majority were for wildlife (76%) followed by Mount Kilimanjaro (18%). The above figures continue to show the evidence of the focus on nature tourism at the expense of culture as already described in the introduction chapter.

4.6.14 Tourists interest in Performing Arts

Table 4.6: Tourists' Interest in Performing Arts

Tanzania Traditional Dances	130	56%
Tanzania Traditional Music	69	29%
Tanzania Traditional Theatre	25	11%
Acrobatics	3	1%
Other Cultural Festivals apart from BAFAC	7	3%
Total	234	100%

Source: Researcher's Data Collection, (2010)

The Table 4.6 indicates that majority of tourists are interested in Tanzanian traditional dances (56%) followed by Tanzanian traditional music (29%), and Tanzanian traditional theatre (11%).

4.6.15 Performing Arts Forms to be Included in their Packages by Tour Operators

Table 4.7: Performing Arts forms of Interest for Tourists' Package

Tanzania Traditional Dances	145	62%
Tanzania Traditional Music	55	24%
Tanzania Traditional Theatre	15	6%
Acrobatics	3	1%
Cultural Festivals	16	7%
Total	234	100%

Source: Researcher's Data Collection, (2010)

The Table 4.7 shows tourists' interests of performing arts forms they would have liked to be included in their packages had tour operators consulted them at the time of planning the current visit. 62% would have liked Tanzanian traditional dances, 24% would have opted for Tanzanian traditional music, 6% for Tanzanian traditional theatre and 7% for cultural festivals.

4.6.16 Cultural Attractions that should be used to Promote Tourism in Tanzania

The Table 4.8 shows tourists' views on cultural attractions that should be used to promote tourism in Tanzania. Majority of tourists were for Tanzanian traditional dances (64%), followed by Tanzanian traditional music (25%) and Tanzanian traditional theatre (5%).

Table 4.8: Cultural Attractions that should be used to Promote Tourism in Tanzania

Tanzania Traditional Dances	150	64%
Tanzania Traditional Music	58	25%
Tanzania Traditional Theatre	11	5%
Acrobatics	3	1%
Cultural Festivals	12	5%
Total	234	100%

Source: Researcher's Data Collection, (2010)

An Overall Comment

Tourists were asked to give comments on how Tanzania could use Performing Arts and Cultural festivals for promoting tourism. Most of them suggested that performing arts experts should talk to tour companies to see if they can get involved

in using performing arts to promote tourism. Much as this suggestion requires performing arts experts to be proactive, it also suggests collaboration between tour companies and performing arts experts.

4.6.17 Analysis of Expectation and Satisfaction Attributes in Tanzania Cultural Attraction

The attributes in Tanzania's cultural attractions have been broadly classified into four different categories namely culture, environment, arts and services. This section analyses the relationship between expectation and satisfaction scores of respondents with regards to these attributes. The expectations were classified into four sections.

Different cultural aspects including presence of monuments (Mean = 2.80, SD = 0.709), historical buildings (Mean = 3.04, SD = 0.847), cultural villages (Mean = 3.43, SD = 0.760), Museums (Mean = 2.80, SD = 0.814), galleries (Mean = 2.87, SD = 0.858) showed an above average mean score indicating that respondents expected less or were neutral about these attributes.

Different **arts related tourism aspects** including performing arts (Mean = 3.53, SD = 0.708), theatre performance (Mean = 3.06, SD = 0.846), festivals (Mean = 3.14, SD = 0.900) showed an above average mean score indicating that respondents expected less or were neutral about these attributes.

Different **environmental attributes** like traditional scenery (Mean = 3.45 SD = 0.700), Food (Mean = 3.07 SD = 0.818), Atmosphere (Mean = 2.87 SD = 0.80), People (Mean = 3.51 SD = 0.737), climate (Mean = 2.92 SD = 0.849) showed an above average mean score indicating respondents expected less or were neutral about these attributes.

Table 4.9: Expectation of Tourist

	Mean	Std. Deviation	Std. Error Mean	P-Value
Monument	2.80	.709	.050	.000
Historical buildings	3.04	.847	.060	.000
Museum	2.80	.814	.058	.000
Galleries	2.87	.858	.061	.000
Traditional sceneries	3.45	.700	.049	.000
Performing Art (music/dance)	3.53	.708	.050	.000
Theatre performances	3.06	.846	.060	.000
Festivals/Events	3.14	.900	.064	.000
Religious place	3.07	.871	.062	.000
Food	3.07	.818	.058	.000
Shopping places	2.82	.831	.059	.000
Atmosphere/people	3.51	.737	.052	.000
Atmosphere	2.87	.800	.057	.000
Accessibility	3.54	.722	.051	.000
Expensiveness	2.99	.888	.063	.000
Climate/weather	2.92	.849	.060	.000
Accommodations	3.09	.881	.062	.000
Tour packages	3.15	.835	.059	.000
Guides	2.82	.861	.061	.000
Souvenirs	3.19	.835	.059	.000

Source: Researcher's Data Collection, (2010)

Table 4.10: Satisfaction of Tourist

	Mean	Std. Deviation	Std. Error Mean	P-Value
Monument	3.08	.823	.058	.000
Historical buildings	3.26	.802	.057	.000
Culture villages	2.81	.819	.058	.000
Museum	2.99	.845	.060	.000
Galleries	3.32	.812	.057	.000
Traditional sceneries	3.51	.770	.054	.000
Performing Art (music/dance)	2.83	.805	.057	.000
Architecture	3.17	.831	.059	.000
Theatre performances	3.35	.819	.058	.000
Festivals/Events	3.05	.858	.061	.000
Historic people	3.13	.785	.056	.000
Religious place	3.23	.829	.059	.000
Food	3.04	.823	.058	.000
Shopping places	2.75	.827	.058	.000
Information centre	3.63	.733	.052	.000
Atmosphere/people	2.91	.846	.060	.000
Indoor facilities	3.08	.789	.056	.000
Atmosphere	3.13	.844	.060	.000
In-door facilities	3.57	.726	.051	.000
Accessibility	3.18	.829	.059	.000
Expensiveness	3.09	.789	.056	.000
Climate/weather	3.19	.829	.059	.000
Accommodations	3.35	.818	.058	.000
Tour packages	2.92	.841	.059	.000
Souvenirs	3.34	.797	.056	.000

Source: Researcher's Data Collection, (2010)

Different **service related attributes** like accessibility (Mean = 3.54 SD =0.722), shopping centre (Mean = SD =), expensiveness (Mean =2.99 SD =0.88), tour guides (Mean = 2.82 SD = 0.86), accommodation (Mean =3.09 SD =0.81) and souvenirs (Mean =3.19 SD = 0.83) showed an above average mean score indicating that respondents expected less or were neutral about these attributes.

Different **cultural aspects** including presence of monuments (Mean = 3.08, SD = 0.82), historical buildings (Mean = 3.26, SD = 0.802), cultural villages (Mean = 2.81, SD = 0.760), Museums (Mean =2.99, SD = 0.845), galleries (Mean = 3.32, SD = 0.812) showed an above average mean score indicating that respondents were satisfied about these attributes.

Different **arts related tourism aspects** including performing arts (Mean =2.83, SD =0.805), theatre performance (Mean =3.35, SD = 0.819), festivals (Mean = 3.05, SD =0.858) showed an above average mean score indicating that respondents were satisfied about these attributes.

Different **environmental attributes** like traditional scenery (Mean = 3.71 SD = 0.77), Food (Mean =3.04 SD =0.823), Atmosphere (Mean = 2.91, SD =0.846), People (Mean =3.13 SD =0.884), climate (Mean =3.19 SD = 0.829) showed an above average mean score indicating respondents were satisfied about these attributes.

Different **service related attributes** like accessibility (Mean = 3.18 SD =0.82), shopping centre (Mean = 2.75 SD = 0.82), expensiveness (Mean =3.09 SD =0.789), tour guides (Mean = 2.92 SD = 0.841), accommodation (Mean =3.35 SD =0.81) and

souvenirs (Mean =3.34 SD = 0.79) showed an above average mean score indicating that respondents were satisfied about these attributes.

4.6.18 Relationship Between Expectation and Satisfaction of Cultural

Attributes

In this section the researcher identified the association between the expectation and satisfaction of tourists with respect to culture, ambiance, service and environment. An analysis of cultural expectation and satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations were found to be satisfied (54). However those who had low expectations were moderately satisfied.

Table 4.11: Relationship between Expectation and Satisfaction of Cultural Attributes

Cultural	Cultural				P-value
	Dissatisfied	Moderately satisfied	Satisfied	Total	
Low Expectation	23	28	18	69	.007**
No Expectation	20	13	16	49	
High Expectation	36	26	54	116	
Total	79	67	88	234	

**Significant at 1% level, *Significant at 5% level

Source: Researcher's Data Collection, (2010)

4.6.19 Relationship Between Expectation and Satisfaction of Cultural and Environment Attributes

Table 4.12: Relationship Between Expectation of Cultural and Satisfaction of Environment Attributes

Cultural	Environment			Total	P-value
	Dissatisfied	Moderately satisfied	Satisfied		
Low Expectation	23	28	25	76	0.016*
No Expectation	9	14	15	38	
High Expectation	35	16	69	120	
Total	67	58	109	234	

**Significant at 1% level, *Significant at 5% level

Source: Researcher's Data Collection, (2010)

An analysis of cultural expectation and environmental satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations were found to be satisfied (69). However those who had low expectations were moderately satisfied.

4.6.20 Relationship Between Expectation of Cultural and Satisfaction of Arts Attributes

Table 4.13: Relationship Between Cultural Expectation and Satisfaction of Arts Attributes

Cultural	Arts			Total	P-value
	Dissatisfied	Moderately satisfied	Satisfied		
Low Expectation	19	12	45	76	0.710
No Expectation	5	18	15	38	
High Expectation	38	15	67	120	
Total	62	45	127	234	

Source: Researcher's Data Collection, (2010)

An analysis of cultural expectation and arts satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations (67) as well as those with low expectations (45) were found to be satisfied.

4.6.21 Relationship Between Expectation of Environment and Satisfaction of Cultural Attributes

Table 4.14: Relationship Between Expectation of Environment and Satisfaction of Cultural Attributes

Environment	Cultural				P-value
	Dissatisfied	Moderately satisfied	Satisfied	Total	
Low Expectation	25	16	22	63	0.001**
No Expectation	9	21	23	53	
High Expectation	28	21	69	118	
Total	62	58	114	234	

**Significant at 1% level, *Significant at 5% level

Source: Researcher's Data Collection, (2010)

An analysis of environmental expectation and cultural satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations were found to be satisfied (69). However those who had low expectations were dissatisfied (25).

4.6.22 Relationship Between Expectation of Environment and Satisfaction of Arts Attributes

An analysis of environmental expectation and arts satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most

respondents who had high expectations were found to be satisfied (66). However those who had low expectations were satisfied (33).

Table 4.15: Relationship Between Expectation of Environment and Satisfaction of Arts Attributes

Environment	Arts				P-value
	Dissatisfied	Moderately satisfied	Satisfied	Total	
Low Expectation	20	10	33	63	0.384
No Expectation	8	18	27	53	
High Expectation	34	18	66	118	
Total	62	46	126	234	

Source: Researcher's Data Collection, (2010)

4.6.23 Relationship Between Expectation of Arts and Satisfaction of Cultural Attributes

An analysis of arts expectation and cultural satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations were found to be satisfied (61). However those who had low expectations were as well satisfied (32).

Table 4.16: Relationship Between Expectation of Arts and Satisfaction of Cultural and Arts Attributes

Arts	Cultural				P-value
	Dissatisfied	Moderately satisfied	Satisfied	Total	
Low Expectation	25	23	32	80	0.093
No Expectation	4	17	22	43	
High Expectation	33	17	61	111	
Total	62	57	115	234	

Source: Researcher's Data Collection, (2010)

4.6.24 Relationship Between Expectation of Arts and Satisfaction of Environment Attributes

Table 4.17: Relationship Between Expectation and Satisfaction of Arts and Environment Attributes

Arts	Environment				P-value
	Dissatisfied	Moderately satisfied	Satisfied	Total	
Low Expectation	20	27	33	80	.134
No Expectation	9	18	16	43	
High Expectation	38	13	60	111	
Total	67	58	109	234	

Source: Researcher's Data Collection, (2010)

An analysis of arts expectation and environmental satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations as well as low expectation were found to be satisfied, (60) and (33) respectively.

4.6.25 Relationship Between Expectation and Satisfaction of Arts Attributes

Table 4.18: Relationship Between Expectation and Satisfaction of Arts Attributes

Arts	Arts			Total	P-value
	Dissatisfied	Moderately satisfied	Satisfied		
Low Expectation	17	15	48	80	0.004**
No Expectation	7	13	23	43	
High Expectation	38	17	56	111	
Total	62	45	127	234	

**Significant at 1% level, *Significant at 5% level

Source: Researcher's Data Collection, (2010)

An analysis of arts expectation and satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations as well as those with low expectation were found to be satisfied, (56) and (48) respectively.

4.6.26 Relationship Between Expectation of Arts and Satisfaction of Services

Attributes

Table 4.19: Relationship Between Expectation and Satisfaction of Arts and Services Attributes

Arts	Services				P-value
	Dissatisfied	Moderately satisfied	Satisfied	Total	
Low Expectation	29	28	23	80	0.009**
No Expectation	7	20	16	43	
High Expectation	25	37	49	111	
Total	61	85	88	234	

**Significant at 1% level, *Significant at 5% level

Source: Researcher's Data Collection, (2010)

An analysis of arts expectation and service satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations were found to be satisfied (49). However those who had low expectations were dissatisfied (29).

4.6.27 Relationship Between Expectation of Services and Satisfaction of

Cultural Attributes

An analysis of service expectation and cultural satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most

respondents who had high expectations were found to be satisfied (70). However those who had low expectations were dissatisfied (34).

Table 4.20: Relationship Between Expectation and Satisfaction of Services and Cultural Attributes

Services	Cultural			Total	P-value
	Dissatisfied	Moderately satisfied	Satisfied		
Low Expectation	34	7	11	52	0.001**
No Expectation	10	31	34	75	
High Expectation	18	19	70	107	
Total	62	57	115	234	

**Significant at 1% level, *significant at 5% level

Source: Researcher's Data Collection, (2010)

4.6.28 Relationship Between Expectation of Services and Satisfaction of Arts Attributes

Table 4.21: Relationship Between Expectation of Services and Satisfaction of Arts Attributes

Services	Arts			Total	P-value
	Dissatisfied	Moderately satisfied	Satisfied		
Low Expectation	22	3	27	52	0.007**
No Expectation	18	20	37	75	
High Expectation	22	22	63	107	
Total	62	45	127	234	

**Significant at 1% level, *Significant at 5% level

Source: Researcher's Data Collection, (2010)

An analysis of service expectation and arts satisfaction indicated that there is a direct relationship between expectation and satisfaction of the tourists. Most respondents who had high expectations were found to be satisfied (63). However those who had low expectations were satisfied (27).

4.6.29 Impact of Attributes of Tanzania’s Cultural Attraction on the Tourist

Interest to Visit the Country

Table 4.22: Relationship Between Cultural Satisfaction and Interest to Visit the Country Again

Cultural	How likely are you visit Tanzania again in the future						P-value
	Very likely	Quite likely	Not very likely	Not at all likely	Don’t know	Total	
Dissatisfied	31	18	10	1	9	69	0.003**
Neutral	23	17	8	0	5	53	
Satisfied	62	33	13	2	2	112	
Total	116	68	31	3	16	234	

**Significant at 1% level, *Significant at 5% level

Source: Researcher’s Data Collection, (2010)

An analysis of cultural satisfaction and interest to visit Tanzania in future indicated that most of the satisfied respondents were found to be highly interested to visit Tanzania again (62). However dissatisfied respondents were highly interested to visit Tanzania again (31).

4.6.30 Relationship Between Environment Satisfaction and Interest to Visit the Country Again

Table 4.23: Relationship Between Arts Satisfaction and Interest to Visit the Country Again

Arts	How likely are you to visit Tanzania again in the future						P-value
	Very likely	Quite likely	Not very likely	Not at all likely	Don't know	Total	
Dissatisfied	20	18	3	2	9	52	0.001**
Neutral	14	12	7	0	2	35	
Satisfied	82	38	21	1	5	147	
Total	116	68	31	3	16	234	

****Significant at 1% level, *Significant at 5% level**

Source: Researcher's Data Collection, (2010)

An analysis of arts satisfaction and interest to visit Tanzania in future revealed that most of the satisfied respondents were found to be highly interested to visit Tanzania again (82). However dissatisfied respondents were highly interested to visit Tanzania again as well (20).

4.7 Results of Survey Presented to Tour Operators

4.7.1 Questionnaire Response Rate

A total number of 152 respondents were targeted to fill in the questionnaire. 90% completed the survey, which is equivalent to 136 respondents. There was 5% for incomplete and 5% for refusal responses.

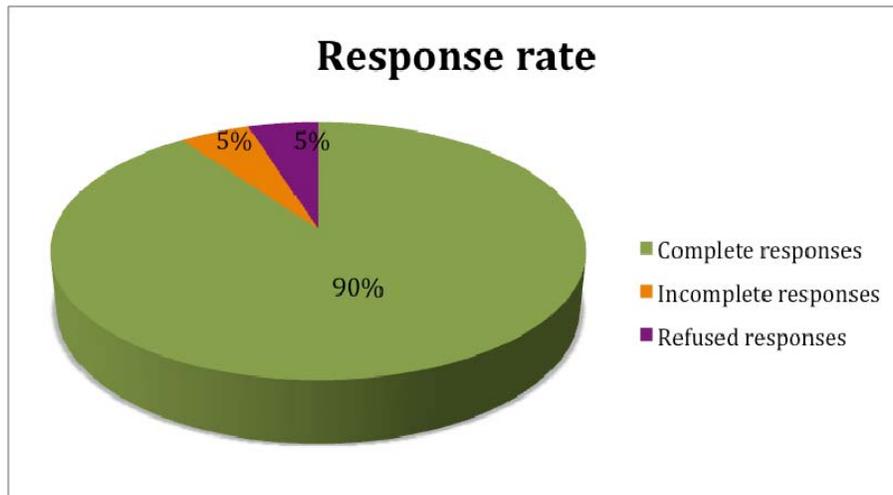


Figure 4.16: Tour Operators' Response Rate

Source: Researcher's Data Collection, (2010)

4.7.2 Reliability of Instrument

Table 4.24: Reliability of Tour Operators' Research Instrument

S No	Criteria	Cronbach's Alpha
1.	Importance and awareness of different tourism promotion programs	0.74
2.	Future growth of tourism promotion programs	0.86
3.	In house marketing utilization	0.91
4.	Marketing segmentation	0.87

Source: Researcher's Data Collection, (2010)

From the Table 4.24 it is observed that the cronbach's alpha value is relatively high for different attributes of tour operators' knowledge and perception, all of them showing an acceptable score of 0.7 and above.

4.7.3 Tourism Marketing Programme Importance and Satisfaction

When the respondents were questioned about the importance of different tourism related programmes it was observed that a great deal of importance was given to

advertising programmes like consumer advertising (87%), listing in vacation planner (64%), website advertising (68%), tourism website advertising (57%). Relatively less importance was given to tourism marketing assistance (20%) and international tourism workshops (19%).

Table 4.25: Importance Given to Different Promotional Tourism Programmes in Tanzania by Tour Operators

Type of programme	Percentage of respondents who indicate importance
Tanzania Consumer Advertising	87%
Listing in Tanzania Vacation Planner	64%
ATMC Website Program	68%
Division of Tourism Website	57%
Tourism Marketing Technical Assistance	20%
International Tourism Workshops	19%

Source: Researcher's Data Collection, (2010)

The respondents were questioned about their satisfaction with different attributes of tourism with which the tour operators used and were satisfied with. Most of the respondents were not highly satisfied or dissatisfied with the different programmes available. Some attributes which show above average mean score in terms of satisfaction include market research information availability (Mean = 3.380, SD =1.35), travel trade related marketing (Mean = 3.00, SD= 1.49), trade show attendance (Mean = 3.11, SD = 1.49) and community brochure distribution (Mean = 3.07, SD = 1.48) as observed from the following table.

Table 4.26: Satisfaction of Promotional Tourism Programmes in Tanzania Among Tour Operators

Attributes	Mean	Std. Deviation	Std. Error Mean	P-Value
Market Research Information	3.38	1.359	.297	.000
Travel Trade Marketing	3.00	1.495	.352	.000
Trade Show Attendance	3.11	1.370	.314	.000
Community Brochure Distribution	3.07	1.486	.384	.000

Source: Researcher's Data Collection, (2010)

Table 4.27: In-House Marketing Program Utilization

	Mean	Std. Deviation
Prepares and Distributes a Brochure(s)	.93	.262
Maintains Internet Web Page for Information	.86	.356
Purchases Print Media Advertising	.64	.488
Participates in Local Convention and Visitors Bureau Programs	.93	.262
Conducts Public Relation Activities	.50	.509
Member of trade Organization	.81	.402
Purchases Electronic Media Advertising	.64	.488
Calls on travel Agents and/or Wholesalers	.79	.418
Conducts Direct Mail Promotions	.71	.460
Participates in Trade/Consumer Shows inside Tanzania	.93	.262
Maintains Internet Web Page for Booking	.86	.356
Participates in Regional Marketing Programs	.93	.262
Participates in Trade/Consumer Shows outside Tanzania	.79	.418
Conducts Market Research	.67	.480

Source: Researcher's Data Collection, (2010)

4.7.4 In-House Marketing Programme Utilization and Segmentation In-House Marketing Program Utilization

The respondents were questioned about the degree to which in house marketing programmes were used to promote performing arts tourism. The above responses 4.27 were observed.

4.7.5 Identification of Market Segmentation

The priority marketing segments for current and future that the marketers would most want emphasised in Tanzania in the next three to five years was questioned. It was observed that responses were obtained with respect to sport finishing, adventure tourism, eco tourism, cultural tourism and winter tourism. It was seen that among all the different attributes considered highest percentage of respondents agreed that current market (33.3%) and future market (43.3%) was most important for growth of cultural tourism which performing arts is a part of.

Table 4.28: Market Segmentation of Future Tourism Growth Prospects

Sport Fishing		
	Current market (%)	Future market (%)
Least important	33.3	43.3
2	23.3	0.0
3	3.3	0.0
4	6.7	13.3
Most important	26.7	26.7
Cultural tourism		
	Current market	Future market
Least important	23.3	23.3
2	13.3	13.3
3	13.3	0.0
4	6.7	6.7
Most important	33.3	43.3

Source: Researcher's Data Collection, (2010)

The respondents were questioned about the marketing programme priorities in terms of future directions. The respondents gave an above average mean score for a number of different responses. Highest scores indicating highest level of agreement of priority was observed for website presence, broadcast media presence, print media presence, trade show presence, market research and international tourism promotional programmes. The mean and standard deviation of different attributes is presented in the following table.

Table 4.29: Marketing Programme Priorities in Future

	Mean	Std. Deviation	Std. Error Mean	P-Value
Website/Web Presence	4.69	.928	.182	.000
Broadcast Media (TV, Radio) Advertising	4.77	.430	.084	.000
Vacation Planner	3.69	1.350	.265	.000
Print Media (Newspaper, Magazine) Advertising	4.46	.761	.149	.000
Winter Tourism	3.08	1.623	.318	.000
Trade Shows	4.85	.368	.072	.000
Imagine Marketing	3.85	1.377	.270	.000
Education of Wholesalers/Travel Agents	4.54	.948	.186	.000
Public Relations	4.08	1.412	.277	.000
Direct Mail Labels	3.62	1.416	.278	.000
Market Research	4.77	.430	.084	.000
International Advertising	5.00	.000 ^a	0.000	

Source: Researcher's Data Collection, (2010)

4.7.6 Tour Operators Understanding and Interest in Performing Arts

Table 4.30: Promotion of Performing Arts and Cultural Festivals

Performing Arts		Total	Cultural Festivals		Total
Companies that have promoted	Companies that have not promoted	136	Companies that have promoted	Companies that have not promoted	136
82	54		27	109	

Source: Researcher's Data Collection, (2010)

The results show that out of 136 of completed questionnaire, 82 companies had promoted performing arts while 27 had promoted cultural festivals. This is equivalent to 60% and 20% respectively. Tour companies that have not promoted performing arts and cultural festivals were 54 and 109 respectively.

Table 4.31: Reasons for not Promoting Performing Arts and Cultural Festivals

Reasons for not promoting Performing Arts	Companies	Reasons for not promoting cultural Festivals	Companies
Limited understanding on Tanzania's performing Arts	25	Limited understanding on Tanzania's performing Arts	28
Lack of expertise on how to promote performing arts	25	Lack of expertise on how to promote performing arts	20
Lack of collaboration between tour operators and cultural experts	35	Lack of collaboration between tour operators and cultural experts	37
Lack of strategic planning of the company	10	Lack of strategic planning of the company	10
Inadequate information about cultural attractions	15	Inadequate information about cultural attractions	15
Inadequate knowledge and skills on how to promote performing arts	20	Inadequate knowledge and skills on how to promote performing arts	19
Unclear government plans and strategies on how to promote performing	6	Unclear government plans and strategies on how to promote performing	7
Total	136	Total	136

Source: Researcher's Data Collection, (2010)

The above results suggest three main reasons for tour companies' inability to promote performing arts and cultural festivals. These are limited understanding and lack of expertise on how to promote Tanzania's performing arts and cultural festival, lack of collaboration between tour companies and cultural experts and inadequate information about cultural attractions.

Table 4.32: Performing Arts Forms and Cultural Festivals That Should Be Promoted

Performing Arts Forms	Companies	Cultural Festivals	Companies
Traditional Dances	85	Bagamoyo Festival	40
Traditional Music	45	ZIFF	40
Drama	6	Busara	41
Acrobatics	0	MaKuYa	5
Taarab Music	0	Visa 2 Dance	10
Total	136	Total	136

Source: Researcher's Data Collection, (2010)

From the above table, it can be observed that most tour operators would like to promote traditional dances, some tour operators want to promote traditional music and few tour operators want to promote drama. With regard to cultural festivals, BAFAC, BUSARA and ZIFF have drawn the attention of most tour operators who are interested in promoting them.

4.7.7 Comments on how Performing Arts and Cultural Festivals should be used to Promote Tourism in Tanzania

The purpose of this aspect was to get tour operators' ideas on how best could Tanzania use performing arts and cultural festivals to promote tourism in Tanzania.

Majority of tour operators suggested that there is a need to establish collaboration between tour operators and performing arts practitioners. Currently, they operate in isolation resulting to a situation of not sharing information. One tour operator sighted the example of Karibu, a marketing festival of tourists attractions organised annually by the Tanzania Association of Tour Operators where key players in the cultural industries such as performing artists and festival organisers do not participate because they are not informed. Likewise the various performing arts festivals carried out in Tanzania never invite tour operators. Bonita (2009) points out that in order to attract visitors cultural organisations must work collaboratively with the entire community.

4.8 Results of the interview presented to Performing Artists

This section identifies the views of performing artists who performed in the two festivals in 2010. A total of 15 respondents were interviewed and their basic views were documented.

4.8.1 Purpose of Festival

When questioned about the purpose of conducting performing arts festivals in Tanzania it was identified that the most important attributes identified include promoting cultural values, selling art, entertainment and education. The importance of each of these aspects is examined below by comparing the same with views in literature.

Knowledge and awareness was a key aspect highlighted by a number of respondents. One of the most highlighting views on this subject is presented below:

Participant 2: I feel that imparting knowledge is the most ideal reason behind the performing arts festivals. We are able to promote the cultural tradition and long last arts through these festivals that act as a source of education to our viewers. I think we can be considered as artists who are here not only to entertain but also educate.

The views are supported by views in literature. It is identified that in order to understand the demand for experiencing the growth of performing arts, it is of importance to take a broader perspective than tourists who see just museums and art galleries, or even cultural attractions as in the narrow definition of cultural tourism, as a main motivation of their trip and look at the knowledge and awareness that is created among the performers (Park and Yoon, 2009).

Another popular view highlighted includes promoting the culture of Tanzania through these festivals. One of the most highlighting views on this subject is presented below:

Participant 14: Well, I feel that promoting the rich culture of our country is the ideal reason behind these festivals. There are a number of lost art forms in this country which need the encouragement of the government and most importantly needs a platform for artists to perform. This is strongly presented by these performing arts festivals.

The following statement in literature review supports this. Hughes (2000) relates that the growth of cultural tourism is the result of growth of cultural awareness and heritage importance given to tourists from Tanzania. Cultural awareness has a key

role to play in promoting cultural tourism. Importance of building up on cultural tourism is also a repetitive theme as observed below:

Participant 10: I think the number of tourists who visit the festival has increased significantly over the years building up the impact of cultural tourism. This is the most important view that is built up by the promotion of performing arts festivals.

This is supported by views expressed in the literature review. In Tanzania, cultural tourism products are many and varied due to the fact Tanzania is composed of more than 120 ethnic communities, each having its distinctive cultural expression. These cultural tourism products include both tangible and intangible. Performing arts are among the intangible cultural heritage attractions that have a potential role in promoting tourism in Tanzania (Gautum, 2009).

Another view, which has been brought to focus, includes promoting different theatre groups as well as building up the talent of young artists.

Participant 4: In my opinion apart from creation of knowledge, awareness etc the main purpose of these festivals is to bring to light the different theatre groups that strive to make their presence known to the art community.

Participant 9: In my opinion promoting the talent of the artists is vital. These festivals give more and more artists given the opportunity to perform.

This is supported by views in literature. In the survey by Snowball and Antrobus (2001) it was observed that the promotion of lost arts in the form of festivals would enable more funds contributed towards building up of talent. So the purpose of art festivals is primarily to bring to light the artists who are unrecognised.

4.8.2 Frequency of Participation and Related Improvements

When the respondents were questioned about their participation in the festival it was observed that most of them had participated a number of times before. Among the participants, there was a single respondent who indicated that this was his first time to participate. The highlighting point of his view is presented below:

Participant 1: I am participating for the first time and very excited about it. I think that there is a great deal of involvement of organisers in making it a successful one, however there are some drawbacks including the need to provide better facilities which need to be highlighted.

Among the respondents who had visited the arts festival to perform for the second time and for the fourth time contradictory views were observed. This is highlighted from the following views:

Participant 3: This is my second performance here. I feel that there has been a great deal of improvement when compared to previous year. In my opinion the coordination and scheduling of events has been carried out much better this year when compared to the previous one.

Participant 4: While I am visiting here to perform for the second time, I feel that the organisers have not learnt from their mistakes of the previous year. There is no proper availability of infrastructure in terms of storage or clean changing areas, which is exactly the same as last year.

Participant 5: This is my fourth performance here. I feel that this year the organisation is very bad and instead of improvement there is decrease in availability of facilities. I think the novelty of these festivals have worn off, making it difficult for the organisers to get enough funding.

In contrast, participant 13 indicates that there has been an improvement. This is highlighted in the following statement

Participant 13: I think there is a great deal of improvement in the level of preparation that has gone into this performance.

There was a single respondent who indicated that he has performed and participated in this festival for the third time. The respondent's comment is as follows:

Participant 10: A number of good performances this time from the children artists. This is a new development by the organisers. Good effort.

Among the participants who have taken part in the festival several times, it can be seen that most of them felt that there were some improvements but not enough. Some of the highlighting statements are presented below:

Participant 14: I have participated several times in this festival and it is my opinion that though every year there is some improvement it simply isn't enough. This year I feel there is better organisation of schedule. But the infrastructure still needs to be worked upon.

Participant 15: There is improvement in terms of marketing efforts to bring in more crowds, but efforts taken in terms of preparation is quite less

Participant 6: Improvement in scheduling of events. No improvements in ensuring better facilities are provided to artists.

These views can be compared to those in literature. For example Geppart (2004) indicates that for any art festival to perform effectively and bring about any relevant contribution economically to the region thereby ensuring that there is improvement in cultural tourism focus should be on maintaining consistency. Organisers of these festivals while making attempts to bring in new entrants every year should also try to ensure that the previous year performers take part in the festival as it will help draw loyal fans. Matheson (2005:224) notes that for people to promote arts it is vital to give the artists the recognition they deserve. It is further argued by Reid (2002) that while cultural tourism has great potential for development in most if not all African countries, it must be well thought out and planned. The researcher shares opinion with Reid that plans must be well thought out, strategically designed and tactfully executed. Reid shares wisdom with a Kiswahili proverb, *Ukiviona vyaelea vimeundwa* meaning if you see them floating, they have been constructed.

4.8.3 Satisfaction with Festivals

When the respondents were questioned about the satisfaction with the performing arts festival it was observed that completely dissatisfaction, complete satisfaction and partial satisfaction was observed.

It was seen that four respondents were disappointed with the way in which the festival has been conducted. Some highlighting views expressed by these respondents are presented below,

Participant 6: I am completely dissatisfied with the way the festival has been organised. I am a regular participant in this festival and I think this year efforts taken was quite less. This may be due to the decreased number of volunteer staff available.

Participant 7: I am not satisfied this year because I think despite the efforts made and improvements in terms of music performance, the time management by the organisers was not good. Scheduling was done effectively but the organisers did not ensure that the performances ended on time resulting in delays.

Participant 8: I think the way the festival has been conducted this year is below average. I am not sure if this due to lack of funding. I felt that the tourists who visited this were lesser when compared to previous year. Though improvements have been made there is still not enough funding for the organisers to present a good show.

Views of respondents who were completely satisfied are presented below as follows:

Participant 3: I am greatly satisfied with the efforts the organisers are taking to improve cultural tourism in Tanzania.

Participant 5: I am greatly satisfied with the level of efforts that are taken by the organisers. I think this will improve the recognition given to different artists.

Among the 7 respondents who were moderately satisfied, it can be seen that the following highlighting views are observed

Participant 15: I am moderately happy with the way the festival is organised. It helps me showcase my talents and improve my career. But the organising could be better

Participant 16: I am happy because I am able to promote our long lost arts. But since this is a yearly event I feel that importance is lost once the event is done. Efforts to promote our wellbeing should be done throughout the year.

Satisfaction with the festival is very vital. This is clearly presented by views in literature. The research of Tomaselli (1999a; b), for instance, has underlined the importance of ensuring satisfaction among the performers if they wish to develop tourism. The ‘culture’ created by the tourist industry is largely based on living culture, such as dance and music performances. Therefore it is very important that all of the respondents are strongly satisfied with the level of importance given to the performance. This contrasts strongly with the European cultural tourism ‘industry’ which rests more heavily on monuments and other material heritage.

4.8.4 Visiting and Participation in Other Festivals Conducted in Other Countries

The respondents were questioned about participation in performing arts festivals in neighbouring countries. Mixed responses with respect to participation in the festivals were identified.

Majority of the respondents have indicated that they have taken part in the festivals. Some of the respondents indicated that they have visited the festivals in and around Tanzania.

Participant 1: I have gone to festivals performed in neighbouring countries. I feel that that in some countries for example those conducted in South Africa there is better organisation. I feel that this type of effective management will result in increased participation. Tanzania can take lessons from such festivals

Participant 9: I have visited a number of other countries in Africa that are now promoting performing arts festivals. While compared to countries like Zanzibar I feel that we perform better. We have a great deal more government support. Today cultural tourism is a well-appreciated concept in Tanzania.

Participant 10: I have visited the festivals in Zanzibar. The one thing that impressed me there is the willingness of the locals to help and participate in the event. Apart from the organisers, a large crowd took enthusiastic participation in the product promotion.

Only one respondent indicated that he has performed in festivals around the world,

Participant 8: I have visited a number of performing arts festivals and performed in them around the world including Africa, Europe and America. In Africa it is a more low key performance with limited performances limited number of times a year. In contrast I find that there is better performance in America as well as Europe. They have a large amount of funding which maybe the reason for this. But since we have a

much greater heritage we can promote, it should be made important that more funding and awareness is made. This is how we can come to the level of other festivals.

Participant 13: I have visited the festivals in South Africa. They have excellent mix of music, dance and drama. They segregate the performances much better making it easier for tourists to visit their choice.

A number of respondents also indicated that they have never visited and performed in performing arts related festivals in other countries. When questioned as to the reason why this has happened. They indicated that,

Participation 2: I haven't visited mainly because I haven't had the opportunity to do so.

Participant 3: It should be organized as a group and we have never been able to raise enough funding to do so.

Participant 4: The main reason we haven't visited other performing arts festivals is mainly due to scheduling issues. We are often told of open slots quite late and only when main players drop out. This makes it difficult for us to organize ourselves and make necessary travel arrangements.

4.8.5 Growth in Career

When the respondents were questioned with respect to the impact of performing arts festivals in promoting the career of the individual artists almost all artists answered

positively. A number of respondents strongly felt that the major contribution to career growth included ability to increase exposure and bring about networking. The following statements highlight this:

Participant 1: A great deal of networking happens in these festivals. I am able to meet a wide range of artists. I have myself got into performing together with other artists and we have promoted ourselves as a group. This has happened only due to the festival

Participant 12: I have got exposure to a number of different art forms after I have visited these festivals. I have been able to grow as an artist and learn a number of new things due to my exposure.

Participant 14: Improved networking has helped me immensely. I have been able to learn a lot from my fellow artists due to networking. As a group we have been able to get better business and funding from the corporate sector.

Another important aspect, which the respondents pointed out in terms of improving career prospects, included ability to strengthen creativity.

Participant 15: The participation in these festivals has helped me to come up with new performance techniques. As I see a number of artists perform, a number of new ideas come up.

Participant 2: To be truly inspired, you must learn to trust your instinct, and your creative ability, which is often brought to life when visiting these festivals. I get this

idea that I shouldn't over-rehearse a part, or I'll find you get bored with it. I need to look for creativity inside me.

Participant 12: An idea never comes to me suddenly; it sits inside me for a while, and then emerges. That is precisely what these festivals enable us to do. Bring out an idea, which is blooming within us. I would say it sharpens our creativity.

One other participant indicated that the main way in which the performing arts festivals contributed to his career growth includes the ability to stage manage better.

Participant 7: I have improved immensely as a dramatist after having performed in these festivals over the last few years. It has sharpened by technique of stage management most effectively.

Two participants simply indicated that it has helped them to improve their overall performance levels. Some highlights on this view include,

Participant 3: Improvement in performance. I have got chance to do performances in a number of musicals because of this opportunity. Has made me a better performer. No doubt.

Participant 4: I have been able to improve my technical skills and hence my performance by learning from other artists.

This is supported by views in literature. It is observed that Africa has the potential to offer many such creative experiences, particularly as western society has lost touch

with many traditional forms of knowledge that are alive and well in Africa. Creative tourism also has the advantage that it relies very heavily on the living culture and the knowledge and skills of local people as the basic resource. It does not require the provision of expensive facilities, and it is easier to maintain local control of such products. The important point in developing creative tourism is to provide visitors with the opportunity to involve them actively in local culture, rather than being mere spectators. Improving the creativity of the performers is thus a vital aspect in promoting the career of these performing artists.

Scholars within the field of empirical research on artistic careers have focused on aesthetic success, an additional conceptualisation of career success, and applied criteria indicating the artistic impact of the artist's work. These factors include the amount of attention that artists receive from art critics, their inclusion in reference works, or ratings on aesthetic significance by experts or critics (e.g., Vermunt, 1996, Giuffre, 1999 and Kozbelt, 2005). This conceptualization of success in artistic professions is usually referred to as reputation. An artist's reputational value can be translated into financial value, and reputation then becomes the foundation of economic success (Bourdieu, 1996, and Beckert and Rössel, 2004).

4.8.6 Contribution to Local Economy

When the respondents were questioned about the contributions made by these festivals to the economy of Tanzania all the respondents strongly indicated that it was a great boost to a local economy as well as the national economy. Some respondents felt that the contribution was to the national economy directly. This is highlighted in the following statements:

Participant 1: I feel that the intangible artefacts brought in by the foreigners contributes to the national economy

Participant 7: There is improved cultural tourism that is resultant of these festivals. This indirectly contributes to our national economy. It is rare that visitors from other countries visit us just for these festivals. They often keep the festival as a part of their itinerary. This way other aspects of cultural tourism like the monuments, historic sites, art, wildlife attractions all get a part of the income from the incoming tourist population.

One respondent feels that it had contributed earlier to the local economy, but currently the contribution is quite less.

Participant 10: Earlier due to the novelty of the festivals there was a great deal of increased importance given. Now I think that the number of outsiders who visit the festival has decreased. So I would say currently contribution is quite less.

Some of the respondents indicate that contribution to the local economy is made by the sale of artwork. This is highlighted from the following statements,

Participant 14: A number of foreigners buy our artworks and some of them even contribute in USD. This helps us greatly.

Participant 15: A number of local in Tanzania who come to visit us from other regions also purchase our art. The festival is a time when a number of artists like me make a lot of money.

Participant 13: I sometimes get commission from foreigners for a certain number of pieces. This indirectly contributes to a number of traders in our community and helps improve our local economy.

One respondent indicated that the hospitality industry gets a facelift during the festivals.

Participant 9: A number of guesthouses make good business during the time. A number of visitors do pre booking and almost every guesthouse is full during the festivals. This contributes to the local economy.

These views are supported by those in literature. Cultural Economics is a branch of studies that has grown up within economic theory as a discipline devoted to study the economic features connected to the creation, production, distribution and consumption of cultural goods and in this case performance arts related aspects. The birth of cultural economics is conventionally dated back to the publication of the Baumol and Bowen's research (1966), where a theory regarding the sector financial weakness, especially for the live performing arts sector, is developed.

However, in the last few years, mainstream economics has not considered the sector as a specific one, but as a common sector whose functioning is quite similar to that of other consuming goods. The predominant approach is the classic approach, according to which the only difference between cultural sector and traditional sector is the unproductivity of the former. In spite of this general indifference, in recent years, this research field has been generating several and more relevant

contributions. These contributions, today, do not consider culture as a marginal phenomenon but as a strategic dimension of the knowledge economy, and so cultural goods come to be at the basis of development processes, generating a lively debate thereby making it important to examine the impact on the economy (Crociana, 2009).

4.8.7 Interaction with Tourists

The respondents were asked about their interaction with global tourists and the perceived impression of these tourists about the cultural tourism. Almost all of the respondents indicated that they have talked to such tourists.

Some respondents indicated that the tourists strongly liked the traditional dance performances. This is highlighted in the following statements,

Participant 1: Most tourists strongly are in favour of our traditional dance performances. They come to these festivals to see the authentic performance and immerse themselves in the local culture. Some tourists even come up to us and take pictures. Entertaining them has been a great privilege.

Participant 3: Traditional performance is the key to drawing foreign visitors. I have had requests for repeat performances and often pay quite well. I have had requests from tourists to teach them some simple moves.

A number of respondents felt that the performing arts festivals are a great source of entertainment for a number of the visitors.

Participant 2: They are greatly entertained by our performance and duly appreciate us. This gives us the boost to perform much better.

Participant 15: They are entertained by performances given by us. They think that Tanzania has a very good cultural tourism promotion programs. Some of them feel that the performing arts festivals are the highlight of their visit.

One respondent indicated that most of his interactions with foreigners was fellow performers and not visitors

Participant 6: My interaction with visitors has mostly been other performance artists. These artists are aiming at showcasing their talent and do not contribute to the economy.

Only one respondent gave a negative view on interaction with visitors.

Participant 8: Yes but in my opinion most of them are highly critical of our performance. They feel we don't have professional training.

This is supported by views in literature. Research on cultural tourism in different countries has consistently indicated that not all visitors to cultural attractions are culturally motivated. Bywater (1993), for example, makes a distinction between 'culturally motivated', 'culturally inspired' and 'culturally attracted' tourists, with the highest level of cultural motivation being accorded to the culturally motivated visitors. It is observed by the author that visitor interaction with the locals makes an ideal contribution to the economy of the country.

Cowen and Tabarrok (2000) view the choice artists face in marketing their work as between wishing to secure pecuniary, or monetary advantages from selling to the

market or to acquire the non-pecuniary benefits of following their own tastes in creating what they want. However the interaction with the tourists and the satisfaction they feel is found to bring them a sense of satisfaction. Creativity and entrepreneurship now help shape a form of arts marketing that has the power to contribute not only to the arts but also to marketing within and outside the creative industries by promoting themselves to others outside their limited audience circle, like visitors.

4.8.8 Participation of Women

The respondents were questioned about the involvement of women in performing arts. Majority of the respondents strongly felt that there was very little involvement from women performers. This is identified from the following views,

Participant 1: Participation of women is quite less. I would say among every 10 artists only 3 are women. But I also feel that this situation is improving. More women artists are being allowed to perform and show their talent to the world.

Participant 3: Yes the participation of women is quite less. But I feel this situation is improving. In my first year I hardly saw women performers but now I am seeing a decent crowd

Participant 14: Yes the number of women performers who are involved in these activities is extremely less. But being a woman myself I would like to point out that we are being encouraged by our organizers, the government as well as the audience to take a more active role and give more performances

Some of the respondents however were negative about the future of women in these festivals

Participant 5: Women participation is very less because Tanzania is a very traditional land. It is seen that in Tanzania most families do not want their women to become performance artists.

Participant 6: No the level of participation of women as performers in these festivals is quite less. I however think this situation will not improve. Most women who perform here are part of a family troupe and are given then support. It is not very difficult for an individual woman performer to be a part of this festival. In fact assuring effective security for them would be a difficult task.

Some respondents however felt that there is enough representation of women in these festivals as indicated below

Participant 15: Yes I think there is enough representation of women in Tanzanian festivals. This is because most women today are more educated and aware of the festival and are pushing to take part in these festivals. I also feel that there is situation where women are found to independent today, hence contributing to the economy.

Participant 2: Yes there is an increase in the number of women who are now part of the performance arts festivals. If specific slots are given for their performance it will help them participate more in these festivals.

It is seldom that one thinks of a female performer as a career woman, one who carries out an action, or displays certain skills in front of her clientele, better known as audience. Her expressions, actions, or skills are perceived as a commodity for artistic, or cultural consumption. Some performers are rebels or activists who dare social, intellectual, artistic, and cultural norms in the process of exploring and expanding the margins of their individual humanity alongside that of humanity at large.

4.8.9 Performing Arts and Education

Importance of education and partnership related research with respect to performance arts festivals was strongly understood by the respondents. This is identified from the following statements.

Participant 2: Entrepreneurship and capacity building are the two main aspects, which need to be understood in this area. I feel that a number of artists are able to increase their number of performances due to this aspect.

Participant 15: I think there is improved perception with respect to culture and networking. We as artists understand the importance of cultural tourism and our contribution to the same.

Participant 13: I think education has improved the social and economic development of our country especially the marginalized areas where poor artisans struggle to make a living.

4.8.10 Importance of Private Funding

When questioned about funding, almost all the respondents indicated that they did not feel enough private funding was available for them. They all felt that there is a need for the government to give them funding. This was the most common view.

4.9 Summary

This chapter has presented an overview of the Bagamoyo Festival of Arts and Culture and the MaKuYa, the Study Results and Analysis. Aspects that have been highlighted include general information on the two festivals in terms when they were established and why. Based on statistics of participants in the two festivals and the trend of guests before, during and after the festivals, an analysis of the impact of the two festivals on tourism was presented. Results obtained from tourists and tour operators as well as performing artists were presented and analysed. The following chapter presents the conclusions and recommendations of the study.



Plate 4.2: Traditional Dance Performers at the Bagamoyo Festival of Arts and Culture in 2010: Photo taken by the researcher



Plate 4.3: Traditional Dance Performers at the Bagamoyo Festival of Arts and Culture in 2010: Photo taken by the researcher



Plate 4.4: Traditional Music Performers at the Bagamoyo Festival of Arts and Culture in 2010: Photo taken by the researcher



Plate 4.5: Drama Performance at the Bagamoyo Festival of Arts and Culture in 2010: Photo taken by the researcher



Plate 4.6: Tourists Dancing at the Bagamoyo Festival of Arts and Culture in 2010: Photo taken by the researcher



**Plate 4.7: The Audience at The Bagamoyo Festival of Arts and Culture in 2010:
Photo taken by the researcher**



**Plate 4.8: A Musician Performing at the Bagamoyo Festival of Arts and Culture
in 2010: Photo taken by the researcher**



Plate 4.9: A Musician Performing at the Bagamoyo Festival of Arts and Culture in 2010: Photo taken by the researcher



Plate 4.10: A procession of performing artists and participants during the opening of the MaKuYa Festival in 2010: Photo taken by the researcher



Plate 4.11: Dancers Performing at the MaKuYa Festival in 2010: Photo taken by the researcher



Plate 4.12: Two Women Dancers at the MaKuYa Festival in 2010: Photo taken by the researcher



Plate 4.13: The Audience at the MaKuYa Festival 2010: Photo taken by the researcher

CHAPTER FIVE

5.0 CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This study was carried out in order to explore the role of performing arts in promoting tourism in Tanzania. The researcher was dissatisfied with the current trend in the tourism industry in Tanzania, which is quite unbalanced between nature and culture. While much emphasis has been placed on nature tourism particularly wildlife and the Kilimanjaro, cultural tourism products such as performing arts and cultural festivals that could be an alternative have been neglected. This chapter presents summary of findings and conclusions, recommendations, contribution of the study and future research directions

5.2 Summary of Findings and Conclusions

The findings of the study are discussed in relation to the research questions.

1. How can performing arts promote tourism in Tanzania?

There are various areas in the theoretical and empirical reviews as well as the results of the study that indicate that performing arts can promote tourism in Tanzania. The attempts of presenting dance performances to tourists by the Great Muungano Cultural Troupe in 1996, Simba, Serengeti and Kilimanjaro dance troupes in 1997 as well as Tanzania One Theatre indicate available opportunities of how performing arts can promote tourism in Tanzania but at the same time reveal existence of challenges that have to be addressed.

All the four groups were never successful in their endeavours because of inadequate skills on how to produce and market performing arts for touristic audiences. The results of the survey conducted to tour operators revealed the same challenge as well. 85 tour operators have not marketed performing arts as tourist attraction because of inadequate knowledge and skills as well as lack of expertise on how to promote performing arts. Akama (2002) notes that cultural tourists are generally well educated compared to other market segments and the main motivation for visits to cultural attractions is the desire to learn new thing. This statement is supported by the results of this study as indicated in figure 5 on page 115. 22% of respondents had PhD and Masters degrees, 33% were Bachelor degree holders and 35% secondary education.

From the empirical review, we noted that performances for tourists should be created differently from other performances so that they can convey meanings relevant to tourists. Unless tourists understand the content, performances become irrelevant. Performances for tourists should be interactive. That is, tourists should be able to comprehend the meaning through a process in which they feel engaged.

Furthermore, as Edmonson (2007) pointed out, since mass tourism was still relatively new to Tanzania, local producers of tourist art were faced with a challenge of comprehending the conventions of producing performances that are to the tourist's expectation and satisfaction. One of the main challenges to be tackled is development of appropriate interpretation services that meet visitor needs and expectations (Akama, 2002: 15). The Kampala Ndere centre's mode of presentation

of using a storyteller as we noted in the empirical review is an example in support of Akama's argument.

This study has identified two approaches in which performing arts can promote tourism in Tanzania. The first approach is using performing arts as a medium of communication to promote the various tourist attractions that are to be found in Tanzania. A good example is Mgandu's song of Ona Tanzania. Apart from the researcher's critique that it continues to propagate nature tourism, it could be a good edutainment to tourists for the promotion of the various nature tourism products, particularly if the song is produced as a music video with English sub titles.

The attempt made by the Kenya Tourist Board of producing the musical *Out of Africa* demonstrates further the applicability of the first approach. Najib Balala, former Minister for Tourism said, "with this production, we will therefore have an unmatched opportunity to showcase the beauty of our culture and this is one of the creative ways through which we are now marketing the country in both the traditional and emerging markets".

The second approach is viewing performing arts as a tourist attraction in their own right. Regular productions of music, dance and drama at regular places could attract a tourist audience. The experience of the Village Museum in the mid eighties where various dance troupes used to perform during weekends is still applicable today particularly if they are artistically appealing to tourists and properly marketed. While in the mid eighties there was scarcity of performing arts infrastructure in the city of

Dar es Salaam, today several facilities have been constructed at the National Museums where there is the House of culture and the National Arts council where there is an open-air theatre. One of the ways of making such facilities active and useful to the public is to ensure that there are regular performances for different audiences including tourists. During the World Tourism Day celebrations in 2011 in Dar es Salaam, it was noted that Tanzania could capitalise on Kiswahili as a tourist attraction. One way of doing that is to use drama by producing and presenting plays written in Kiswahili by Tanzanian playwrights such as Ebrahim Hussein, Amandina Lihamba, Penina Mlama, Godwin Kaduma and Emmanuel Mbogo. Directors will have to consider that among the audience there will be some tourists who will need assistance in order to follow the plays. This could be achieved by preparing leaflets with synopsis of the plays.

2. What is the impact of the Bagamoyo Festival of Arts and Culture and MaKuYa in promoting tourism in Tanzania?

From the results of the qualitative analysis it was observed that when the respondents were questioned about the contributions made by these festivals to the economy of Tanzania all the respondents strongly indicated that it was a great boost to a local economy as well as the national economy. Some respondents indicated that the tourists strongly liked the traditional performances promoted in these festivals. A number of respondents feel that the performing arts festivals are a great source of entertainment for a number of the visitors. These views are to be considered along with the data collected by the researcher on Bagamoyo Festival of Arts and MaKuYa festival.

From Table 4.2 it was observed that between the years 2006 -2010 there has been a significant increase in the total number of audience who have visited the Bagamoyo Festival or Arts and Culture. It was also observed from Table 4.3 that there were 1,181 guests before the festival that is equivalent to 46%, 2,231 guests during the festival that is equivalent to 86% and 1,486 guests after the festival that is equivalent to 57%. The results suggest a high influx of visitors during the festival.

Similarly an examination of the MaKuYa festival indicates that there was an escalation in the number of all participant categories from the first festival in 2008 with 2,064 participants to the third festival in 2010 with 3,608. While the number of audience has been stable during the first and second festival, it went up in the third festival that was held in Masasi in 2010. From Table 4.4 it was also observed that 338 guests were found to visit before the festival that is equivalent to 31%, 694 guests during the festival that is equivalent to 63% and 329 guests after the festival that is equivalent to 30%. The results suggest a high influx of visitors during the festival.

Research on cultural tourism in different countries has consistently indicated that not all visitors to cultural attractions are culturally motivated. Bywater (1993), for example, makes a distinction between 'culturally motivated', 'culturally inspired' and 'culturally attracted' tourists, with the highest level of cultural motivation being accorded to the culturally motivated visitors. It is observed by the author that visitor interaction with the locals makes an ideal contribution to the economy of the country and that these festivals in particular have promoted tourism in Tanzania.

And from the above discussion it can be implied that tourists who visited the different festivals identify with the cultural attributes of the country and show motivation to return to the country for future visits. This however could be a challenge to the organisers of the MaKuYa festival in that the same dances and the same groups have been featuring in each festival since its inception. The researcher participated in 2009, 2010 and 2012 MaKuYa festivals. What he noticed was that all the three festivals looked the same in terms of programme, dances and performing artists. There is a need for MaKuYa festival organisers to consider the question of making each festival unique so that repeat tourists do not get bored.

3. What perceptions do tourists and tour operators have on Tanzania's performing arts?

It was observed that majority of the tourists were women (56%) and between the age group of 20-29 (49.5%) having a college education (57.5%) earning less than 5000 Euros (31.5%). Most of the tourists were from Europe (76.5%) having come visiting with friends (53%) as a group of four (61.5%). From these figures it can be acknowledged that there is wide variety in regards to segmentation of tourists. From this it is observed that the tourist background is varied indicating the need for effective market segmentation.

Therefore it is vital to include the concept of market segmentation. Smith (1956: 6) introduces the concept of market segmentation as a strategy. He states "Market segmentation [...] consists of viewing a heterogeneous market (one characterised by divergent demand) as a number of smaller homogeneous markets".

The attributes in Tanzania's cultural attraction have been broadly classified into four different categories namely culture, environment, arts and services and the tourist satisfaction and expectation with regards to the same was examined. It was observed that the presence of a p value of less than 0.05 for majority of the attributes indicates that at the level of 95% significance, the expectation and satisfaction of tourists were related indicating that there is no big gap in the tourist view with respect to their perception of Tanzania's performing arts

An analysis of tourist expectation and satisfaction with cultural attributes and their interest to visit Tanzania in future was carried out using Chi square analysis. It is observed that while tourist expectation shows association, satisfaction is definitely related. It is also observed that tourist expectation and satisfaction are not related to their previous visit to the country.

Previous explanations suggest that expectations and satisfactions may be determinants of tour quality and future visit. Tour quality is a result of the degree of congruence between the tourists' expectations and the environmental settings of the tour offering certain activities that can meet their requirements (Chen and Tsai, 2007). By establishing a measure of tourist satisfaction and identifying if it is related to their expectation that has reliable and valid links to their strategic goals, the above analysis may even help to instil a long-term market perspective in regulators, investors and other tourism stakeholders.

With the information obtained from this analysis, organisations that cater for performing arts tourists can identify areas for further improvement and implement suitable procedures to enhance tourist satisfaction levels.

The motivation of tourism in Tanzania can be categorised under three distinct categories. These include assurance, reliability and affordability factors. From the Chi Square analysis, there is a direct association between the motivators of tourism and their purpose of visit. Tourism motivation is a multi-motive dimensional. Tourists often have more than one motive for choosing a certain destination, for example, people can choose one destination with a motive of relaxation in a pleasant safe place combined with visiting a local historical heritage. Motivation is also a dynamic and flexible variable. In the study by Yoon and Uysal (2005) an examination of the effects of motivation and purpose of visit is identified and the ultimate satisfaction is also understood. From the above results, it can be concluded that the perception of tourists coming to Tanzania on cultural attributes and their satisfaction with the same is vital to the promotion of performing arts tourism in Tanzania.

82 companies of tour operators promoted tourism operations with respect to performing arts. These operations are hampered by limited understanding and lack of expertise on how to promote Tanzania's performing arts and cultural festivals, lack of collaboration between tour companies and cultural experts and inadequate information about cultural attractions.

The purpose of this aspect was to get tour operators' ideas on how best could Tanzania use performing arts and cultural festivals to promote tourism in Tanzania. Majority of tour operators suggested that there is a need to establish collaboration between tour operators and performing arts practitioners. Currently, they operate in

isolation resulting to a situation of not sharing information. One tour operator sighted the example of Karibu Tourism Fair, a marketing festival of tourist attractions organised annually by the Tanzania Association of Tour Operators where key players in the cultural industries such as performing artists and festival organisers do not participate because they are not informed. Likewise the various performing arts festivals carried out in Tanzania never invite tour operators. Bonita (2009) points out that in order to attract visitors, cultural organisations must work collaboratively with the entire community.

With regard to the importance of different tourism related programs, it was observed that a great deal of importance was given to advertising programs like consumer advertising, listing in vacation planner, website advertising, tourism website advertising. Relatively less importance was given to tourism marketing technical assistance and international tourism workshops.

It was observed that most tour operators felt that future potential for growth would be by promoting tourism websites for performing arts. Following this, importance was given to advertising in vacation planner, trade show, market research information, public relations and the website program. The priority marketing segments for current and future that the tour operators would most want emphasized in Tanzania in the next three to five years was questioned. It was observed that responses were obtained with respect to sport fishing and cultural tourism.

The role of the consumer and the audience is obviously important when considering arts marketing practice but customer and market creation are equally valid. The

results reported here can also be weighed in light of existing guidance concerning the appropriate match of the medium to the message, as often discussed in mass media research. Messages in novel methods of marketing are often more complex than sales messages, while messages used in sales programs concentrate primarily on simpler messages. Traditional thinking in the literature holds that marketers should use print media for complicated messages, and broadcast media for simple ones.

4. What effective ways of promoting tourism through performing arts can be used in Tanzania?

From the empirical findings of this research there is a need for a multi-faced approach of tourism product development. An overall comment obtained from the tourists' survey suggested collaboration between tour companies and performing arts experts. Likewise majority of tour operators suggested establishing collaboration between tour operators and performing arts experts. The findings suggest that there is a need to take a holistic view and include all stakeholders in tourism promotional activities. Details of the effective ways of promoting tourism through performing arts are presented in the recommendations.

5.3 Recommendations

This study has identified four recommendations that should be adopted in Tanzania for an effective and efficient use of performing arts for promoting tourism. The recommendations are directed to the Tanzania Tourist Board, the National Arts Council, Taasisi ya Sanaa na Utamaduni Bagamoyo and the National College of Tourism.

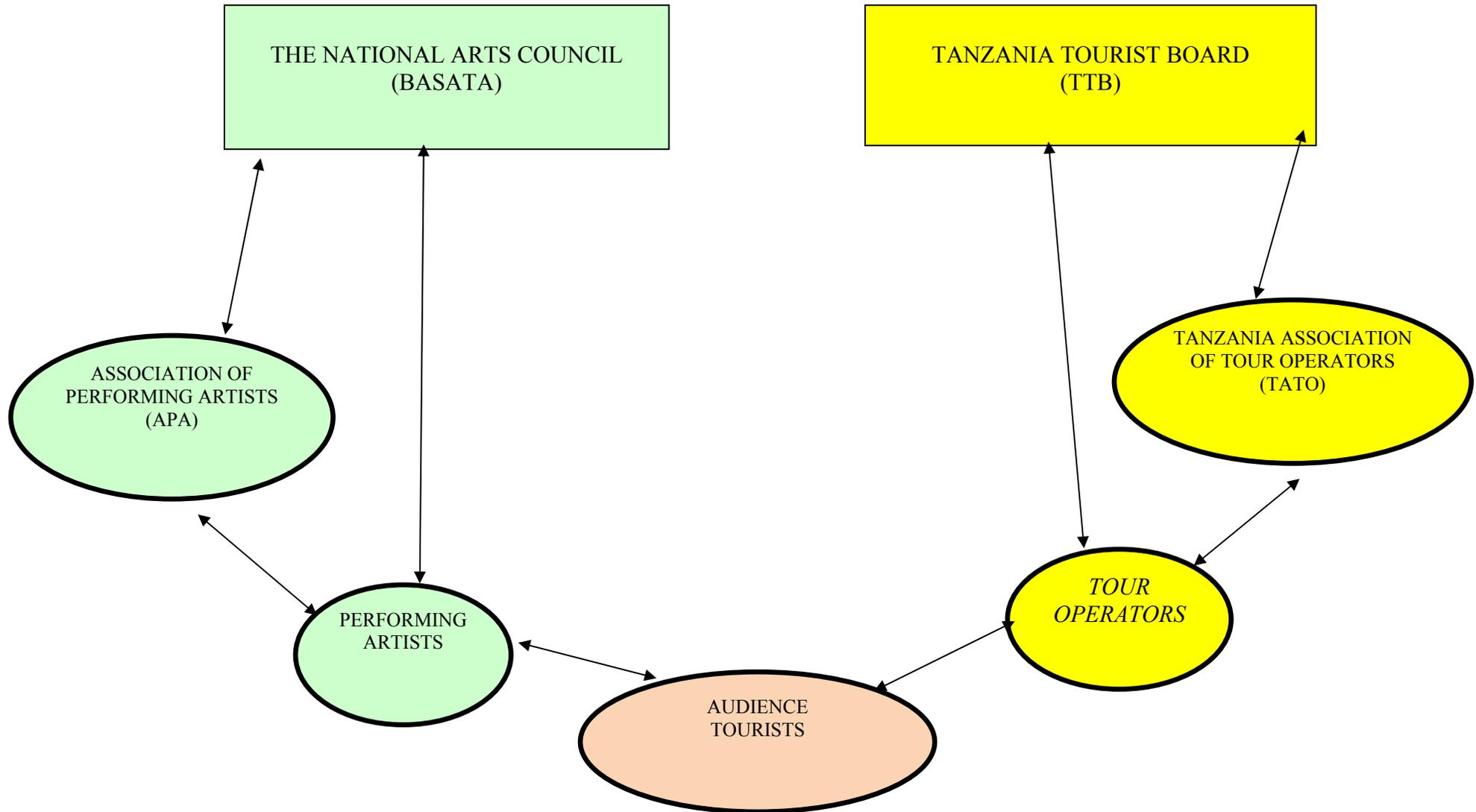
There are two recommendations for the Tanzania Tourist Board as follows:

- 5.3.1 To facilitate a conference of various stakeholders involved in the tourism business so that the researcher could disseminate relevant information of this study. This recommendation is in line with TTB's mandate one, which is to collect and disseminate information.

- 5.3.2 To reposition the performing arts as a tourist product and branding it as a complete experience that combines the experience of culture with the experience of visiting nature tourist attractions of Tanzania. In order for this recommendation to be implemented effectively, there is a need to have a model of establishing collaboration among stakeholders involved in both the performing arts and tourism. This entails an application of the systems theory. According to the systems theory, society is composed of units and sub units that are interrelated; each unit and sub unit has specific functions but all working together as a whole. The tourism industry is dependent and interrelated with other industries such as transportation, hospitality, safety, security and entertainment. Mai and Bosch (2009) argue that tourism is not simply an industry, but is an open, dynamic and complex system consisting of many interacting components and involves many different stakeholders. In order for tourists to have maximum enjoyment of their time in Tanzania and spend money, all sectors and sub sectors related to the tourism industry should play their part.

The model for establishing a close link between performing arts and tourism is presented in the next page.

Figure 5.1: Model For Establishing A Close Link Between Performing Arts and Tourism in Tanzania



The proposed model is the researcher's own design as an attempt to put the systems theory into practice. The model illustrates the current situation in which there are no arrows linking The National Arts Council and Tanzania Tourist Board, Association of Performing Artists and Tanzania Association of Tour Operators and performing artists and tour operators. According to the systems theory the interrelated elements interact to produce a desired result (Roday *et al.*, 2009: 12). The researcher recommends additional arrows that will link the performing arts and the tourism sector. Since everybody's business is nobody's business, the researcher will take the initiative of setting the pace by having discussions with BASATA and TTB. The intention of the proposed conference to be facilitated by TTB is to present the model for collaboration and agree on which organisation to occupy the driver's seat.

In repositioning performing arts as a tourist product, there are two schools of thought. The first school believes in authenticity, that is, culture should not be tempered with for the sake of tourists. In this regard, performing arts should be presented in the context of fulfilling specific social functions and not because of entertaining tourists. On 12th December 2010 the researcher was aboard KLM flight from Dar es Salaam to Amsterdam and happened to sit with a French couple that had been to Arusha and Moshi as tourists. They made a safari to Tarangire and Lake Manyara National parks and commented that it was fantastic. When the researcher asked them if they had an opportunity of seeing performances of Tanzanian traditional *ngoma* they said no. They however pointed out that their tour guide wanted them to stop at a Maasai village so that they could see some Maasai dances and they declined. According to the husband, "I want to see authentic cultural

performances which are not constructed for tourists, but those created by people for their own purposes in which the audience is not just tourists but other people as well". (Discussion with KLM Passenger, 2010).

The second school looks at tourists as a market segment within the performing arts business. Performing arts practitioners should consider tourists as a specific audience that needs specific forms of performances created for them. Bruner (2005) made an interesting observation on authenticity during his experience of engaging tourists in a dialogue with performers after a Ramayana ballet performance that was specifically constructed for tourists. During the discussion, tourists pointed out that they were not interested in authenticity, but only in a good show. The above examples suggest that tourists are divided into the authentic and non-authentic. In this regard, the researcher proposes an application of both schools of thought in Tanzania.

There is only one recommendation for the National Arts Council.

5.3.3 To encourage performing artists to build their capacity in marketing and entrepreneur skills. At the moment most groups lack both knowledge and skills in these two areas. This will help them to look at various market options for their performances.

For Taasisi ya Sanaa na Utamaduni Bagamoyo (TaSUBa) and National College of Tourism (NCT), the recommendation is

5.3.4 To jointly develop, market and run a training programme on performing arts tourism. This programme will equip tour operators, tour guides, performing

artists, workers in the hospitality industry with basic skills of performing arts tourism with particular emphasis on the experience economy.

5.4 Contribution of the Study

Murray (2002) notes that some of the criteria for assessing whether or not your study makes a contribution to the body of knowledge are that you look at a topic that people in your discipline have not looked at it before or you do something in your country that has only been done elsewhere.

Performing Arts and The Promotion of Tourism in Tanzania is a topic that people in the performing arts discipline have not looked at it before. As we saw from the literature review, the attempt of linking performing arts with tourism has only been done by scholars from the disciplines of Anthropology, Sociology, Tourism and Hospitality.

This is a topic that has not been done in Tanzania as far as scholarship is concerned. During literature review I could not get hold of a single thesis that has been written on performing arts and tourism.

This study has contributed to the body of knowledge by:

- (i) Providing relevant and useful information on how to establish close links between performing arts and tourism in Tanzania. If the recommended model is adopted, we can have an effective and efficient use of performing arts for promoting tourism in Tanzania.

- (ii) Suggesting ways of marketing performing arts as tourism products in Tanzania.
The study has illustrated probable marketing methods for performing arts in general and performing arts festivals in particular. As a result of this study, TTB has started collaboration with TaSUBa in promoting this year's Bagamoyo Festival of Arts and Culture as a tourist attraction.
- (iii) Recommending the use of innovative and creative ways in promoting tourism in Tanzania by applying the experience economy.
- (iv) Identifying areas for further research and this will generate more knowledge on the link between performing arts and tourism.

5.5 Future Research Directions

This study has generated three areas for further research as follows:

- (i) As the study only focussed on institutional performing arts festivals, there is a need for further research on indigenous performing arts festivals so as to find out how they could be used to promote cultural tourism in Tanzania.
- (ii) From the two case studies, music and dance revealed themselves as performing arts forms that have great potential in the tourism market. The place of drama in promoting tourism was not clearly reflected. There is a need for further research on Kiswahili drama and find out how it could be used to promote tourism particularly for tourists from Kiswahili Diaspora.
- (iii) In this study the concept of Experience Economy as developed by Pine and Gilmore (1999) was introduced as a technique of engaging tourists in various activities in a destination so that they could go home with memorable experiences. There is a need for further research on the experience economy phenomenon and its applicability in the tourism industry in Tanzania.

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APPENDICES

Appendix I: Survey on Tourists

Section I: Tourists Demographic details

Please tick [✓] wherever applicable)

1. Please indicate your gender

Male Female

2. Please indicate your age group

15 or younger 16-19 20-29 30-39 40-49 50-59 60 or over

3. Continent of foreigners

Other African countries
 North Americans
 Europe
 Oceania
 Asia

4. Nationality

Tanzanians
 Foreigners

5. Spectators group type

Alone
 Friends
 Family
 Friend/family
 Business associates
 Government delegates

6. Number of people per group

One
 Two
 Three
 Four and above
 NA

7. What is your highest level of educational qualification?

- Primary school Bachelor degree
 Secondary school Master or Doctoral degree
 Vocational education

8. Which of the following categories best describes your current position?

- Employee Housewife/man or carer
 Self employed Student (*go to F7*)
 Retired Unemployed

9. Please indicate your current (or former) occupational group

- Director or manager
 Professional (doctor, lawyer, teacher, etc)
 Technical professions (technicians, nursing)
 Clerical/administration
 Service and sales personnel
 Manual or crafts worker

10. Is your current occupation (or former occupation) connected with culture?

- Yes No

11. Which category best describes your annual household gross income group?

- 5,000 Euro or less 30,001-40,000 Euro
 5,001-10,000 Euro 40,001-50,000 Euro
 10,001-20,000 Euro 50,001-60,000 Euro
 20,001-30,000 Euro More than 60,000 Euro

Section II

12. What is your primary purpose of visiting Tanzania?

- Tourism
 Business
 Conference
 Holiday
 Visit family members/friends

13. In case of tourism, which tourist attractions do you intend to you see?

- Wildlife
- Mount Kilimanjaro
- Performing Arts
- Cultural festivals
- Historical sites

Section III: Interest in Performing Arts

14. Which of the following Performing Arts are you interested?

- | | |
|--------------------------------------------------------|-------------------------------------------------|
| <input type="checkbox"/> Tanzanian Traditional Dances | <input type="checkbox"/> Tanzania Hip hop Music |
| <input type="checkbox"/> Tanzanian Traditional music | <input type="checkbox"/> Taarab Music |
| <input type="checkbox"/> Tanzanian Traditional Theatre | <input type="checkbox"/> Cultural Festivals |
| <input type="checkbox"/> Acrobatics | <input type="checkbox"/> None |

15. If you were consulted by your tour operator at the time of planning this visit which of the following performing arts would you have liked to be included in your package?

- | | |
|--------------------------------------------------------|-------------------------------------------------|
| <input type="checkbox"/> Tanzanian Traditional Dances | <input type="checkbox"/> Tanzania Hip hop music |
| <input type="checkbox"/> Tanzanian Traditional music | <input type="checkbox"/> Taarab Music |
| <input type="checkbox"/> Tanzanian Traditional Theatre | <input type="checkbox"/> Cultural Festivals |
| <input type="checkbox"/> Acrobatics | <input type="checkbox"/> None |

16. Tick Performing Arts forms that you think should be used for promoting tourism in Tanzania

- | | |
|---------------------------------------------|--------------------------------------------------|
| <input type="checkbox"/> Traditional Dances | <input type="checkbox"/> Tanzanian Hip hop music |
| <input type="checkbox"/> Tanzanian Theatre | <input type="checkbox"/> Acrobatics |
| <input type="checkbox"/> Traditional Music | <input type="checkbox"/> Cultural festivals |
| <input type="checkbox"/> Taarab Music | <input type="checkbox"/> |

Section IV: Expectation and Satisfaction of attributes in the Tanzanian Culture

17. Please indicate the expectation and satisfaction attributes in the Tanzania Culture

Please rate according to their relevancy-

1. Very low Expectation 5- Very high Expectation

1 Very dissatisfied 5- Very satisfied

Attributes	Expectations					Satisfaction				
	1	2	3	4	5	1	2	3	4	5
Monuments										
Historical sites										
Culture villages										
Museum										
Galleries										
Traditional sceneries										
Performing Art (music/dance)										
Architecture										
Theatre performances										
Festivals/Events										
Historic people										
Religious place										
Food										

Shopping places										
Information centre										
Atmosphere/people										
Indoor facilities										
Atmosphere										
In-door facilities										
Accessibility										
Expensiveness										
Climate/weather										
Accommodations										
Tour packages										
Guides										
Souvenirs										
Theme parks										
Visual arts										

18. I would like to read out a number of statements that other visitors have made about Tanzania. Using one of the phrases below please tell me how much you agree or disagree with each statement?

	SA	AG	NANDA	DA	Don't know
It's a safe place to visit					
People are friendly and hospitable					
It's a dirty city					
It has good nightlife					

It's too crowded for sightseeing					
Prices are too expensive					
Pleasant weather for sight seeing					
Easy to get around the city					
Plenty of good restaurants available					
Good value for money					
A good variety of visitor attractions					
It has a rich cultural life					
There are a lot of museums to visit					
Varieties of arts / dances					

19. How likely is you visit Tanzania again in the future?

- Very likely
- Quite likely
- Not very likely
- Not at all likely
- Don't know

20. Please give us your comments on how Tanzania could use her Performing Arts and Cultural festivals for promoting tourism.

Thank you so much for your time

North to Tanzania! Free-standing Insert								
Travel Agent Training								
Tourism Marketing Technical Assistance								
International Workshop Series								
Stock Film Footage								

Section II: Current Programs Considered Among Three Most Important in the Future

2. Please indicate your response for the following current programs considered among three most important in the future and its importance

Please rate according to their relevancy-

For three most important programs in the future – 1.First priority, 2.First priority,and 3. Third priority

For ratings of importance – 1.Least important, 5.Most important

Attributes	Most important programs	Ratings of Importance				
	In the Future	1	2	3	4	5
ATMC Website Program						
Listing in Tanzania Vacation Planner						
Advertising in Tanzania Vacation Planner						
Division of Tourism Website						
U. S & Canada Consumer Advertising						
Winter Tourism Program						
Market Research Information						
Tourism North Program						
Public Relations Service						
Trade Show Attendance						
Inquiry Fulfilment						

Section III: In-House Marketing Program Utilization

3. Please tick the relevant in-house marketing Program carried out by your company in order to attract the visitors.

Please tick [√] wherever applicable)

	Yes	No
[A]. Prepares & Distributes a Brochure(s)	<input type="checkbox"/>	<input type="checkbox"/>
[B]. Maintains Internet Web Page for Information	<input type="checkbox"/>	<input type="checkbox"/>
[C]. Purchases Print Media Advertising	<input type="checkbox"/>	<input type="checkbox"/>
[D]. Participates in Local Convention and Visitors Bureau Programs	<input type="checkbox"/>	<input type="checkbox"/>
[E]. Conducts Public Relation Activities	<input type="checkbox"/>	<input type="checkbox"/>
[F]. Member of trade Organization	<input type="checkbox"/>	<input type="checkbox"/>
[G]. Purchases Electronic Media Advertising	<input type="checkbox"/>	<input type="checkbox"/>
[H]. Calls on travel Agents and/or Wholesalers	<input type="checkbox"/>	<input type="checkbox"/>
[I]. Conducts Direct Mail Promotions	<input type="checkbox"/>	<input type="checkbox"/>
[J]. Participates in Trade/Consumer Shows inside Tanzania	<input type="checkbox"/>	<input type="checkbox"/>
[K]. Maintains Internet Web Page for Booking	<input type="checkbox"/>	<input type="checkbox"/>
[L]. Participates in Regional Marketing Programs	<input type="checkbox"/>	<input type="checkbox"/>
[M]. Participates in Trade/Consumer Shows outside Tanzania	<input type="checkbox"/>	<input type="checkbox"/>
[N]. Conducts Market Research	<input type="checkbox"/>	<input type="checkbox"/>

Please identify any two of the above activity you found to be effective

Section IV: Identification of Market segmentation

4. Please choose the priority marketing segments for current and future that you most want emphasized in Tanzania in the next three to five years.

For ratings of importance – 1.Least important, 5.Most important

SNO	Market segments	Current market	Future market
		1=Least important, 5 =Most important	1=Least important, 5 =Most important
1	Sport Fishing	<input type="checkbox"/>	<input type="checkbox"/>
2	Adventure	<input type="checkbox"/>	<input type="checkbox"/>
3	Highway	<input type="checkbox"/>	<input type="checkbox"/>
4	Large Cruise Ship	<input type="checkbox"/>	<input type="checkbox"/>
5	Small Cruise Ship	<input type="checkbox"/>	<input type="checkbox"/>
6	Eco-Tourism	<input type="checkbox"/>	<input type="checkbox"/>
7	Ferry	<input type="checkbox"/>	<input type="checkbox"/>
8	Cultural Tourism	<input type="checkbox"/>	<input type="checkbox"/>
9	Independent Travellers	<input type="checkbox"/>	<input type="checkbox"/>

5. To what extent do you agree or disagree with the following Marketing Program Priorities in Future Tanzania Tourism

(Please circle a number from 1 to 5)

Website/Web Presence

Disagree 1 2 3 4 5 Agree

Broadcast Media (TV, Radio) Advertising

Disagree 1 2 3 4 5 Agree

Vacation Planner

Disagree 1 2 3 4 5 Agree

Print Media (Newspaper, Magazine) Advertising

Disagree 1 2 3 4 5 Agree

Winter Tourism

Disagree 1 2 3 4 5 Agree

Trade Shows

Disagree 1 2 3 4 5 Agree

Imagine Marketing

Disagree 1 2 3 4 5 Agree

Education of Wholesalers/Travel Agents

Disagree 1 2 3 4 5 Agree

*Public Relations**Disagree 1 2 3 4 5 Agree**Direct Mail Labels**Disagree 1 2 3 4 5 Agree**Market Research**Disagree 1 2 3 4 5 Agree**International Advertising**Disagree 1 2 3 4 5 Agree***Section V: Promotion of Performing Arts and Cultural Festivals****6. Has your company ever tried to promote Tanzania's performing arts since registration?** Yes No**7. If YES Tick ONE of the following that you have promoted?** Traditional Dances Traditional Music Drama Acrobatics Taarab Music**8. If NO which ONE of the following could be the main reason for your company not promoting performing Arts** Limited understanding on Tanzania's performing arts Lack of expertise on how to promote performing arts Lack of collaboration between tour operators and cultural experts Lack of strategic planning of the company Inadequate information about cultural attractions Inadequate knowledge and skills on how to promote Performing Arts Unclear Government plans and strategies on how to promote Performing

Arts

9. Has your company ever tried to promote Tanzania's Cultural Festivals since registration? Yes No

10. If YES Tick ONE of the following that you have promoted?

- Bagamoyo Festival of Arts and Culture
- Zanzibar International Film Festival
- Sauti yaBusara
- MwakaKogwa
- MaKuYa
- Music May Day
- Visa 2 Dance

11. If NO which ONE of the following could be the main reason for your company not promoting Cultural Festivals

- Limited understanding on Tanzania's Cultural Festivals
- Lack of expertise on how to promote Cultural Festivals
- Lack of collaboration between tour operators and cultural experts
- Lack of strategic planning of the company
- Inadequate information about cultural attractions
- Inadequate knowledge and skills on how to promote Cultural Festivals

- Unclear Government plans and strategies on how to promote Cultural Festivals

12:Comments

Any suggestions on how to use performing arts and cultural festivals for promoting tourism in Tanzania

Thank you for your time

Appendix III: Interview Schedule for Performance Artists

1. In your opinion what do you think is the purpose of conducting performance arts festivals in Tanzania?
2. Is this your first time participating in this festival? If not do you see improvements in this year's festivals?
3. Are you satisfied with how the festivals have been conducted in Tanzania?
4. Have you visited any other festivals in the neighbouring countries? If yes, can you give their details?
5. Do you think participation in these festivals has helped in your career growth? If yes can you give us some details?
6. Do you think conducting such festivals in Tanzania contributes to the economic growth of the region by promoting cultural tourism?
7. Have you interacted with tourists from different parts of the world who come to visit this festival? What is your opinion on how they perceive cultural tourism development in Tanzania?
8. Do you think there is enough representation of women in performance arts festivals in Tanzania? Do you think better opportunities would promote cultural tourism of Tanzania?
9. What is the perceived impact of promoting performance arts and education partnership research on cultural tourism?
10. In your opinion does private funding and sponsorship to key organizations play a role in promoting performance arts festivals?

Appendix IV: Table for Determining Sample Size from a Given Population

N	S	N	S	N	S
10	10	220	140	1200	291
15	14	230	144	1300	297
20	19	240	148	1400	302
25	24	250	152	1500	306
30	28	260	155	1600	310
35	32	270	159	1700	313
40	36	280	162	1800	317
45	40	290	165	1900	320
50	44	300	169	2000	322
55	48	320	175	2200	327
60	52	340	181	2400	331
65	56	360	186	2600	335
70	59	380	191	2800	338
75	63	400	196	3000	341
80	66	420	201	3500	346
85	70	440	205	4000	351
90	73	460	210	4500	354
95	76	480	214	5000	357
100	80	500	217	6000	361
110	86	550	226	7000	364
120	92	600	234	8000	367
130	97	650	242	9000	368
140	103	700	248	10000	370
150	108	750	254	15000	375
160	113	800	260	20000	377
170	118	850	265	30000	379
180	123	900	269	40000	380
190	127	950	274	50000	381
200	132	1000	278	75000	382
210	136	1100	285	100000	384

Note: N is population size.

S is sample size.

Developed by Robert V. Krejcie and Daryle W. Morgan

Educational and Psychological Measurement, 1970, 30, 607 -610

Appendix V: The Trend of Guests in Accommodation Facilities

Bagamoyo

FACILITY	BEDS	12 th to 15 th September 2010					27 th to 30 th September 2010					17 th to 20 th October 2010				
		12	13	14	15	Total	27	28	29	30	Total	17	18	19	20	Total
Livingstone	90	14	18	20	30	82	30	38	45	45	158	25	25	30	30	110
Palm Tree	106	30	30	30	30	120	40	50	55	60	205	26	18	40	21	105
Travellers	26	10	13	13	13	49	26	26	26	26	104	20	20	20	20	80
Millennium	64	30	30	30	25	115	45	45	45	45	190	30	30	43	45	168
Florida	12	7	6	5	7	25	12	12	12	12	48	8	8	8	8	32
Monie	13	10	10	10	7	37	13	13	13	13	52	5	9	8	10	32
Double M	12	4	5	4	4	17	12	12	12	12	48	5	8	7	6	26
Devon	26	8	8	12	15	43	20	20	20	20	80	20	23	21	22	86
Baga View	16	11	11	7	9	38	16	16	16	16	64	13	10	10	9	42
Kabusule	10	6	8	8	9	31	10	10	10	10	40	7	7	7	7	28
ByoTravellers	13	5	5	6	7	23	10	12	12	13	47	8	8	8	8	32
Kaole	16	9	5	3	2	19	16	16	16	16	64	12	10	10	13	45
Nuru	13	6	6	8	7	27	13	13	13	13	52	10	10	10	10	40
VIP Lodge	22	13	9	9	10	41	22	22	22	22	88	9	8	8	8	33
Pop Juice	16	12	8	8	5	33	15	16	16	16	63	11	11	10	9	41
Jang'ombe	12	9	5	6	6	26	12	12	12	12	48	10	7	6	9	32
Beach Bora	14	3	3	3	2	11	14	14	14	14	56	10	10	10	10	40
Skylight	20	13	15	15	7	50	20	20	20	20	80	7	8	12	13	40
Green Park	14	9	9	9	9	36	14	14	14	14	56	10	10	10	10	40
Kiromo G	12	6	4	4	5	19	12	12	12	12	48	5	3	3	4	15
Kiromo Hotel	220	45	45	35	35	160	80	80	80	80	320	55	60	60	60	235
Twins Park	19	12	12	15	15	54	19	19	19	19	76	7	8	9	9	33
Alpha Motel	13	9	7	8	9	33	13	13	13	13	52	10	10	10	10	40
Marynice	36	16	15	15	12	58	36	36	36	36	144	21	21	21	21	84
Inoga	12	8	8	9	9	34	12	12	12	12	48	9	9	4	5	27
TOTAL	827	305	295	292	289	1,181	532	553	439	571	2,231	353	351	385	377	1,486

Source: Researcher's data collection in September 2010

Masasi

Facility	Beds	13 th to 16 th July 2010					30 th July to 2 nd August 2010					13 th to 16 th August 2010				
		13	14	15	16	Total	30	31	1	2	Total	13	14	15	16	Total
XM	19	5	4	2	3	14	15	19	19	19	72	4	5	3	5	17
Holiday	8	4	5	5	8	22	6	7	8	5	26	5	3	5	4	17
Mbalache	13	7	6	5	7	25	10	13	13	13	49	5	4	9	3	21
Highway	14	3	2	2	1	8	11	14	12	10	47	1	1	2	2	6
Frontline	13	2	1	1	4	8	10	9	9	7	35	2	3	3	2	10
Nambu	4	0	1	2	1	4	2	2	2	2	8	0	1	3	0	4
Gimbu	10	2	1	0	3	6	3	7	7	2	19	3	1	1	1	6
Mtavala	14	0	1	1	1	3	2	2	3	1	8	2	3	3	2	10
Ludewa	24	1	3	3	3	10	4	22	8	8	42	4	3	5	4	16
Ucheche	6	3	3	5	5	16	2	7	6	3	18	2	2	4	2	10
Ground Z	10	2	2	4	2	10	3	6	7	4	20	2	4	5	3	14
Paradise	10	0	3	3	4	10	2	2	5	1	10	0	0	4	6	10
Sayari	15	5	6	6	5	22	4	12	15	1	32	3	5	4	2	14
TK	10	3	5	5	6	19	4	5	5	4	18	2	6	4	4	16
Rudorolero	15	5	12	6	5	28	7	9	5	4	25	10	12	4	2	28
Raskazone	6	2	3	3	4	12	4	6	5	5	20	2	1	3	2	8
Kyalema	8	5	2	5	5	17	5	8	8	3	24	3	3	3	2	11
Holiday W	11	4	5	3	3	15	9	11	11	7	38	5	2	5	5	17
Michiga	7	0	3	3	3	9	2	7	7	4	20	2	1	2	2	7
Chiungutwa	8	3	3	4	4	14	7	8	8	8	31	4	6	2	2	14
Lulindi	10	2	2	3	3	10	4	9	10	10	33	5	5	4	3	17
Maki	6	2	2	2	2	8	2	5	6	5	18	3	3	4	2	12
Masasi Inn	6	3	3	4	3	13	4	6	6	4	20	0	2	4	4	10
Mbalache 1	21	4	9	4	3	20	7	10	9	9	35	3	7	8	6	24
Fourways	9	5	2	4	4	15	8	8	5	5	26	2	3	3	2	10
TOTAL	277	72	89	85	92	338	137	214	199	144	694	74	86	97	72	329

Source: Researcher's data collection in July/August 2010

Appendix VI: Tourism Promotional Adverts

An advert captured by the researcher in Shanghai China in 2010 at the Tanzanian Pavilion during Expo 2010

Investment Opportunities: Tanzania (including Zanzibar) offers a range of investment opportunities complemented by supportive policies and enabling environment. For details visit: www.tic.co.tz, www.zanzibarinvest.org and www.tanzaniaembassy.org.cn

Tourist Attractions: Tanzania hosts a good combination of tourist attractions ranging from the iconic Mt. Kilimanjaro, the roof of Africa, The Serengeti – the paradise of migrating animals, beautiful sandy beaches of Zanzibar, and a chain of exotic national parks like Mikumi, Ngorongoro and Selou. For detailed information, visit: www.tanzaniaparks.com, www.tanzaniatouristboard.com, www.zanzibartourism.net, www.tanzaniaembassy.org.cn

地理位置: 位于非洲东部, 东经 29°至 41°, 南纬 1°至 12°。

国土面积: 946,600平方公里, 其中 886,100平方公里为陆地, 61,500平方公里为水域。

气候: 热带

人口: 4,100万人(08年估计), 人口年增长率为 2.9%

政府结构: 坦桑尼亚联合共和国于 1964年 4月 26日成立, 由坦噶尼喀和桑给巴尔地区联盟组

*Promotion brochure captured by the researcher at the Tanzanian Pavilion during
EXPO 2012 in Yeosu Korea*

Tanzania

The Land of Kilimanjaro, Zanzibar & the Serengeti

Tanzania is one the most beautiful countries in the world, inhabited by friendly and warm-hearted people. It offers the experienced traveler the unforgettable beauty of nature, wildlife and beaches-away from the crowds, back to the essence. The spirit of Africa, simple and inspiring

Unforgettable Tanzania

TANZANIA
TOURIST BOARD

web: www.tanzaniatourism.go.tz
Tanzania Tourist Board, P.O Box 2485 Dar-es-salaam, Tanzania ,Tel +255 22 2111244/5
Fax +255 22 2116420 , Email md@tanzaniatourism.go.tz

Appendix VII: List of People Interviewed

No	Name	Position	Interview Date
1.	Athuman Dinyemi	Masasi District cultural Officer	31 July 2010
2.	Devota Mdachi	Director of Marketing -TTB	15 February 2012
3.	Ghonche Materego	Executive Secretary - BASATA	02 November 2010
4.	Rashid Masimbi	Retired Principal Cultural Officer	08 February 2012
5.	Mwita William	Head, IEC - MNRT	27 February 2012
6.	Pasada Msoma	Principal Tourism officer	27 February 2012
7.	Mr. Kihyo	Head, Village Museum	27 January 2011
8	Simon Mwangeni	Tour Operator – Discover Tanzania	09 July 2010
9.	Suitbert Komba	Tutor - TaSUBa	28 February 2012
10.	Elangwa Mtahiko	Secretary - BAFAC	28 February 2012
11.	Nkwabi Nghanasamala	Tutor - TaSUBa	28 February 2012
12.	Neema Mirambo	Tutor – TaSUBa	28 February 2012
13.	Mwanaidi Zambo	Tutor - TaSUBa	28 February 2012
14.	Elizabeth Buriani	Tutor – TaSUBa	28 February 2012
15.	Mathias Kihima	Tutor - TaSUBa	28 February 2012
16.	Abdurrahman Bafadhili	Head – BAFAC- TaSUBa	28 February 2012
17.	Philip Lulale	Co – Director – MaKuYa Festival	01 August 2010
18.	Douglas McFalls	Co – Director – MaKuYa Festival	01 August 2010

Appendix VIII: Sources of Data

1. Number of participants in the two festivals
 - Performing Groups
 - Audience (Local and Foreign)
2. Number of guests in accommodation facilities
3. Data regarding tourists (From tourists questionnaire)
 - i. Gender
 - ii. Age Group
 - iii. Continent of origin
 - iv. Type of group (categories)
 - v. Educational Levels
 - vi. Occupation
 - vii. Nationality
 - viii. Income
 - ix. Purpose of visit
 - x. Tourists Attractions they expect to see
 - xi. Tourists' Interest in Performing Arts and Cultural Festivals
 - xii. Forms of Performing Arts they prefer
 - xiii. Should Cultural attractions be included in Tourism promotion?
 - xiv. Relationship between expectations of the tourists and their satisfaction
4. Data from Tour Operators (From tour operators' questionnaire)
 - i. Tourism marketing programmes of importance and satisfaction
 - ii. In house marketing programme utilisation and segmentation
 - iii. Identification of market segmentation

- iv. Tour operators' perceptions on performing arts
- v. Comments on how performing arts and festivals should be used to promote tourism in Tanzania

5. Data from Performing Artists