

THE CONTRIBUTIONS OF CULTURAL ENTERTAINMENT GROUPS TO
TOURISM IN KABALE DISTRICT

BY

AHUMUZA SHALLOT

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DECLARATION

I AHUMUZA SHALLLOT hereby declare that "The Contributions of Cultural Entertainment Groups to Tourism in Kabale District" is entirely my own original work and has never been presented for any award of degree in any other institution of learning.

Signature ...~

Date: 19/02/23

APPROVAL

This research proposal has been done under my supervision and is now ready for submission with my approval.

Signed: _____

Date. _____

Dr. Ampumuza Christine

(Supervisor)

DEDICATION

I dedicate this proposal to my beloved parents Mr. Byaruhanga Wycliffe and Mrs. Joan Byaruhanga for their great efforts towards my studies.

ACKNOWLEDGEMENT

I thank God the almighty for the strength, knowledge, and good health throughout my studies. I also thank my supervisor Dr. Ampumuza Christine for her inspiring efforts in guiding me through the course of producing this report. It would be an omission not to thank her for her encouragement and the task of supervising this study.

I would also like to thank my sisters and brothers who have provided me with all the support that I needed to excel in my academics. Thank you so much, for your love, care and encouragement.

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

This chapter presents the Background of the study, Statement of the problem, Purpose of the study, Objectives of the study, Scope of the study and Significance of the study.

1.1 Background information

For decades, Culture has had credible value in daily lives of people from many parts of the world. This has stimulated a series of scholarly debates among the academia. Karl Davis (2021) noted that Culture generally entails societal ideas, norms and values as well as the social behavior of society members. To him, values not only refer to the way of life, but rather consist of several aspects including cherished and forbidden foods, dressing codes, marital rituals, entertainment especially the cultural dances among others. Similarly Holloway J.C 1999 noted that Culture is in two forms namely; material culture and nonmaterial culture. Material culture entails the society's physical objects, such as its tools like art crafts and technology, clothing, eating styles and utensils as well as the means of transport. He maintained that nonmaterial culture is one that includes the values, beliefs, symbols, and language. Apart from these, other important attributes are the sports and cultural entertainment such as the traditional songs and dances. Cultural entertainment refers to the act of embracing the tradition of a country or group's rich history and making it accessible and engaging to the masses.

Globally, hundreds of thousands traverse a number of countries with a need to take a look at the cultural diversity, with a lot of interest on cultural entertainment. Charles & Brent (2012) indicated that in Europe, the Greek had the Amphitheatre while the ancient Romans were used to entertaining themselves with circuses and gladiator fights in the Roman Theatre (SPQR 2010). Looking closely at this type of entertainment in the past, one would see that there was destruction and bloodshed, but it did not deter the citizens of the country at that time to travel far and wide to watch the event at the gigantic amphitheater which still stands as a tourist destination till today. The past life of a typical Roman was filled with so much fun and enjoyment so the need to input different activities in order to help them get the best out of their social lives was paramount for the king at that time. In today's world, entertainment has moved from mere storytelling, gladiator fight and horse races to big business in Europe. Most people, when asked the question, "what they like most on a vacation", they always have a whole lot to say and you

would not be surprised with the answers you get. Entertainment and leisure activities are always top on the list. Casinos, popular pubs, bars, discos, clubs, cinemas, concerts are often reasons for travelling. Most hotel accommodations around the southern European region have also inculcated entertainment shows as a part of their programs to spice up and entertain hotel guests. They realize that in order to retain old customers and attract new ones to their services, they need to pay much attention to impression, i.e., the peak of satisfaction a customer gets from all the services rendered by an accommodation outfit like a hotel or a resort center. This leaves a lasting effect of gaining maximum value for money spent to enjoy one's holiday at an accommodation outfit. In the same line, he maintained that major exhibitions drew a large international audience of tourists, citing that about 1.1 million visitors attended the Barnes Foundation's exhibition- "A Century of Impressionism" that was held at the Musee d'Orsay in Paris in 1993 although a later show of the Barnes collection in Germany attracted even more crowds that the museum exhibiting the collection had to stay open all night long as was also noted in Holloway J.C's study of 1999. To Bent, Live shows and performances are often the main attraction and reason for a vacation trip. He highlighted on this while also giving another typical example of a concert which came up in Helsinki on the 15th day of October 2010, featuring a famous artist from the United States of America. Two young Finnish girls (tourists) from western Finland had to travel over 450 kilometers to Helsinki to see this artist perform on stage. This kind of trip was regarded as cultural tourism.

IAN 2012 revealed that ¹¹¹ Africa, different tribes and cultures engage in all forms of entertainment, including moonlight storytelling and role plays which can also be regarded in recent tourism world as new age animation and entertainment. Although some of the earliest forms of entertainment are still kept till present in some parts of Africa due to the link they serve between the past and present of most native tribes although others have been lost due to evolution and modernization of culture and tradition. Some of the reasons they entertain themselves are to derive pleasure and socialize with each other. It also serves as a form of education to the kids. With more countries opening up their borders and cheaper flights available to different destinations around the world, there has been an increased quest by tourists who come in Africa to have entertainment outside their immediate cultural sphere. Many travel very long distances to experience firsthand traditional entertainment from the local people. Majority of these usually target Uganda and particularly in the region of Kigezi. According to UTB

(2020), there has been increasing national efforts to support the tourism sector in Kigezi particularly in Kabale, although cultural institutions are not yet fully prioritized. However, recent estimates by the Uganda Tourism Board indicate that more than 8000 tourists come to Uganda annually with intent of cultural tours. Most of these find their way in Kigezi region, particularly in the Districts of Kabale, Kisoro and Rubanda. These Districts are endowed with a series of tourist attractions including the beautiful lake Bunyonyi, fascinating hills and mountains with craters on top, vegetation, forests with a variety of birds and animals like mountain gorillas. Its people can also not be left out especially the interesting Batwa pygmies. Apart from these, culture entertainment has also played a significant role in attracting the tourists in Kabale. As already highlighted by Richards 2017 that prior to 1963 most of the tourists coming in Kigezi particularly Kabale District, targeted physical features and fauna only, with less interest on the cultural settings and sports. But currently this has changed. There is a general perception that cultural tourism activity is the one that attracts high spending visitors into Kabale District and this does little damage to the environment or local culture while contributing a great deal to the economy and support of culture. Charles & Brent 2012 also noted that policy makers, tourist boards and cultural attraction managers continue to view cultural entertainment as an important potential source of tourism in Kigezi as a whole and Kabale District in particular.

Kabale has a great number of cultural entertainment groups such as Abakinda'mondo Group, St. Phillips cultural group, Kigezi cultural Troupe, Kigezi Veterans cultural dancers association, Uganda cultural troupe-Nkwanzu, Irempo cultural troupe, Ngomanungi cultural troupe, Kigezi theatre artistes, Amatsiko cultural troupe, Abakeira cultural dancers Group, Bakiga traditional dancing entertaining group, and Unique Kigezi Culture group that offer a wide range of services like cultural dances, comedies gallery nights and concerts. Several cultural concerts are usually arranged in Hotels and Cottages around Lake Bunyonyi by Entutsi event planners and this offers an opportunity for the tourists to take a look on the local culture of the Bakiga. These tourists in turn pay some money for these services and others get a chance to buy our local handcrafts. UBOS (2020) indicated that more than US dollars 875 are earned from tourists in Kabale per month. This was attributed to the payments they make to cultural entertainment groups and from buying the local handcrafts like baskets, hats made from fibre, wood curvings among others. A magazine by Entutsi event planners published in March 2022 however gave a highlight that when these tourists come, they increasingly continue to request for cultural entertainment while

camping in several lodges at Bunyonyi. To the local people, it is perceived that the local performances have thus become key tourist potentials in the District. Overnight, the number of cultural entertainment groups was observed increasing beyond recognition. But there was more **room** for optimism that these entertainment groups were contributing to tourism although the fact **behind** this was not yet established. It is against this background that the researcher was prompted to conduct a study and establish the contribution of cultural entertainment groups to tourism in Kabale District.

Different types of tourism

Mass tourism: This involves organized movement of large groups of people to specialized tourist locations. A consequence of the increase of people travelling for pleasure developed to cater to huge numbers of tourists. For example, resort towns, theme parks tourism business districts, cruises, packaged vacations all-inclusive resorts.

Alternative tourism: This includes individually planned activities to gain and experience firsthand knowledge about local cultures and environments. Focus on seduced areas occur during non-peace travelling times can include arranging on slights and accommodation. For example a self-planned biking trip through Vermont.

Pleasure tourism: This is intended to improve the physical or spiritual condition of any individual examples: yoga workshops, detoxification clinics, spas:

Business tourism: to complete a business transaction to attend a business meeting/conference. Nature

tourism: to enjoy natural setting or wildlife includes CEO Tourism.

Cultural tourism: This target to experience the history, folklore and culture of the people. **Social**

tourism: This is travel that involves the company of others, such as tourism bus travel or family visits.

Recreation tourism: To escape the routine of daily life, such as camping or going to the beach. **Active**

tourism: has a set objective, such as climbing the mountain or learning a new language **Sports tourism:**

to experience a sport or sporting event such as ski holiday or the Olympics. **Religious tourism:**

involves visiting a place of spiritual significance.

Health/medical tourism health/medical tourism: to improve one's health, such as a visit to a health resort or weight-loss camps.

Adventure tourism: involves challenges and adventures. Such as trekking through a tropical rainforest or rocks climbing wilderness areas. Eco tourism: stresses low- impact adventure in a natural setting, sometimes called green tourism (Tosun, 2000)

Cultural tourism is one of the largest and fastest-growing global tourism markets. Culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness. Many locations are now actively developing their tangible and intangible cultural assets as a means of developing comparative advantages in an increasingly competitive tourism marketplace, and to create local distinctiveness in the face of globalization.

1.2 Statement of the problem.

Cultural entertainment has had a great tourism potential in attracting visitors, preserving local cultures and the environment (Richards 2017, Charles & Brent 2012). Over the years, its impact has been greatly felt in the tourism sector in many parts of the world. As already highlighted by Charles & Brent 2012, who indicated that in Europe, the Greek had the Amphitheatre for cultural entertainment, the same study highlighted that the ancient Romans were used to entertaining themselves with circuses and gladiator fights in the Roman Theatre. Looking closely at this type of entertainment in the past; one would see that there was destruction and bloodshed, but it did not deter the citizens of the country at that time to travel far and wide to watch the event at the gigantic amphitheater which still stands as a tourist destination till today. The past life of a typical Roman was filled with so much fun and enjoyment so the need to input different activities in order to help them get the best out of their social lives was paramount for the king at that time. In today's world, entertainment has moved from mere storytelling, gladiator fight and horse races to big business in Europe. To them, Entertainment and leisure activities are always top on the list. Casinos, popular pubs, bars, discos, clubs, cinemas, concerts are often reasons for travelling. Most hotel accommodations around the southern European region have also inculcated entertainment shows as a part of their programs to spice up and entertain hotel guests especially tourists. Similarly in Uganda particularly Kabale District has a great number of hotels such as Bunyonyi overland, Bunyonyi Safaris, Bird nest, Acadia Lodges, and many others which has included cultural entertainment shows as part of their services. These include hotels around Lake Bunyonyi which in most cases host tourists who come in the District. No wonder, the

District has several cultural entertainment groups such as Abakinda'mondo Group, St. Phillips cultural group, Kigezi cultural Troupe, Kigezi Veterans cultural dancers association, Uganda cultural troupe-Nkwazi, Irembo cultural troupe, Ngomanungi cultural troupe, Kigezi theatre artistes, Amatsiko cultural troupe, Abakeira cultural dancers Group, Bakiga traditional dancing entertaining group, and Unique Kigezi Culture group that offer a wide range of services like cultural dances, comedies gallery nights and concerts. Several cultural concerts are usually arranged in these Hotels and Cottages around Lake Bunyonyi by event planners like Entutsi and this offers an opportunity for the tourists to take a look on the local culture of the Bakiga. These tourists in tum pay some money for these services and others get a chance to buy our local handcrafts. UBOS (2020) indicated that more than US dollars 875 are earned from tourists in Kabale per month. Notable is that there is growing interest by the tourists to take a look at Bakiga culture. A magazine by Entutsi event planners published in March 2022 however gave a highlight that when these tourists come, they increasingly continue to request for cultural entertainment while camping in several lodges at Bunyonyi. Looking at the emerging issues, the local people have since perceived that the local performances have thus become key tourist potentials in the District. Overnight, the demand for the services of these groups have kept increasing, which has seen the number of cultural entertainment groups increase beyond recognition. For this reason, there was more room for optimism that these entertainment groups were contributing something to tourism and the fact behind this was not yet established. It is against this background that the researcher was prompted to conduct a study and establish the contribution of cultural entertainment groups to tourism in Kabale District.

1.3. Objectives of the study

The study was guided by both general and specific objectives.

1.3.1 General objective

The general objective was to Assess the contributions of cultural entertainment groups to tourism in Kabale district.

1.3.2 Specific objectives

1. To identify the various cultural entertainment groups in Kabale district
11. To examine the services offered by cultural groups in Kabale district
111. To identify the contributions of cultural groups on tourism establishments

- iv. To find out the challenges faced by cultural groups towards tourism establishments development in Kabale

1.4 Research questions

- i. What are the various cultural entertainment groups in Kabale district
- ii. What are the services offered by cultural groups in Kabale district
- iii. What are the contributions of cultural groups on tourism establishments
- iv. What are the challenges faced by cultural groups towards tourism establishments development in Kabale

1.5 Scope of the study

1.5.1 Content scope.

The study was concerned with identifying the various cultural entertainment groups in Kabale District, the services they offer and their contributions on tourism establishment, as well as the challenges they face in their day to day operations.

1.5.2 Geographical scope

The study was conducted in Kabale District which is located in south-western Uganda. It is bordered by Rubanda in west, Rukiga and Ntungamo district in the east.

1.5.1 Time scope

The study took a period of six months this enabled the researcher to obtain enough information that enriched the research.

1.6 Significance of the study

As conceptualized, the study will be helpful to the following categories of people;

Policy makers: To put whatever is researched in place for the betterment and development of the cultural tourism industry in the country. The study will increase levels of national interest in formulation and implementation of reforms towards extension of tourism activities in Kabale and Kigezi region as a whole.

Tourism boards: to increase on the income capacity from the cultural tourism attraction sites. The locals: To maintain their cultures in their specific societies.

To tourists: To know where these interesting sites are found and hence visiting them.

To tour operations: To increase on their businesses through taking tourists to these cultural sites.

The study will also contribute knowledge to other researchers or academia by becoming a source of literature in the collection of data.

1.8 Definition of key terms

Tourism: Simply means the commercial organization and operation of holidays and visits to places of interest. A social-cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes.

Cultural entertainment: Means relating to a particular society and its ideas, customs and art.

Groups: Simply means a number of people or things that are located, gathered or classed together.

Culture: This means societal norms and values.

CHAPTER TWO

LITERATURE REVIEW

2.0. Introduction

This chapter presents literature from various sources like journals, text books, internet reports **and** other relevant sources. The review of literature in this chapter is in line with the study objectives of contributions of cultural entertainment groups to tourism in Kabale district.

2.1 The role played by cultural entertainment groups to Tourism

The entertainment activities of leisure tourists constitute a significant component of tourism experience. Their analysis is important since it allows tourism marketers to acquire insights and better understanding on tourists' experience and satisfaction.

In Europe, the Greek had the Amphitheatre while the ancient Romans were used to entertaining themselves with circuses and gladiator fights in the Roman Theatre (SPQR 2010). Looking closely at this type of entertainment in the past, one would see that there was destruction and bloodshed, but it did not deter the citizens of the country at that time to travel far and wide to watch the event at the gigantic amphitheater which still stands as a tourist destination till today. The past life of a typical Roman was filled with so much fun and enjoyment so the need to input different activities in order to help them get the best out of their social lives was paramount for the king at that time.

In Africa, different tribes and cultures engage in all forms of entertainment, including moonlight storytelling and role plays which could also be regarded in recent tourism world as new age animation and entertainment. Although some of the earliest forms of entertainment are still kept till present in some parts of Africa due to the link they serve between the past and present of most native tribes, others have been lost due to evolution and modernization of culture and tradition. Some of the reasons they entertain themselves are to derive pleasure and socialize with each other. It also serves as a form of education to the kids. With more countries opening up their borders and cheaper flights available to different destinations around the world, there has been an increased quest by tourists for entertainment outside their immediate cultural sphere. Many would travel very long distances to experience firsthand, entertainment from the traditional era (Indian forum IAN 2012).

In today's world, entertainment has moved from mere storytelling, gladiator fight and horse races to big business. Most people, when asked the question, "what they the most on a vacation", they always have a whole lot to say and you would not be surprised with the answers you get. Entertainment and leisure activities are always top on the list. Casinos, popular pubs, bars, discos, clubs, cinemas, concerts are often reasons for travelling. Most hotel accommodations around the southern European region have also inculcated entertainment shows as a part of their programs to spice up and entertain hotel guests. They realize that in order to retain old customers and attract new ones to their services, they need to pay much attention to impression, i.e., the peak of satisfaction a customer gets from all the services rendered by an accommodation outfit like a hotel or a resort center. This leaves a lasting effect of gaining maximum value for money spent to enjoy one's holiday at an accommodation outfit.

Another powerful tourism magnet is live entertainment. Major exhibitions draw a large international audience of tourists. 1.1 million visitors attended the Barnes Foundation's exhibition - 'A Century of Impressionism', held at the Musee d 'Orsay in Paris in 1993. while a later show of the Barnes collection in Germany attracted such crowds that the museum exhibiting the collection had to stay open all night long (Holloway J.C 1999, 179). Live shows and performances are often the main attraction and reason for a vacation trip (Charles and Brent 2012, 188). A typical example is a concert which came up in Helsinki on the 15th October 2010. featuring a famous artist from the United States of America. Two young Finnish girls (tourists) from western Finland had to travel over 450 kilometers to Helsinki to see this artist perform on stage. This kind of trip is regarded as domestic tourism (Charles & Brent 2012).

Looking at the preparation involved in the hosting of the concert by the artiste, the organizers and the tourists making the trip, it is evident that for the artiste to play in a foreign land, s/he must have had much endorsement from numerous companies; the organizers also must have put in place many measures that would help them in making 14 profit at the end of the event. Furthermore, for the artiste to have taken the trip, a large amount of money must have been deposited in his/her account by the event organizers who in turn get their profit from selling tickets to the concert. On the part of the young tourist, s/he must have booked a travelling ticket, bought the concert ticket and also booked a hotel or a place to sleep in order to attend the concert comfortably. In the vivid view of the whole cycle of the event organization, not only the concert

managers or organizers and artists will benefit from the event, the chain of beneficiaries from such an event is as follows: Corporate organizations like the commodity sectors, service sectors, e.t.c, who are willing to place an advertisement or create public awareness through the event in order for their product to be seen on stands and at strategic places during the concert. Concert managers, sales representatives, marketing representatives for the event, who initiate the idea of hosting the concert mostly due to widespread popularity of an artist, or the demand by entertainment consumers for an artist to stage a concert in the particular region. The organizers capitalize on the opportunity to make the yawning of the public a reality. They all encompass event organizers.

The performing artist at an event, who are usually the center of attraction in a concert could come up with a pop band, rock band, classical music band, or performers from other genres of music and artistic talent. They get endorsed by companies and are invited to stage performances in different regions of the world which in turn makes them tourists who travel around the globe too. Accommodation outfits that are willing to cash on their lot from the concert, this refers to hotels, hostels, Bed and Breakfast, couch surfing, etc. Big concerts usually attract a large number of foreign and domestic tourists, who would need short-term accommodation for one or two days while visiting a destination. Lodging in any form of accommodation increases the sales of such facility during the period the concert is being held. The municipality, city or suburb where the event is being staged has its own share of benefits which it derives from the concert being held. Also small business, the likes of Shopping complexes, restaurants, and other small service sectors also see a rise in their businesses during the concert period; they usually receive more customers and clients than usual. People converge in one central location to enjoy the ambience and see their favorite musician or artist perform. In order to get to the venue, they use different means of transportation, including rail, road, sea, and air. These systems of transporting people enjoy increased traffic and sales by professionals in the business.

2.2 The relationship between cultural entertainment groups and Tourism

Contemporary trends in tourism have highlighted the cultural and artistic components of the tourism destination. Modern tourists want to learn as much as possible about culture of the destination they are visiting, so cultural heritage and artistic offer is becoming one of the key elements of the tourism offer. These trends are in accordance with the global special-interest

travel & tourism megatrends, which represent a consistent qualitative shift away from the traditional 3S (sun, sea & sand) paradigm of mass tourism.

Different forms of special-interest tourism include a variety of motives that attract tourists to certain destinations (sport, culture & heritage, events, gastronomy, excursions, animation etc.). Some of the previously mentioned forms of special-interest tourism are viewed as activity-based tourism segments. Andersson and Getz (2018) established that festival tourism has been explicitly studied by many researchers from many perspectives: economic impact (Formica, Uysal, 2019; Gursoy, Spangenberg, Rutherford, 2016; McKercher, Mei, Tse, 2016); their role in image making and place marketing (Boo, Busser, 2006; Ritchie, Beliveau, 2019); travel patterns (Bohl in, 2000); displacement effects (Brannas, Nordstrom, 2016); motivation to attend and related segmentation (Chang, 2006; Lee, Lee, Wicks, 2014; Li, Petrick, 2016; Saleh, Ryan, 2019);

Festival quality and visitor satisfaction (Crompton, Love, 1995); contributions to regional development (Moscardo, 2017); relationship to urban renewal or development (Cameron, 1989), and links to culture and community (Robinson, Picard, Long, 2004). According to Lee, Lee, and Wicks (2014) on a global scale festivals and events with a strong cultural component are substantially increasing in numbers. In addition to enhancing local pride in culture, these events also expose indigenous minorities and an increasing number of international visitors to new peoples and their customs as well as, other purposes including contributing to the local economy, and providing recreation opportunities (Long, Perdue, 2019).

Getz (2019) recognizes festivals and events as a new wave of alternative tourism which contributes to sustainable development and improves the relationship between host and guest. Getz (2019) also emphasized the importance of analyzing visitors' motives for attending festivals and events. Identifying such motivations is a prerequisite for planning event programs effectively and marketing them to visitors (Crompton, McKay, 2019). Analysis of festival motivations also helps event managers to better position their festivals (Scott, 2019). "Undoubtedly, and increasingly, there is a very strong association between festivals and tourism" (Quinn, 2016, 289). Abundant evidence is now available to show that countless festivals are marketed as tourist attractions and draw definable tourist flows (Getz, 1991; Goldblatt, Supovit, 2019; Hall, 1992; O'Sullivan, Jackson, 2002; Yu, Turco, 2000). Yet, while many festivals have place-

marketing/tourism generation purposes, for some, these are peripheral to the over-riding vision shaping festival policies. Frequently, tourist audiences are a relatively recent phenomenon and sometimes, the label 'tourist attraction' does not fit easily with a festival's "raison d'être" (Crain, 2019; Greenwood, 2019; Quinn, 2015; Sampath, 1997). At the same time, some of the tourist-oriented events labeled as festivals lack genuine festive qualities as defined by such authors as Falassi (2019) and Getz (1997). Events are an important motivator of tourism, and figure prominently in the development and marketing plans of most destinations. The roles and impacts of planned events within tourism have been well documented, and are of increasing importance for destination competitiveness (Getz, 2008, 403). According to Getz (2019),

Festivals and special events are among the fastest growing forms of leisure and tourism-related phenomena. The staging of festivals or major events is very important from the perspective of destination marketing (Mules, Faulkner, 2019). Community festivals and special events have grown rapidly in number throughout the world during the past decade (Chang, 2016). Local festivals are increasingly being used as instruments for promoting tourism and boosting the regional economy (Felsenstein, Fleischer, 2014). Getz (1993) and Formica and Uysal (1998) showed that the economic gains from festivals can be substantial because festivals provide interesting activities and spending venues for both local people and tourists. Also, because of their frequent interdependence with the physical environment, festivals are a travel attraction with unique features (Gursoy, Kim, Uysal, 2014). Festivals, in essence, are an indispensable feature of cultural tourism (Formica, Uysal, 2019).

Therefore, festivals have frequently been labeled as cultural events (Frisby, Getz, 2019). As with all forms of special-interest travel, event tourism must be viewed from both demand and supply sides. A consumer perspective requires determining who travels for events and why, and also who attends events while travelling. We also want to know what "event tourists" do and spend. Included in this demand-side approach is assessment of the value of events in promoting a positive destination image, place marketing in general, and co-branding with destinations (Getz, 2008, 405). "It is widely accepted that understanding travel motivations is vital to predicting future travel patterns. The underlying assumption in travel motivation studies is that tourists choose the destination or type of vacation to satisfy optimally their internal needs" (Yuan, et.al. 2005, 43). Dann (2019) proposed two motivational stages in a travel decision namely push

factors and pull factors. Push (escape) factors are internal to the individual and create the desire to travel. Pull (seeking) factors are external to the individual and influence the actual destination choice. Cultural celebrations, including festivals, carnivals, religious events and the arts and entertainment in general (mainly concerts and theatrical productions) are often subsumed in the literature on cultural tourism (McKercher, Du Cros, 2014; Richards, 2019, 2017). Festivals in particular have been examined in the context of place marketing, urban development, tourism and more recently social change (Getz, 2008; Picard, Robinson, 2016).

Makes a review of the literature about festivals and other cultural celebrations, and he has found that 'festival tourism' has been the subject of quite a few research papers (Anwar, Sohail, 2004; Donovan, Debres, 2006; Formica, Uysal, 1998; McKercher, Mei, Tse, 2006; Nurse, 2014; Robinson, Picard, Long, 2004; Saleh, Ryan, 1993). Occasionally art exhibitions and tourism have been examined (Mihalik, Wing-Vogelbacher, 1992). A major study in the USA by the Travel Industry Association of America and Smithsonian Magazine (2003) profiled the culturalhistoric tourist, including cultural events as attractions and activities. Several researchers have sought to determine the marketing orientation of festivals (Mayfield, Crompton., 2019:

Mehmetoglu, Ellingsen, 2005; Tomljenovic, Weber, 2014).

It has often been observed, and the research tends to confirm this suspicion, that arts festivals in particular display a lack of concern for tourism and take a product orientation that tends to ignore customer needs and commercial realities. Carlsen and Getz (2016) provided a strategic planning approach for enhancing the tourism orientation of a regional wine festival, but perhaps wine and tourism make more natural partners. Although arts and tourism linkages have been advocated by many, and certainly exist with regard to festivals, concerts and staged performances, there will always remain tension between these sectors. The anthropological literature on cultural celebrations is vast, with tourism sometimes being viewed as an agent of change, such as giving rise to declining cultural authenticity. Along these lines, festival tourism and "festivalization" has become issue in cultural studies (Quinn, 2016). Prentice and Andersen (2013) assessed festivals in Edinburgh, looking at their role in image creation and tourism generation, and it is that kind of emphasis that has led to the evident backlash. The literature review makes it clear that the prevailing theme, the written substance of most of the event tourism discourse, concerns events as attractions and image-makers for destinations, plus some lesser roles (catalyst, place

marketing, animator). Within the events literature, these two themes are also strong, but there is quite a separate interest in the design, production, management and marketing of events that does **not** directly connect to tourism and economic issues (Getz, 2018, 422). Getz (2008, 416) summarized the fact that demand for events is notoriously difficult to predict (Pyo, Cook, Howell, 1988; Mules, McDonald, 1994; Spilling, 1998; Teigland, 2019). Major events use longterm tracking studies and market penetration estimates to forecast attendance, but there have been notable failures including the New Orleans World's Fair (Dimanche, 2016). Lee and Kim (1998) examined event forecasting, and Xiao and Smith's (2014) study of world's fair attendance forecasting concluded with an improved approach. A rare study that examined why people do not attend events was conducted in Melbourne and reported by Miller, Jago, and Deery (2014). Boo and Busser (2006) particularly looked at how image enhancement from events can induce tourist demand to destinations. With events being increasingly seen as tourism attractions attended by both residents and tourists (Allen et al., 2008; Formica, Uysal, 1998; Getz, 2007), it is essential for event managers to develop a profile for attendees that can guide marketing and managerial decision making (Lee, Lee, Wicks, 2004). A way to accomplish that is by conducting a segmentation of tourism market. The aim of this research is to determine the relationship between cultural/artistic events visitation and other activity-based tourism segments.

CHAPTER THREE METHODOLOGY 3.0 Introduction

This chapter discusses how data regarding to the study was collected. It covers research design, study population, sample size, sampling procedures, sources of data, and methods of data collection, data analysis, data collection procedures, research instruments, research limitations and delimitations, validity and reliability and ethical considerations.

3.1 Research design

According to Aidn (2005) research design refers to the process consisting of a series of stages ranging from planning conceptualizing the issues, designing samples, questionnaires measuring attitudes, interviewing, coding and managing data, budgeting and measuring research project, writing up the research and conclude the qualitative and quantitative approach of research analysis. The study used descriptive survey in which both qualitative and quantitative methods were applied.

3.2 Study population

The study targeted the local tourists, hotels managers, tour guides and cultural entertainment group managers that were considered important for their related knowledge feasible for the study.

According to Tourism record done in Kabale district, the total number of cultural entertainment groups in Kabale was expected to be over 25. However for the purposes of this study, the researcher targeted (15) fifteen cultural groups as the study target population. The researcher hoped that this population would be enough to generate the required data for the study. The researcher further targeted 5 members from each group including the cultural and entertainment group managers, local tourists, hotel managers, tour guides which was expected to give a total population of 75 respondents

Sample size determination

With the aid of slovins formula of sample size determination, the researcher reached at the sample derived from the study population of 75 respondents as illustrated below;

$$n = \frac{N}{1 + Ne}$$

Where n is the sample size, N is the total population and e is the marginal level of significance at 0.05.

Therefore,

$$n = \frac{75}{1 + 75(0.05)}$$

$$n = \frac{75}{1 + 75(0.0025)}$$

$$n = \frac{75}{1.187}$$

n=63.1884

Therefore 63 respondents were selected for the study. These included hotel managers, cultural group leaders, tour guides, local tourists who provided adequate representation for the study.

This is further presented in the table 3: 1 below;

Table 3: 1: Distribution of study participants

Category	Population	Sample size	Technique
Cultural groups managers	17	15	Purposive
Hotels managers	17	13	Purposive
Tour guides	24	20	Simple random sampling
local tourists	17	15	Simple random sampling
Total	75	63	

3.4 Sampling procedure

A stratified random sampling was used to stratify a number of cultural groups to be visited. The groups were stratified according to the mentioned strata below;

- Cultural groups
- Religious groups
- Museums

- Music dance and drummer

A number of key informants such as cultural site managers and tourists who were found at the cultural sites were purposively sampled based on their knowledge. Selection of the cultural site managers were based on both purposive and simple random sampling. A major focus was on who were found being close proximity with the cultural sites.

3.5 Data sources and collection

The researcher collected data using secondary and primary sources.

Secondary data

Secondary data was to *guide* the researcher to establish what other researchers found out previously. This enabled the researcher to **fill** some gaps that would otherwise be left out. In this respect, textbooks, journals, newspapers and other relevant records were used hand in hand with Primary data in order to come up with valid information based on the study topic.

3.6 Data collection methods.

The following methods were used by the researcher in order to gather enough data necessary for the success of the study.

3.6.1 Interviewing method

The researcher employed purposeful conversations with the respondents for purposes of getting particular information. Interviews were conducted face to face and this involved one interviewer and one interviewee. Using the above method, the researcher was able to collect data directly through face to face interactions. An interview guide was developed in advance and in a sequence that made sense to interviewees. This was used to interact with respondents like respondents who were illiterate and are not able to fill the questionnaires. Research interview guide was developed in line with the research study objectives to help the researcher collect data that met the set objectives. With this tool, interviews aimed at developing major issues or aspects of the study by provoking high response rates than any other tool of data collection. Interviews targeted mainly Hotel Managers and Cultural Tourism Groups.

3.6.2 Questionnaire method.

Questionnaires were printed questions which were designed to solicit specific responses that were desired for this study. These were mainly in form of home or office questionnaires. The

researcher took questionnaires to offices and collected them after they were filled. During delivery of questionnaires, the researcher provided basic explanations to build rapport and a guide on question approach was provided. The structured questionnaires consisted of both close ended and open ended questions and were administered to collect data from individuals especially who needed a lot of confidentiality and those who were always found busy at work places during the study. The questions in these questionnaires were set in relation to the study objectives.

The researcher sent the questionnaires to the respondents who could read and write and collected them on the agreed date after they were filled. The tools were suitable to use to the people who never had time to sit for the interviews and while administering this tool, ethical considerations were followed. Data was collected after obtaining an informed consent of the respondents. The tool was very effective as it also helped in capturing the confessions of respondents. However, questionnaires were accompanied and supported by other information from secondary sources through document analysis. Data was collected from the existing records like personal letters, magazines, meeting minutes, newspapers, research reports and publications and other policy documents. This was basically applied in order to collect data on historical perspectives about cultural entertainment groups in Kabale District especially as highlighted by the historicals of kigezi who ceased to exist at the time of conducting this study. Such data was deemed vital for the success of the study. These included the historical books of the late Festo Karwemera and Paulo Ngologoza.

3.7 Data collection procedures

Authority for collecting data from the field was guaranteed by an introductory letter from the head of research department' Kabale University. This became an entry point to the field.

During interviews, the researcher motivated respondents by sufficiently building rapports or making good working relationship with respondents. The researcher also looked, appeared and conducted herself decently to influence the respondents' motivation towards their participation in the research process. Interviews were conducted to get first-hand information especially from eligible respondents like hotel managers and cultural group leaders. This was ideal in capturing non-verbal communication in the case of face to face interviews. Interview guides were used to

and these helped to in controlling the environment when asking questions, by controlling the order or the flow of the questions.

Questionnaires were designed and presented to the selected respondents for filling. Thorough explanations on how to answer the questions were extended to the respondents by the researcher, appointments on when to pick the filled questionnaires was made and by coincidence if the respondent was absent, then a conveying letter was left to him or her. At the time of picking the filled questionnaires, the researcher read through to ensure that all questions were well answered and the researcher acknowledged the respondents for the work done.

Related documents which were deemed imperative for the success of the study were also accessed. These included journals, magazines, newspapers, policy documents and these guided the researcher in comparisons and to establish more information on how cultural groups are contributing to tourism.

3.8 Data presentation and analysis

Data analysis process started with putting together stacks of sophisticated data that was noted during interactions with the respondents (Data assembling). Then data was sorted using a computer through use of codes, frequencies and percentages for easy comparisons. Data was then organized and tabulated. Descriptive statistics were thereafter employed to make comparisons easier.

3.8 Ethical considerations .

During data collection, respondent's identity was protected through anonymity in both written and verbal data that was collected. The researcher treated respondents with due respect through asking for their consent to participate in both pilot and final studies and during interviews. The researcher wrote this research report without fabrications or distortions so that reliable findings and recommendations can be arrived at.

To strengthen data reliability and availability, an interview guide was used and while using questionnaires, two sets of responses were provided to elicit and evoke particular responses.

3.9 Research limitations and delimitations

The researcher encountered a problem of limited funds for transport to move around the area of study, photocopying and printing. However, transport costs were lowered when an uncle to the researcher started providing some facilitation that enabled her to traverse all corners of the study area. More so, this helped on the cost of printing and photocopying, a combination of which enabled the study to succeed.

As conceptualized, the study was limited by its time scope. On the side of time, the researcher was always fixed with other personal commitments, hence lacked adequate time for collecting data for research. To mitigate this, the researcher drafted a daily work plan on which she set specific time for research activities. This enabled the study to succeed.

Resistance from the respondents was also another problem. Research revealed that the closed nature of Kabale District became a tremendous challenge. This assertion is based on the argument that most of the residents of the District were so secretive and not willing to disclose much regarding their cultures to any outsider most especially the Batwa communities living within the District. However to reduce on this problem, the researcher would always first establish a rapport to capture the attention of her respondents.

CHAPTER FOUR
DATA PRESENTATION, ANALYSIS AND INTERPRETATION 4.0

Introduction

This chapter presents the findings of the study regarding the contributions of cultural entertainment groups to Tourism in Kabale district. Data was collected using questionnaires, interviews and document analysis and is presented by tabulation in form of frequencies and percentages.

4.1 Demographic Characteristics

Data pertaining the demographic characteristics of the respondents was also collected. This included gender, age, marital status and other special attributes. It was deemed necessary because the study respondents were not homogeneous, hence a cross section of views was needed for the study to be successful.

4.1.1 Age range of respondents

Table 4: 1: Showing age range of respondents

AGE	FREQUENCY	PERCENTAGE
Below 20 years	01	1.6
21-30 years	48	76.2
31-40 years	07	11.1
41-50 years	06	9.5
51-60 years	00	0
61 years and above	01	1.6
TOTAL	63	100

Source: primary data 2022

From table 4: 1 above, findings reveals that nearly all persons in Kabale support cultural groups except for ages between 51 and 60 years. It was noted that the young adults especially the energetic persons largely engage themselves in cultural group works because most of them have the energy and time to devote to these skillful practices. This is shown by the 76.2% for persons

aged 21 to 30 years. It was highly discovered that the youths like joining these cultural groups. For example in an interview with the Leader of Abakeira Cultural Group he asserted that " *we are blessed that the Bakigad youths largely like their cultural dances. we are joined by young boys and girls aged 21 and even by 30, they still like to remain in the Group*".

4.1.2 Gender of respondents

Table 4.2: Showing respondents by gender.

Gender	Frequency	Percentage
Males	35	55.6
Female	28	44.4
Total	63	100

Source: Primary Data 2022

From the study carried out, both males and females were fairly represented. Nevertheless, males were very many compared to their female counterparts. This is represented by 55.6% and 44.4% of males and females respectively as indicated in table 4:2 above. This kind of representation shows that males are the ones largely involved in cultural group formations in Kabale District.

4.1.3 Marital status of the respondents Table

4:3: Marital status of the respondents

Status	Frequency	Percentage
Single	33	52.4
Married	30	47.6
TOTAL	63	100

Source: Primary Data 2022

From table 4:3 above, the study revealed that 52.4% of the study participants were single while 47.6 were married. This indicated a big gap in terms of representation as it became an indicator that most of the persons who engage in cultural group formations are the young adults and un married boys and girls. Just like any married person can be fixed up with family obligations, the young unmarried boys and girls have taken the lead in cultural plays in Kabale District unlike the

married who are found to have very many responsibilities at home and thus lack enough time to participate in cultural group activities.

4.1.4 Level of Education

Table 4:4: shows levels of education of study participants

Education levels	Frequency	Percentage
Primary	04	6.3
Secondary	10	15.9
Certificate	11	17.5
Diploma	14	22.2
Bachelors	22	34.9
Others	02	3.2
TOTAL	63	100

Source: primary data 2022

From table 4:4 above, statistics indicate that the study participants were evenly distributed. However, degree holders were very many which indicates that irrespective of education levels among the people of Kabale district, cultural activities are highly valued even among the educated. This is a good indicator since it has for a long time been perceived that most educated people do not put culture under due consideration.

4.1.5 Category of the Respondents

Table 4:5 Showing category of the respondents

SN	CATEGORY	FREQUENCY	PERCENTAGE
1	In charge of male affairs	01	1.59
2	Dancer	11	17.46
3	Member	11	17.46
4	Treasurer	05	7.93
5	Trainer for girls	02	3.17
6	Director	04	6.35
7	Chairman	03	4.76
8	Assistant director	03	4.76

9	Publicity	05	7.94
10	General secretary	7	11.11
11	Coordinator	1	1.59
12	Manager	2	3.17
13	Stage director	2	3.17
14	Culturalist	2	3.17
15	Mobilize	1	1.59
16	Trainer for boys	2	3.19
17	In charge of women affairs	1	1.59
	TOTAL	63	100

Source: Primary data 2022

Table 4:5 above indicates that the study participants were of various categories. Basing on the sample size of 63 respondents, the study involved 1 in charge of male affairs, 11 dancers, 11 cultural group members, 5 treasurer, 2 trainers for girls, 4 group directors, 3 chairpersons, 3 assistant directors, 5 publicity officers, 7 general secretaries, 1 coordinator, 2 managers, 2 stage directors, 2 culturalists, 1 mobilizer, 2 trainers for boys and 1 in charge of women affairs.

4.2 Various cultural entertainment groups in Kabale District.

The study found out that there are numerous cultural entertainment groups in Kabale District. These groups offer a range of services such as gallery nights, concert, comedies cultural songs and dances among others. Responses as revealed by the respondents are further summarized in the table 4:6 below;

Table 4:6: Showing responses to whether participants knew if there are cultural entertainment groups in Kabale district.

Responses	Frequency	Percentage
Yes	58	92
No	05	08
Total	63	100

Source: Primary data 2022

A good number of respondents accepted that there are several other cultural entertainment groups in Kabale district. This is represented by 92% for those who accepted compared to 8% respondents who disagreed with the question as indicated in table 4:6 above. The most cited of these cultural groups include the Abakinda'mondo Group, St. Phillips cultural group, Kigezi cultural Troupe, Kigezi Veterans cultural dancers association, Uganda cultural troupe-Nkwanzi, Irembo cultural troupe, Ngomanungi cultural troupe, Kigezi theatre artistes, Amatsiko cultural troupe, Abakeira cultural dancers Group, Bakiga traditional dancing entertaining group, and Unique Kigezi Culture group. This implies that the traditional and cultural entertainment groups are common in Kabale District.

4.3 Services offered by the cultural entertainment groups.

The groups were found out to be offering numerous services. These services were also noted to be offered in different target areas as follows;

4.3.1 Services offered.

Table 4:7: Shows the Services that are offered by the various cultural entertainment groups.

Services offered	Frequency	Percentage
Concerts	03	4.8
Comedy	06	9.5
Gallery night	01	1.6
Dancing and singing	53	84.1
Book reading	00	0
Total	63	100

Source: Primary Data 2022

Data pertaining the services which the various cultural entertainment groups was also collected. From the table 4:7 above, it, can be noted that there are a number of services that are offered by cultural groups. These include concerts (4.8%), comedies (9.5), dancing and singing especially in parties like wedding functions and National functions (84.1 %). Nevertheless, gallery nights (1.6%) cannot be understated and all these are a source of entertainment to the society. The most valued service was revealed to be dancing and singing especially in parties as indicated by 84.1 %

in the table. Book reading as represented by 0%, is not usually considered part of the groups' activities and this implies that most of these groups are mainly for entertainment.

4.3.2 Target areas.

Table 4:8: Showing the target area for the cultural entertainment groups

Target area	Frequency	Percentage
Parties	31	49.2
Tourists	10	15.9
Any function	22	34.9
Total	63	100

Source: Primary Data 2022

In order to identify the major area of operation for these cultural groups, the study dug deep and found out their main target areas. Overall, it was disclosed that in their operations, the major target area for most of these groups are the parties. This is indicated by the 49.2% as statistics have already been shown in the table 4:8 above. The most mentioned parties included wedding parties, introduction, induction, birthdays, giveaway, baptism, and graduation parties while in other cases, some respondents maintained that performances can be done on church functions and state ceremonies among others. This shows that the area of operation for these cultural entertainment groups is not limited to parties but also other areas including tourist centers. To ascertain the area of coverage for these groups, the Manager Bwindi Hotel while in an interview revealed that *"we cannot understate to mention that the cultural entertainment groups can also perform at funerals especially for distinguished persons if called upon to do so"*

4.4 Contributions of Cultural Groups on Tourism Establishments.

Findings of the study indicated that the cultural entertainment groups have contributed much towards tourism in the area and also to the local people. The findings are summarized as follows;

4.4.1 Income gained by the groups.

Table 4:9: Showing how much entertainment groups earn in a month.

Amount earned monthly	Frequency	Percentage
Less than UGX. 100,000	05	7.9
110,000= to 200,000=	22	35
210,000= to 300,000=	21	33.3
310,000= to 400,000=	07	11.1
410,000= to 500,000=	06	9.5
510,000= and above	02	3.2
TOTAL	63	100

Source: Primary data 2022

Data pertaining how much is earned monthly by these cultural entertainment groups was also collected in order to know whether these groups were helpful to individuals or to their members and the community at large. This would also help to establish whether tourists were paying some money to enjoy the group services. Interestingly, findings revealed that at least the groups earn something throughout each month which implies that the society and the members benefit from them. It also partly shows that when tourists come in Kabale, they utilize the services of the groups. Through interviews the Manager Bunyonyi Safaris Resort asserted *"the tourists like the cultural dances of the Batwa"* Overall, the Groups which earned 110,000= to 200,000= per month constituted 35% as revealed by the study in table 4:9 above. This even distribution of income also indicates that the entertainment cultural groups are contributing much to society especially through infrastructure development which in turn contributes to tourism in the area.

4.4.2 Other Contributions of cultural entertainment groups to tourism.

Table 4: 10 Showing responses on the other Contributions of Cultural entertainment Groups on Tourism Establishment.

Response	Agree		Disagree	
	F	%	F	%
Cultural tourism has provided job opportunities to tour guides and those ones who work in those cultural sites.	61	96.8	02	3.2
Cultural tourism has generated income through foreign exchange	45	71.4	18	28.6
Cultural tourism has led to infrastructure development for example roads.	53	84.1	10	15.9
Cultural tourism has led to increased international relationship between countries.	47	74.6	16	25.4
Cultural tourism has increased the number of tourists annually.	58	92	05	08
Cultural entertainment groups provide hospitality and beautify peoples functions	44	69.8	19	30.2

Source: Primary data 2022

From table 4: 10 above, it was revealed by the study that the cultural groups are contributing a lot towards tourism establishments in Kabale District and also to the local people in the following ways;

It was disclosed that the groups have provided job opportunities to people like tour guides and people working in cultural sites. Overall, a reasonable number of respondents 96.8% maintained that it is true the groups have given jobs to some people as indicated in the table 4: 10 above. Tour guides are of great importance because they assist in dissemination of information materials to the incoming tourists. Such materials like magazines containing tourist potentials in the area are taken by the tourists to their home countries and through this, our tourist attractions are cheaply advertised. This in turn attracts more tourists to come in Kabale.

Cultural entertainment groups have led to increased international relationship. This is presented by 74.6% as is in the table 4: 10 above. It was revealed that the groups while offering their

services also try to market our local/cultural hand crafts such as Bakiga stools, mats, hats made from fibre, among others. Overnight, some of these things are bought by the tourists. Apparently, some of these items are now exported. These trade ties have in turn created a relation between Uganda as a whole and Kabale District in particular. Such relationship increases the number of tourists coming to Kabale.

It was also emphasized that income has been generated through foreign exchange where these entertainment cultural group members exchange some of local products such as baskets with tourists. The money gained from this kind of exchange is later used for other activities that support tourism growth such as installation of housing facilities, tourist camps for the incoming tourists for example building cottages, hotels and restaurants. It is through this that the tourism sector keeps expanding. As already indicated by table 4: 10, 71.4% of the respondents noted that some income has been generated through foreign exchange.

It is also evident that the existence of these groups has led to infrastructure development for example roads, and this has increased on the number of tourists coming in Kabale District annually. Through questionnaires, respondents 84.1 % overemphasized infrastructure development such as the roads connecting to major tourist attractions, while 92% maintained that there is an increase in the number of tourists annually. This implies that culture is currently intertwined with tourism. No wonder, 69.8% disclosed that Cultural entertainment groups provide hospitality and beautify peoples' functions in Kabale although these are not tourist attractions.

4.5 Challenges faced by the cultural entertainment groups

.study findings indicated that the cultural groups were facing several challenges as summarized in table 4: 11 below;

Table 4: 11: Responses on Challenges Faced by Cultural entertainment Groups towards Tourism Establishment and Development in Kabale.

CHALLENGES	F	%
Lack of supportive guidelines and a favorable government policy	11	17.4
Low level of community participation	05	7.9
Cultural differences.	10	15.8
Poor state of infrastructure especially the roads leading to camp sites	09	14.2
Limited funding	02	3.1
Low levels of advertisement	08	12.6
Limited space for cultural trade shows	07	11.7
Covid-19, which led to lockdowns	01	1.5
Political sabotage	04	6.3
Lack of information materials to guide tourists	06	9.5
TOTAL	63	100

Source: primary data 2022

Overall, more than half of the respondents agreed and maintained that there are several challenges faced by cultural entertainment groups towards Tourism establishment and development in Kabale District. This is indicated by 17.4 % for study participants who cited lack of supportive guidelines as well as a favorable national policy. A negligible proportion of the respondents only 1.5 % disclosed a challenge of Covid-19 as per the table 4:11 above. Other challenges that were cited challenges included lack of information materials to guide tourists (9.5%), political sabotage where politicians tend to restrict some of the groups' activities (6.3%), limited space for cultural trade shows (11.7%), low levels of advertising (12.6%), limited funding (3.1%), cultural differences (15.8%) and the poor state of infrastructure (14.2%) coupled with low levels of community participation (7.9%) arising from the high rates of intrusion experienced by Kabale District mostly by people of different cultures especially coming from Rwanda and parts of Ankole. This coupled with the notion that people from different cultural groups come with different cultures and approach, which also mean that they solve challenges and problems differently. In an interview with one activist of Kigezi Cultural Troupe he asserted *"Different cultures think and react differently to the same situations, thus get the job done in*

different ways. By combining those different approaches and mindsets, a culturally diverse team is prone to barriers amongst themselves". This therefore shows that the few existing cultural entertainment groups face several challenges and worst of all is that some who hire these cultural groups also do not pay them in time which in turn hinder their development.

CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATIONS 5.0

Introduction

This chapter presents the detailed discussion, conclusions and recommendations of the study.

5.1 Discussion

5.1.1 The various cultural entertainment groups in Kabale District?

From the data that was collected, it was found out that Kabale district has a series of cultural entertainment groups which perform various activities like performing in parties, comedies as well as in tourist sites. For instance the study revealed that 92% of the respondents were already aware of the existing cultural entertainment groups in Kabale District although there was a small proportion only 8% which were not well informed about these groups. The most cited of these groups were the Abakinda'mondo Group, St. Phillips cultural group, Kigezi cultural Troupe, Kigezi Veterans cultural dancers association, Nkwanzi, Irembo cultural troupe, Ngomanungi cultural troupe, Kigezi theatre artistes, Amatsiko cultural troupe, Abakeira cultural dancers Group, Bakiga traditional dancing entertaining group, and Unique Kigezi Culture group. It was also discovered that some of the services of these groups such as Bakiga comedies have become yet another tourist potential. This is in line with what a study in the USA by the Travel Industry Association of America and Smithsonian Magazine (2003) profiled that the cultural-historic tourist, including cultural events as tourist attractions and activities were increasing in the US.

Several other researchers like Mayfield and Crompton (2019), Mehmetoglu and Ellingsen (2005), and Weber (2014), had sought to determine the marketing orientation of festivals although this remained a challenge until late 2008 when most of the cultural events began to be viewed as great tourist attractions in many parts of the world. Similarly, another study by Mules and Faulkner in 2019 also highlighted similar developments like the staging of festivals or major events as very important from the perspective of destination marketing. It thus interesting to note that performance by these cultural entertainment groups in community festivals and special tourist events have grown rapidly in Kabale over the years. Local festivals are increasingly being used as instruments for promoting tourism and boosting the economy of Kabale District.

5.1.2 Services offered by the cultural entertainment groups

The study findings further revealed that there are several services offered by these cultural entertainment groups which have become great tourist potentials. These included concerts (4.8%), comedies (9.5%), dancing and singing especially in parties like wedding functions and National functions (84.1%) although wedding parties and giveaways tended to be overemphasized to attract cultural performances. Other parties mentioned were introductions and induction ceremonies. Nevertheless, gallery nights (1.6%) could not be understated and all these were reported to be a source of entertainment to the society. The most practiced service was revealed to be dancing and singing especially in parties as it presented with 84.1 %. Book reading is not usually considered part of the groups' activities and this implies that most of these groups are mainly for entertainment. However in comparison with a study done by Charles & Brent in 2012, it can be observed that another powerful tourism magnet is live entertainment. To them, major cultural exhibitions that included entertainment drew a large international audience of tourists. They cited that almost 1.1 million visitors attended the Barnes Foundation's exhibition called "A Century of Impressionism" that was held at the Musee d Orsay in Paris in 1993, while a subsequent show of the Barnes collection in Germany attracted such crowds that the museum exhibiting the collection had to stay open all night long. Also, Holloway J.C 1999, 179 put it up clearly that Live shows and performances are often the main attraction and reason for a vacation trip. The same notion was reflected on by Charles and Brent in 2012 who highlighted on a typical example of a concert which came up in Helsinki on the 15th October 2010, featuring a famous artist from the United States of America. It was at this juncture that two young Finnish girls (tourists) from western Finland had to travel over 450 kilometers to Helsinki to see this artist perform live on stage. This kind of trip although was regarded as domestic tourism. Similar developments are observed in Kabale District where tourists who camp near Lake Bunyonyi are usually found requesting for cultural entertainment. We cannot forget to mention the interesting songs of the Batwa and Bakiga comedies, which the tourists enjoy most. This is reflected on what the Manager Manhattan Hotel asserted while in an interview that *"The cultural entertainment groups are always the best form Of entertainment to the tourists, it is unfortunate the groups take their root in most of the parties, with less interest in campsites. But the tourists are yawning to have a look at our culture. Our cultural songs and other performances are highly cherished"*

5.1.3 Contributions of the cultural groups on tourism establishments in Kabale District. Overall it was maintained that these groups are of great value in Kabale District and as far as tourism establishment is concerned. A good number of respondents 96.8% maintained that it is true the groups have given jobs to some people. It was noted through questionnaires that the groups are a source of jobs and a reasonable number of youths have gained from participating in singing, dancing in parties and performing comedies. The most cited of these job opportunities was tour guiding. Apart from job creation, it was also emphasized that income has been generated through foreign exchange where these cultural groups exchange some of local products such as baskets with tourists. It was also disclosed that the existence of these groups have led to infrastructure development for example roads, and increased on the number of tourists coming in Kabale District annually which has a direct bearing with tourism development in the District. It is also however worth to mention that the Cultural entertainment groups were reported to be providing hospitality and beautification of peoples' functions in Kabale District. Not withholding this, the funny songs of the Batwa- a class of people usually known for their short heights and preferring to live in the forested areas near Kabale District were reported to have boosted tourism in the area. We cannot forget to mention the increased international relationship created between Uganda and other countries. The same is reflected on what Getz found out in 2019. To him, he recognized festivals and events as a new wave of alternative tourism which contributes to sustainable development and improves the relationship between host and guest. He also emphasized the importance of analyzing visitors' motives for attending festivals and events. Identifying such motivations is a prerequisite for planning event programs effectively and marketing them to visitors. Crompton, McKay, 2019 also in his comparative study indicated such cultural groups as key to tourism establishment.

5.1.4 Challenges faced by cultural groups towards tourism establishments' development in Kabale District.

Overall, the study found out that more than half of the respondents agreed that there are several challenges faced by cultural groups towards Tourism establishment and development in Kabale District. This was indicated by 97% for study participants who agreed that there were several challenges faced by these cultural entertainment groups although a negligible proportion of the respondents only 03% disagreed as per the findings. Through interviews, the most cited

challenges included a general lack of a favorable government policy, low levels of community participation arising from the high rates of intrusion experienced by Kabale District mostly by people of different cultures especially coming from Rwanda and parts of Ankole. This was reflected interchangeably with the notion as put clearly by the leaders of several cultural entertainment groups who insisted that people from different cultural groups come with different cultures and approach, which also mean that they solve challenges and problems differently. For instance in an interview with one activist of Kigezi Cultural Troupe he asserted that *"Different cultures think and react differently to the same situations, thus get the job done in different ways. By combing those different approaches and mindsets, a culturally diverse team is prone to barriers amongst themselves"*. This therefore portrayed that the few existing cultural groups face several challenges and worst of all is that some who hire these cultural groups also do not pay them in time which in turn lead to financial constraints that hinder their development and their contribution to the tourism sector. Perhaps without these challenges, the cultural entertainment groups would be a milestone in the development of the tourism sector in Kabale District. As in other cases, a study done by Carlsen and Getz in 2016 highlighted similar constraints indicating that it has often been observed, the research tends to confirm this suspicion that arts festivals in particular display a lack of concern for tourism and take a product orientation that tends to ignore customer needs and commercial realities. But for him he emphasized a strategic planning approach for enhancing the tourism orientation as well as understanding travel motivations as vital to predicting future travel patterns.

5.2 Conclusion

Until now the cultural entertainment groups have continued to be major stimuli to the tourism sector in Kabale. The impact of these groups have for years been felt all over the district and they have thus shifted from predominantly being dancing and singing groups that perform in parties and other functions but have also focused attention to the tourist centers within the District. With the already existing government interest in supporting tourism in Kigezi Region, Kabale district in particular has seen a growing number of tourists and this influx has in turn increased the need for formation of cultural entertainment groups that make them feel comfortable out of their home countries.

Contemporary trends in tourism have highlighted the cultural and artistic components of the tourism destination. Modern tourists who come to Kabale want to learn as much as possible about culture of the Bakiga and their Batwa allies thus when they make visits to the District, cultural heritage and geographic impression is becomes one of the key elements of the tourism in Kabale. These trends are in line with the global special-interest travel & tourism megatrends, which represent a consistent qualitative shift away from the traditional 3S (sun, sea & sand) paradigm of mass tourism. With the existence of an elephant population of these cultural entertainment groups, one can thus mention beyond reasonable doubt that there is a reason for optimism that they contribute to tourism as most of them deal in cultural performances.

Different forms of special-interest tourism in Kabale include a variety of motives that attract tourists to certain destinations with sports, culture & heritage, events, gastronomy, excursions, nature and wild animals. Some of the previously mentioned forms of special-interest tourism in the District are viewed as activity-based tourism segments as highlighted by Andersson and Getz in 2018. These further established that festival tourism has been explicitly studied by many researchers from many perspectives whose role in image making and place marketing has remained chanting. The study feasibly concludes that the services offered by the cultural entertainment groups are enjoyed by the tourists and this is ideal for tourism establishment. One cannot forget to mention the "Batwa" songs and the interesting comedies which the tourists enjoy a lot.

As earlier documented by Leenbug Lee, and Wicks (2014) on the global scale festivals and events which related tourism with a strong cultural component are substantially increasing in numbers the world over. The same notion is noted in Kabale District where the tourists are usually interested in the cultures of the inhabitants. In addition to enhancing local pride in culture, it can be concluded that the cultural entertainment groups within Kabale District create events that also expose indigenous minorities and with an increasing number of international visitors, new relations are established with peoples of the outside world and their customs and as well, are left in the minds of the Bakiga. As in other cases, contributing to the local economy, and providing recreation opportunities are key to the indigenous Bakiga.

Although the tourism sector in Kabale District has continued to register several constraints mainly stemming from the outbreak of the deadly Covid-19 Pandemic which has seen the wave

of tourists reduce, it recognizes festivals and events as a new wave of alternative tourism and this in a way contributes to sustainable development and improves the relationship between host and guest. Getz (2019) as already noted and emphasized the importance of analyzing visitors' motives for attending festivals and events. Identifying such motivation factors is a prerequisite for planning event programs effectively and marketing them to visitors. Analysis of festival motivations also helps event managers to better position their festivals. This is in line with what one of the leaders of St. Phillips cultural group asserted while in an interview that *"Undoubtedly, and interestingly, there is a very strong association between Batwa festivals and tourism"*. Abundant evidence is now available to show that in Kabale District, countless festivals are marketed as tourist attractions and draw our attention to the definable tourist flows in Kabale District.

Nevertheless, however much the entertainment cultural groups have contributed towards the establishment of tourism in Kabale District, a lot is still desired. It is good that the government of the republic of Uganda has made several attempts to mitigate the challenges faced by the groups especially through infrastructure development but the group activities still need to be well marketed.

5.3. Recommendations

From the research findings, nearly all entertainment cultural groups in Kabale district have registered success in promoting tourism. The mushrooming groups are however an indicator that the Bakiga are highly interested in promoting their culture, a reason to why they dedicate time to cultural activities. Due to the increasing levels of national interest in promoting tourism in Kigezi and Kabale district in particular, the locals should thus take up the challenge and invest much in preservation of culture. As earlier noted that the District has had a large influx of tourists whose main motive is to take a look at the cultural diversity, it is therefore recommended that the tourist attractions in the area also be preserved. For instance the Batwa pygmies who live in the impenetrable forests of Bwindi should be protected in their natural habitats. For they are historically known for their traditional meals and legend songs, as well as their bow and arrow hunting tactics.

Further, the inadequacy of cultural training centres in Kabale has had its toll on the few numbers of cultural institutions where related norms and values can be imparted to the young generations.

The study therefore recommends that the locals should take up the challenge and adopt a teaching culture starting from home to primary, secondary schools and institutions of higher learning within the area in order to keep the knowledge of the Bakiga culture among future generations. The cultural teachings should thus be incorporated in the school curriculum if the Bakiga are to grow in the know of their unique traditional norms and values.

As earlier documented that the cultural groups are not well marketed, it is also recommended that the promoters and intermediaries in tourism should have a keen look at cultural tourism as important aspect which should not be left behind. Marketing should be prioritized by utilizing the available media platforms both social media, radios and newspapers. Knowledge of cultural entertainment should be disseminated everywhere if these cultural entertainment groups are to be well known by the tourists. Seminars on cultural tourism in conjunction with cultural sites should also be done to awaken the site owners and community members about cultural tourism.

Needless to say, the successful implementation of government policies and strategies on tourism improvement calls for political will and commitment on the part of tourism boards and other politicians. Apparently, community involvement in policy formulation is vital and should be treated with urgency as cultural attributes are usually well known among the locals and their leaders. Since politicians are the ones that represent the local population in government, their involvement should therefore be highly prioritized. Kabale District Local government should start creating accessibility in terms of roads to tourist sites so that cultural entertainers can easily extend their services there.

Apart from formal advertisement for these cultural entertainment groups, it is important to inform local communities about how important cultural tourism is to them and to encourage them start preserving cultural sites and not to rely only on comedies, singing and dancing. However, this at a time requires government to consider gazzeting cultural sites as protected areas of value if cultural tourism is to be promoted. Museums should be very well utilized and new ones established and well equipped with cultural equipments.

Investors should start considering investing in cultural tourism as any other business to give it room for growth. With this, there will be more room for such cultural entertainment to be regarded part of tourism. Cottage and hotel owners who host the tourists should thus ensure they

incorporate cultural entertainment groups into the services they offer so that if tourists come, they can be entertained from these hotels, cottages and campsites.

5.4 Areas for Further Research

The researcher's task was to investigate the contributions of cultural entertainment groups to tourism in Kabale District. Maintaining the same topic, one should investigate similar developments on regional and national levels to establish the contribution of these cultural entertainment groups towards tourism.

While cultural entertainment continues to be more enjoyable by the tourists who come in Kabale district, there are other unique attributes which the Bakiga and their Batwa allies possess such as the hunting, meals and others. For this reason, more research should also be done not only on entertainment but also the physique, relationships and way of life of the residents of the district. Apart from the way of life of the residents, Kabale as a district possess several physical features which are known as tourist attractions especially the undulating hills and interesting vegetation cover. More studies should thus throw light on how each of these physical features are contributing to tourism in the area.

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APPENDICES

Appendix 1: Questionnaire for study respondents

Dear respondent,

My name is Ahumuza Shallot a student of Kabale University, pursuing a bachelor's degree in tourism and hospitality management. I am carrying out a research titled "The Contributions of Cultural Entertainment Groups to Tourism in Kabale District" because it is one of the university **requirements** before being awarded a university degree. You have therefore been identified as a potential respondent that can provide the required information required by this study. Note that participation in this study is voluntary and you have a right to withdraw from interview at any time. Confidentiality and privacy will be kept highly and the information you will provide will be used for academic purposes.

Thank you

This questionnaire is composed of two sections namely: **SECTION A** which is about the demographic characteristics of the study respondents and **SECTION B** is composed of the research questions.

SECTION A:

Bio-Data

I. Category of the respondent's _____

2. Gender

- a) Males
- b) Female

3. Age range

- a) Below 20 years
- b) 21-30 years
- c) 31-40 years
- d) 41-50 years
- e) 51-60 years

f) 6land above years

4. Marital

- a) Single
- b) Married

5. Highest education level

- a) Primary le
- b) Secondary f) Others (specify) .
- c) Certificate
- d) Diploma le
- e) Bachelors

SECTION B:

1. Various cultural entertainment groups in Kabale district

6 What is the name of your cultural group?

7a) Do you know any other cultural entertainment group in Kabale district

- a) Yes
- b) No

b). If yes, please identify other cultural entertainment group in Kabale district

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.....

Section B 2: Services offered by cultural groups in Kabale district 8

What services does your cultural entertainment group offer?

- a) Concerts
- b) Comedy
- c) Gallery night
- d) Dancing and Singing
- e) Book reading

9. What is the area of your cultural entertainment group?

a) Parties

b) Tourists

, Any function

d) Others (specify)

Section B 3: Contributions of Cultural Groups on Tourism Establishments

10 How many people does your cultural group employ?

11 How much do you earn in a month

a) Less than 100,000 Ugx

b) 110000-200000 Ugx

c) 21 0000- 3 00000 Ugx

d) 310000 400000 Ugx

e) 410000-500000 Ugx

D 510000 and above Ugx

12 Please indicate your stand with (Agree) or (Disagree) on the following statements

Response	Agree	Disagree
Cultural tourism has provided job opportunities to tour guides and those ones who work in those cultural sites.		
Cultural tourism has generated mcome through foreign exchange		
Cultural tourism has led to infrastructure development for example. The roads.		
Cnltral tourism has led to increased international relationship between countries.		
Cultural tourism has increased the number of tourists		

annually.

j

Cultural entertainment groups provide hospitality and beautify peoples functions l

Section B4: Challenges Faced by Cultural Groups towards Tourism Establishment

Development in Kabale

13a) Do you think there are challenges faced by your cultural group towards its tourism establishments development?

a) Yes

b) No

b. If yes, please mention some of the challenges faced by your cultural entertainment group?

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Appendix 2: Interview guide for Hotel Managers and Cultural Tourism Groups

1. Position of the respondent
2. What some of the cultural groups in Kabale district?
3. What services do they offer?
4. How has the identified services contributed to the cultural groups on tourism establishments?
5. Do you think these mentioned cultural groups have faced challenges in their activities?
6. If yes, please identify the challenges faced by cultural groups towards tourism establishments development in Kabale?

Thank
you
Beblessed