



**NEO-ETHNIC PLAGIARISM OF MAASAI CULTURAL PRACTICES AND ITS THREAT TO SUSTAINABLE TOURISM
IN MOMBASA COUNTY, KENYA**

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ABSTRACT

Neo-plagiarism involving Maasai culture emerged and has been growing over the years and is a new threat to sustainable tourism in Kenya. However, the actual determinants of the practice of neo-plagiarism of Maasai culture and its effects on sustainable tourism has not been established. Therefore, the objective of the study was to analyze the determinants of neo-ethnic plagiarism of Maasai cultural practices and their influence on sustainable tourism in Mombasa County. The research was carried out in star rated hotels in the County of Mombasa and the target population comprised of purposively selected 18 entertainment managers and entertainment groups. The study used a descriptive research design and qualitative approach. Data collection was through focus group discussions with the entertainment groups and semi-structured interviews conducted on entertainment managers in the hotels. Data was analyzed thematically through coding system supported by Nvivo software. The findings revealed that the determinants of neo-ethnic plagiarism practices in Mombasa County were; attitude of the performers towards the practices and attitudes of hoteliers towards the performers, Pay or Cash Rewards, Client Demands, Cultural Orientation and Entertainer's Preferences. The study also found that indigenous and Maasai cultural performances were in demand especially at the classified hotels in Mombasa County and Maasai people in the county were beginning to find employment as cultural entertainers, though non-Maasai dancers were by far the highest beneficiaries of the neoplagerism. The study, therefore, recommended that he cultural dancers should work towards in depth learning of other traditional dances so as to improve on their presentation. The entertainment groups should also include at least one genuine Maasai dancer in their troupes in order to improve the sustainability of tourism based on the Maasai dancing.

Key words: *Maasai Culture, Neo-Plagiarism, Sustainable Tourism*

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INTRODUCTION

Sustainable tourism is an industry committed to making a low impact on the environment and local culture, while helping to generate future employment for local people. Sustainable tourism development (STD) is the tourism which is developed and maintained in a way that it is viable over an indefinite time period and does not degrade the physical or human environment. The positive aspect of sustainable tourism is to ensure that development is a positive experience for local people; tourism companies; and tourists themselves. Therefore, its processes and activities should be of benefit to those it is in interaction with (Mundt, 2011). It leads to respect of host communities' authentic practices, both social and cultural, conservation of heritage - built and living - and traditional values, and ensures tolerance and improved understanding amongst various cultures (Telfer & Sharpley, 2016).

For some years now tourists have become more aware of leaving a positive impact on the destinations that they visit. In a 2018 Booking.com survey, 87% of global travellers said they wanted to travel sustainably. Further, their most important reasons to return to the destination were; natural features such as landscape, weather conditions (44%); quality of accommodation (33%), and cultural and historical attractions (13%). Sustainable tourism is becoming increasingly popular in the US. According to Mandala Research (2017), some 105.3 million U.S. leisure travelers, or 60 percent of all leisure travelers in the U.S., say that they are "sustainable travelers" — those concerned with how their travel impacts everything from a destination's local economy to the environment. According to the UK's Travel Foundation, 75% of British travellers wanted a more responsible vacation in 2012. Sustainable tourism is also a growing concern among Chinese tourists. According to Booking.com's 2019 Sustainable Tourism Development Report, 87% of Chinese travelers believe that people need to take action and choose sustainable tourism, compared to 72% of overall

global travelers. Further, the two most important typologies presented in the Chinese market are: one related with naturalistic purposes and one related with historical and cultural heritage (Hsu & Huang, 2016; Likun, 2014). This also underscores the need to preserve culture in situ. Evidently then, preserving cultural and historical artefacts and practices is key to sustaining tourist flows.

As an emerging international tourism market, the Global South of which Kenya is part, still have many of the world's most beautiful and 'untouched' places (Saarinen & Wall-Reinius, 2019). One common issue with tourism in this part of the world is that of the displacement and resettlement of local communities (Gunarekha & Binoy, 2017). This has had an impact on their pristine way of life that are not only of cultural significance but also of utmost significance in cultural tourism. The Maasai tribes in East Africa have been a victim of this problem. After the second World War First World conservationists with the intent of making such areas accessible to tourists as well as preserving the areas natural beauty and ecology moved into the areas where the Maasai tribes lived (Snyder & Sulle, 2011). This was often achieved through the setting up of national parks and conservation areas (Monbiot, 1994 cited in Snider, 2012; Nhuta, 2015). Subsequent displacement to allowed easier access for tourists and led to the removal of stone objects such as stones for souvenirs some of which were of cultural significance to the Maasai community (Olerokonga, 1992 cited in Nhuta, 2015). Monbiot goes on to argue that this kind of 'sustainable tourism' is an oxymoron and that many things done in the name of sustainability are actually masking the desire to allow extra profits.

The Maasai community is amongst the most conspicuous communities that define the East African region. The Maasai community still largely hold to their indigenous way of life in virtually every form which makes them very attractive to tourists. Members of the Maasai community also have a tendency to maintain customary apparel,

ornamentation and lifestyle which makes them highly visible in the urban realm (May, 2003). Their pristine cultural preservation has been a valuable tourism asset that generates millions annually to the tourist sector. To the outside world, they are like a brand, which goes along with a package for someone visiting on holiday or on a business trip. For instance, as one departs from Kenya Airports to the outside world, one would notice the big bill boards advertising mobile phones with a Maasai man balancing on one leg, and in full Moran gear, looking greater than the greatest (Tarayia, 2004). Salazar (2009) highlights foreigners to the East African countries associating their occupants solely to the Maasai (Salazar, 2009). Consequently, Salazar (2009) refers to the issue as Maasai-mania; where everybody visiting East Africa seems to 'know the Maasai'. However, it has been noted that tourism is also responsible for watering down Maasai culture with more members of the community turning to commercialization of their culture to tourists for financial gain (Leleto, 2019). For instance, Maasai people now perform traditional dances, which were once meant for ceremonial events, for visiting tourists in the villages for cash. However, in Kenya, neo-plagiarism involving Maasai culture emerged and has been growing over the years and is a new threat to sustainable tourism.

Local non-Maasai people are largely responsible for neo-plagiarism of Maasai culture. For instance, Kirui (2014) observed that the stiff competition from other non-Maasai traders selling plagiarized Maasai beadwork drastically reduces income for genuine Maasai beadmakers. Mwakikagile (2010) observed that most of the cultural performances by Maasai morans in lodges in Maasai Mara or in beach hotels along the coast were more commodified than those in Maasai Manyattas. Irandu (2004) highlighted promotional literature used by overseas tour operators and travel agents; where the Maasai culture is increasingly being used as a part of "package" on offer to attract tourists to Kenya. In Mombasa County which is considered the tourism hub of Kenya and which is displaced from

the Maasai heartland, the imitation of Maasai cultural performances and especially dances which are essentially a form of TCE has been an entrenched practice in hotels and designated venues for years unabated. More often than not, the dancers themselves are non-Maasai. This has been going on despite the fact that the coastal region is rich in traditional cultures that for a long time have been in existence and could be leveraged on to promote tourism, an example being the Taarab music.

Statement of the Problem

While significant progress on sustainable tourism has been made on environmental issues, the same cannot be said regarding neo-plagiarism of cultures for the purposes of tourism which largely goes on unabated. Despite the fact that the Tourism Act No. 28 of 2011 and the Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs) Act of 2016 proscribing neo-plagiarism of cultures in Kenya the practice still persists mainly in several tourist destinations in the country. One of the tourist destinations in the country where the practice is prevalent is Mombasa County. Local communities in Mombasa County, Kenya have increasingly expressed concern over their local cultures being under threat from neo – ethnic plagiarism (Sing'Oei & Nytagodien, 2014). The most affected ethnic group by cultural neo-plagiarism, however, is the Maasai community are not native to the County. Tourists and, therefore, tourism-based businesses fetish Maasai dances and their cultural artefacts over other local cultures. A number of Maasai people have recently migrated to Mombasa in search of employment and business opportunities. Some have ended up in the local tourism industry mainly as entertainers and vendors of artifacts. Notably, an increasing number of local tourists businesses are imitating their culture and artifacts and marketing them as their own in tourist hotels and other venues. This could inevitably contribute to the erosion of Maasai culture and sustainable tourism in the area as the majority of the Maasai people who are custodians of the culture fail to benefit from the proceeds. Irandu

(2004) asserts that tour companies, hotels, and other tourist enterprises have commodified traditional rites, souvenirs, art, and religious ceremonies in a way that the tourist experiences the local culture without understanding its significance. However, the actual determinants of the practice of neo-plagiarism of Maasai culture and its effects on sustainable tourism in Mombasa County has not been established. This led to the questions, what are the determinants of neo-plagiarism of Maasai culture in Mombasa County? And how does the neo-plagiarism of Maasai culture affect sustainable tourism in Mombasa County?

Previous studies have highlighted the issue of neo-plagiarism of the Maasai culture. For instance, Mwakikagile (2010) observed high commoditization of Maasai cultural performances in lodges in Maasai Mara or in beach hotels along the Coast than those in Maasai Manyattas. Kirui (2014) observed that plagiarization of Maasai beadwork by non-Maasai traders led to stiff competition and drastically reduces income for genuine Maasai beadmakers. Leleto (2019) noted that tourism is also responsible for watering down Maasai culture with more members of the community turning to commercialization of their culture to tourists for financial gain. While neo-plagiarism was well addressed in these studies, its effects on sustainable tourism was not examined in depth.

Objective of the Study

To analyze the determinants of neo-ethnic plagiarism of Maasai cultural practices and their influence on sustainable tourism in Mombasa County

LITERATURE REVIEW

Cultural Tourism

Cultural tourism has long existed, but recent demographic, social, and cultural changes in the main source countries have led to an increasing number of new niche markets in destination countries, including culture-oriented holidays (Endresen et al., 1999). More and more

visitors seek challenging, educational, and/or relatively unique experiences. These changes have led to increased popularity for tourism involving culture and nature as attractions. Moreover, cultural attractions tend to attract market segments with relatively high levels of education and income, which can lead to relatively high net benefits to destinations. Cultural tourism has established a market share of approximately 20% in the tourism sector globally and is expected to grow at 10 to 15 percent per year (Boucher, Cullen & Calitz, 2018). Various sites and countries are responding to the opportunity provided by this growth in demand.

For tourists, the desire to travel is the desire, to varying degrees, to experience something unfamiliar; foreign cultures and their manifestations thus serve as important attractions. Cultural tourism in particular is a search for and a celebration of that which is unique and beautiful, representing our most valued inheritance. Culture and cultural heritage are crucial to people's identity, self-respect, and dignity. This applies to both affluent and poor societies. Tangible heritage may be an avenue through which the conscious tourist starts to grasp a basic understanding of the past and/or living culture, which has adapted to and influenced the environment the visitor, is trying to make intelligible. Provided these basic facts are understood and serve as guidelines for presentation and communication between tourists and the local population, cultural tourism has great potential to improve understanding and respect among different cultures, and in a long term perspective may be regarded as a tool for creating and preserving peace. Arzeni (2009) emphasized that culture is an important factor in attractions for foreign tourists and domestic tourists and encourage them to invest is considered. Monsef (2015) also found that cultural factors significantly impact on the development and strengthening of tourism in Iran.

Tourists normally enjoy indigenous cultures which include traditional handicrafts, gastronomy,

rituals, music and other authentic cultural expressions (UNESCO, 2013). This is because tourists such as ethnic and international would like to understand how the indigenous ancestors practiced their daily lives long ago (France, 2016; Moufakkir & Burns, 2012). The deviations from indigenous culture could mislead the expectations of the tourists and eventually decrease their enthusiasm of the destination's tourism activities (France, 2016). As such sustained neo - ethnic plagiarism of cultures could likely to decrease the enthusiasm of the tourists in that destination.

Abuamoud, Libbin, Green and Al Rousan (2014) examined the factors affecting the willingness of tourists to visit the cultural heritage sites (CHS) located in the Northern Badia of Jordan. The study found that factors affecting tourism at CHS included: education, variety of sites, multiple destinations, cost, and reasons for the visit.

A study by Boucher, Cullen and Calitz (2018) on factors influencing cultural event tourism in Nelson Mandela Bay (NMB), South Africa found that the residents of NMB have a positive attitude to cultural events. The study further suggested that this result could be inferred to the national level perception of the cultural tourism industry. However, this was not the case in Jordan as observed by Alhasanat and Hyasat (2011) who found that attitudes varied according to people's level of dependency on tourism and certain demographic variables specifically less educated people have a more positive perception of tourism than those who are more highly educated. A study by Kariuki (2013) established that attitude and beliefs of the local people on tourism activities accounted for 25% and 19% of demand for tourism respectively.

Neo - Ethnic Plagiarism

Young (2010) defines neo - ethnic plagiarism as a form of cultural appropriation where a dominant community behaves like another in order to get the benefits that are meant for the latter which is often disadvantaged. It is the practice where one

community behaves like another in order to benefit from things that are meant to be beneficial to the latter, therefore, threatening the sustainability of distinct cultural practices as tourism products. Its continuous practice is a challenge to sustainable tourism development. Neo-ethnic plagiarism cases spark passionate debate because while borrowing of stylistic elements from other cultures is common practice, it can, in reality, be offensive to the holders of traditional cultures. Misinterpretation or disregard for the cultural significance of a traditional cultural expression (TCE), even if unintentional, can have drastic consequences, both culturally and economically.

Neo – Ethnic Plagiarism occurs in particular tourism destinations because of varied reasons. Increased tourist visitation provides positive socio-economic opportunities associated with employment and increased revenues (Schaffer, 2016). In the desire to maximize on these benefits, local stakeholders seek and utilize features of other cultures outside their destinations. Consequently, new tourist demand can result in opportunities for new and alterations of attractions and preparation and/or presentation of local cultures (Sheth, 2011). As such, cultural items (music, martial arts, symbols, names, images, literary and artistic works, and dances) from non – local outside the destination are sought. Therefore, when destinations contrive to meet perceived tourist needs, a loss of authenticity, soul and spirit of the local culture is inevitable. Apart from displacement and alteration of the cultural environment, neo-plagiarism is emerging as an existential threat to sustainable tourism in several destinations. Some of the reasons behind the neo –plagiarism of other cultures are attitudes and preferences of both entertainers and clients and demand by cultural tourists all which translate to economic benefits for the various stakeholders.

Prior to the present study, there was little documented empirical literature on the determinants of neo-plagiarism of Maasai culture by non-Maasai traditional entertainers in hotels in

Mombasa County. Hence, it was not known how attitudes, client demands and pay or cash rewards influence the neo-plagiarism of Maasai culture. Therefore, the present sought to examine the determinants of neo-plagiarism of Maasai culture by non-Maasai traditional dancers and establish their effects on sustainable tourism in the County.

Legal Redress for Neo-Plagiarism

Calls for action to curb appropriation emphasize a need for Indigenous peoples to have better control over their TCEs, including through the intellectual property (IP) system and in line with the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) (Vézina, 2019). The central tenets of the UNDRIP are that; Indigenous peoples have the right to practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artifacts, designs, ceremonies, technologies and visual and performing arts and literature. Also, UNDRIP stipulates that states shall provide redress through effective mechanisms, which may include restitution, developed in conjunction with indigenous people, with respect to their cultural, intellectual, religious and spiritual property taken without their free, prior and informed consent or in violation of their laws, traditions and customs (UNDRIP, 2007). From an Indigenous, holistic viewpoint, TCEs are intrinsically linked to traditional knowledge, and developments in the protection of TCEs can positively impact the protection of traditional knowledge. However, a major challenge in legal protection is that Africa's historically communal or collectivist approach to ownership of creative expressions associated with oral tradition is conceptually different from the "western" system that ascribes ownership to individuals (Kuruk 2002).

Faced with the same issues on neo-plagiarism of the cultures of its people, the Kenya government has sought to protect the TCEs and ITKs of its people by developing several legal instruments

among them the Culture and National Heritage Policy, Article 11 of the Kenya constitution and more recently the adoption of the Traditional Knowledge (TK) and Traditional Cultural Expressions (TCEs) Act in 2016, to provide a framework for the protection and promotion of traditional knowledge and cultural expressions. The Act is meant to shield communities from exploitation and give them control over the utilization of their culturally important and economically valuable expression and knowledge by introducing a new IP right held by the community itself (Leleto, 2019). Under the Act, TCEs and TK are communally developed and propagated along ancestral lines. They preserve values, cultures, and traditions and can promote economic interests. The Act sets up a system to ensure that the rights are effectively protected and criminalizes any misuse of TK and TCEs. Communities further have the power to stop misuse of their TK and TCEs by obtaining court injunctions and forcing companies to pay for royalties for any commercialization of TK and TCEs that has not been agreed to in advance (TK & TCE Act 2016).

METHODOLOGY

The research utilized ethnography type of qualitative research design which is primarily an exploratory research used to gain an understanding of underlying reasons, opinions and motivations (Roller & Lavrakas, 2015). Ethnography research design studies what is happening as it is lived and practiced by the people. It identifies the presence of attributes rather than disapprove them in little understood phenomenon. Using the ethnography research design it was possible for the researcher to explore the subject of neo-ethnic plagiarism of the Maasai culture classified hotels in Mombasa County particularly the determinants and its impact on sustainable tourism.

Mombasa County is rated as one of the most prolific tourist destination in Kenya and the region at large. Among the main attractions in the area are idyllic beaches, the medieval Portuguese Fort Jesus

and also the Old Town (UNEP, 2009). According to data from the Tourism Regulatory Authority (TRA) (2017), there are 47 classified hotels in the Coastal region of Kenya. Of these 18 are located in Mombasa County and range from two star hotels to five star hotels making it the county with the highest number of classified hotels in the region. The area was chosen due to the fact that it is found in the coastal area which is the traditional hub of cultural tourism in Kenya (Hayombe et al, 2014).

The target population comprised of hotel entertainment managers and cultural entertainer and their managers in entertainment groups which occasionally perform in all the 18 classified hotels in Mombasa County. Therefore, the target population comprised of a total of 18 hotel entertainment managers and 18 different cultural entertainment groups in the area. The study used purposive sampling to select the hotels to participate in the pilot study and the actual study as the population was small and did not warrant use of random sampling. Entertainment managers in the hotels were purposively selected as they were directly responsible for organizing guest entertainment activities in the hotels. They were also instrumental in locating the entertainment groups and schedule appointments for focus group discussions.

The study used both semi-structured interviews and focus group discussions to collect data since the study was of a qualitative nature. The researcher interviewed one hotel manager and one entertainment group per hotel with guidance from entertainment managers. The study used three focus groups comprising 9 members each from different cultural entertainment groups in the area.

The focus group discussion sessions lasted for one and a half hour each and were held in separate locations.

Being a qualitative research, data collected from the observations, focus group discussions and semi structured interviews were analyzed using the Nvivo software. NVivo is a software program used for qualitative and mixed-methods research. Deductive coding which is supported by Nvivo was used and the researcher applied the a bottom-up approach which involves reading the documents and creating nodes when themes arise from the data during the coding (Wong, 2018). The major topics emerging from the texts were classified to gather further insights and interpretations; thereafter a summary report was developed identifying major themes and their associations then draw conclusions. Direct quotations were also used to provide supporting narratives to the interpretations of the findings.

RESULTS AND DISCUSSIONS

The study targeted 16 classified hotels in Mombasa County, however, only 12 hotels accepted to participate in the study. Therefore, the study involved 12 hotel entertainment managers and 12 members group of different cultural dance groups contracted by the hotels.

Determinants of neo-ethnic plagiarism practices in Mombasa County

This objective was realized by posing several questions to the respondents in focus groups and individually to the managers. Four main constructs emerged from the discussions; entertainer's preferences, entertainer's attitudes, pay or cash rewards and client demands as shown in Table 1.

Table 1: Determinants of neo-ethnic plagiarism practices in Mombasa County

Theme	Code	Freq- uency	Keywords	Evidence
Entertainer's Preferences	Preference	5	Early age Know Change Need Comparis on	Born and found my elders practicing this Practicing with my friends at a young age I had to know No, I wouldn't like to change Change slightly depending on the audience We try out different things during practice If I have to, yes We seem to do our culture best compared to others
Attitude of the Performers	Attitude	4	Love Interest Passion Interest	We love the work We love it [they] loved what they were doing We enjoy performing in the hotels We're passionate about their work Keen on satisfying their clients Maa dances are interesting even as entertainers Interesting
Pay or Cash Rewards	Pay	3	Motivatio n Rates Negotiatio n	Motivated by the pay Slightly more Pay rates Negotiate as a group with our clients
Client Demands	Demand	2	Enjoy Hints/cues	International clients enjoyed their services Hotels gives us hints on clients' demands Our contact people often give us cues on the clients tastes

Table 1 indicated that entertainers' preferences corresponded to more keywords (5) while entertainer's attitudes corresponded to 4 keywords, pay or cash rewards 3 keywords and client demands 2 keywords respectively. A graphical representation of the key words are also shown in the word clouds in Figure 1. This showed that the entertainers preferences were ranked highly than the other constructs, that is, entertainer's attitudes, pay or cash rewards and client demands. These are analysed and discussed as follows.

According to the results in Table 1, entertainers' preferences were ranked first in terms

of reasons influencing neo-plagiarism of Maa culture. Preferences also plays a role in selecting activities one might be interested in engaging in either as a performer or a patron. Most of the performers alluded to have been cultural oriented to the practices at an early age as they grew up where they were being performed. Statements by dancers, such as " I was born and found my elders practising this" "Started practising with my friends at a young age" confirm this. However, not everyone was introduced to the performances at an early age for example, one of the dancers said, "Looking for employment, I had to know [how to perform the dances]."

view that the cultural performances needed to be aggressively marketed. Typical responses in line with this were, "Several cultures should be marketed and empowered" by a marketing manager, and "I think they should be promoted" by an dance group manager. One dancer also said, "Communities should promote themselves". There were also those who were of the view that the performers should concentrate on a particular culture and perfect their performances rather than attempt many other cultures.

Concerning the level of demand and supply in hotels in Mombasa County of Maasai cultural entertainment, it was evident that this performance was popular among both local and foreign guests. This was suggested by responses such from the dancers, such as, "It seems to be known by a lot of people" "It seems to be the popular one across all clients" and "This one seems to always have everyone involved". However, more foreigners than locals were inclined to like the Maasai performances as indicated by the statements like, "Mostly the foreigners seem to identify with it" by one of the dance group managers and, "Everyone, especially the international market seems to know the Maasais. It's more like a safe bet" by the hotel entertainment managers. One of the entertainment managers also added that, "For international clients its quite appealing [The most]". The findings also show that that more Maa people had moved to the Coast to meet the demand, for example, one hotel managers observed that "I think that the Maasai have continued to move here at the Coast and have great opportunities to entertain."

The managers also indicated that the compensation was typically the same across board in regards to compensation on performances irrespective of the different cultural performances. However, Maasai performances were leveraged on popularity, that is, their ability to get more gigs than other performances from other cultures. Most of the entertainment managers were of the view that their guests enjoyed the performances

although they were doubtful over whether their guests were able to learn anything about the cultures through the performances. This was suggested in statement, such as, "They love what they see" by the dancers and a dance group manager who asserted, " To be honest, [it] doesn't seem educating even though the audience seem to be enjoying the fine moments." The clients also expected varied performances and specifically those that engaged them.

Discussions

Looking at the results on this objective, it was evident that the entertainers preferences were ranked highly than the other constructs, that is, entertainer's attitudes, pay or cash rewards and client demands. This meant that preferences were highly associated with neo-plagiarism. In essence, it implies that majority of the entertainers were attracted to Maa cultural dances and preferred appropriating them rather than other indigenous dances including their own. Majority were able to perform the Maasai cultural dances well despite not being ethnic Maasais. From the performers' admissions, their interests in Maa cultural dances developed early when they were youngsters and some began imitating the older dancers with their peers. Some were, however, compelled to learn to learn to perform the dances owing to economic pressure. This suggests that there was a strong imperative to imitate Maa cultural dances in the area compared to the local Mijikenda dances. According to Dubbert (2002), in normal circumstances social conditions have effect on the course of human events styles inclusive. This means that social conditions keep on changing and in the event other aspects of life including dancing styles are affected. Similarly, Wanyama (2008) states "the Music and dance styles vary with the changing times"(P. 6). Changing times here implies age, social status, Education and Economic conditions including technology.

Apart from the preferences, the attitudes of the performers and the hoteliers was an important

contributor to neo-plagiarism of Maa culture. Most performers enjoyed performing the Maa dances as expressed in statements such as “We love it” and “We enjoy performing in the hotels”. The hoteliers also observed that the performers, “...loved what they were doing” and “we’re passionate about their work.”. Attitudes toward travel and tourism are subsets of wider views about peoples' desired quality of life and how to achieve it. Attitudes shape the competitive environment in the workplace. An employee's attitude has a potential to impact his interactions with others and his individual work performance (Bukhari, 2008). Attitude affects an employee's reactions to others, including colleagues, supervisors and customers; attitude affects his perception of his job and his value to the organization (Haider & Riaz, 2010). According to Khan et al., (2014), a positive attitude has the ability to engage employees in their work, can be a motivator that may influence employees to improve their performance and productivity. A negative attitude can cause workers within a company to develop distrust. Middleton et al (2009) explains that attitudes generally reflect the ideas, beliefs, aspirations and fears that people hold about their lives.

The hoteliers also observed that the performers were keen on satisfying their clients and as such were well liked by their guests some of who sometimes joined them on stage during their performances. The entertainers said that the hotels inviting them did not specifically demand certain performances from them but would give them a hint when necessary like telling them about the types of guests they were expecting so that the entertainers could see how best to approach their performance. A key informant also indicated that while some of their ‘international clients enjoyed their services’ , they rarely prompted them on their performances leaving it largely to the performers discretion. These findings also agree with Boucher et al., (2018), Monsef (2015) and Arzani (2009) who found that preservation of culture was an important factor in attractions for foreign tourists and

domestic tourists. According to Mugo (2012) most international tourists try to be as culturally sensitive as possible and as such have a polite way of indicating their preferences. However, the findings did agree with Sheth (2011) who observed that preferences and attitudes were some of the important reasons behind the neo –plagiarism of other cultures are of both entertainers and clients and demand by cultural tourists all which translate to economic benefits for the various stakeholders.

Financial incentives were also a motivator of neo-ethnic plagiarism of Maa culture among the entertainers. Most of the entertainers indicated that they were “motivated by the pay” which was in some cases “Slightly more” compared to other cultural entertainment groups. According to Malik et al., (2010), pay was a significant motivator of performance. The pay of the performers was mostly determined by their group leaders through negotiation with their clients. Further, it also emerged that client demands influenced the of neo-ethnic plagiarism practices among entertainers.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the study, it was concluded that the determinants of neo-ethnic plagiarism practices in Mombasa County were attitude of the performers towards the practices and attitudes of hoteliers towards the performers, Pay or Cash Rewards, Client Demands, Cultural Orientation and Entertainer’s Preferences. These to a large extent determined how far they would go to entertain and also how flexible they would be in varying their entertainment genres. It was also concluded that local and Maasai cultural performances were in demand especially at the classified hotels in Mombasa County and, as such, most hotels were ready to engage the cultural entertainment groups on a weekly basis depending on the number of guests they had their origin.

The study therefore, recommended that; The cultural dancers should work towards in depth learning of other traditional dances so as to improve on their presentation. The entertainment

groups should also include at least one genuine Maasai dancer in their troupes in order to improve the sustainability of tourism based on the Maasai dancing. The study also recommended that the stakeholders should make substantial investment in

researching, producing and marketing other traditional dances so as to avoid the increasing dependence on one type of cultural dance that leads to neo-plagiarism.

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